

**CONTEMPORARY
PORTUGUESE
THEATRE**

EXPERIMENTALISM, POLITICS
AND UTOPIA
[WORKING TITLE]

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COORDINATION
Rui Pina Coelho

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Leisure, Work and Affect, or the Art of Identifying What's Important: Tónan Quito, Tiago Rodrigues and Gonçalo Waddington

◀ *By Heart*, by Tiago Rodrigues
Mundo Perfeito, 2013
(Tiago Rodrigues *et al.*) | photo Magda Bizarro

1. Mixing up work and leisure

On the occasion of the TNDM II's re-staging of the performance *Ricardo III* [*Richard III*], in November 2016, the actor and director Tónan Quito announced his principal criteria for selecting a cast:

Normally, I don't choose actors, I choose people. People with whom I'd like to spend three months working. I like to be confronted, to be with different kinds of people, who question me and show me I'm wrong. In order to be a good actor, you have to work a lot, to read a lot, to be a generous soul. Having a good voice or a good body isn't of any real importance. (Caetano, 2016)

The interview's sub-heading – “The pleasure of bringing friends together to put on a performance” – captures entirely the matter at hand here: a practice which is defined by affect, as a motivation and recompense for making theatre. Despite the hyperbolic affirmative tone (clearly, the question of the actor's technical, vocal and corporeal competencies impacts on their ability to play a certain role), Tonán Quito privileges human qualities (the ability to express opinion, to question; a capacity to work; an interest in reading; generosity) over virtuosity. These qualities constitute the basis for a professional working relationship in which affect – a term I'm using in the broadest sense, in terms of the emotional quality of the experience – is at the top of the list. Hence, in the interview, we are given an idea of how close this relationship is to the director's theatrical origins at his

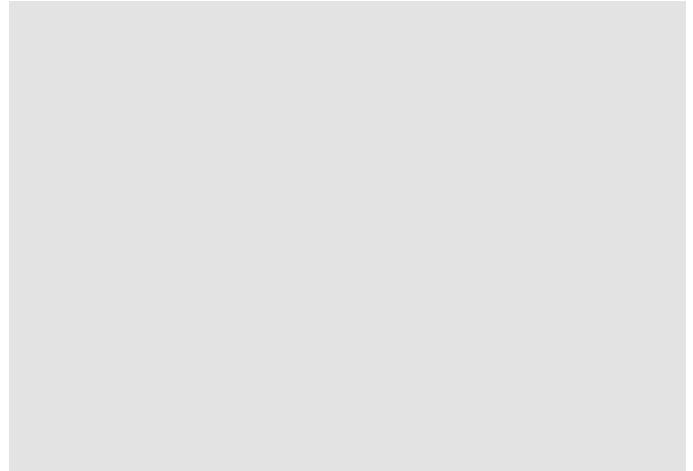
Carnaxide secondary school, where he was part of an active theatre group led by actor, António Fonseca. In the context of a professional career which took shape within the theatre industry, the apparent simplicity with which Quito harks back to “amateur” theatre (etymologically – theatre made with love), raises some helpful questions about the political potential of work which both “is and is not” in the context of Neoliberal capitalist societies.

We might consider Tonán Quito's words to be those of the “enthusiastic amateur” described by Nicholas Ridout in his book, *Passionate Amateurs. Theatre, Communism, and Love* (Ridout, 2013) – someone who resists commonly held beliefs about the relationship between work and time, work and leisure – beliefs established by the industrial capitalist system (theatre, as a leisure industry, forming part of that system) – someone to challenge those beliefs. By taking affect as a criterion for work, Tonán Quito destabilises social and cultural binaries of amateur/professional or leisure/work, seeking what Ridout called a “realm of freedom” whilst also accepting the material conditions of the “sphere of necessity”, which guarantee his subsistence (funding, grant applications, co-productions, rehearsal spaces, promotion periods, etc.) (Ridout, 2013: 4). The destabilization at hand here roots itself in the discomfort commonly expressed in socially prejudicial attitudes towards artistic professions, or public controversy around funding policies, for example. If, for most people, work is understood as a schedule filled with tasks for which one is paid a salary, and for which a person's affective quality

is not included as a selection or performance criterion (apart from for jobs where commercial service requires a certain emotional exertion, for example), it is not hard to see how such discomfort should arise. Equally, the effort to bring friends together to put on a theatre project might be sufficient for an amateur job, but not necessarily enough to call it professional – a fact which provokes a certain misalignment with the theatre industry’s criteria. According to Ridout, the impossibility of distinguishing between work and leisure, professional and amateur, is one of theatre’s socially and politically productive functions. It can help us to rethink our habits, behaviour and expectations for life in society – particularly in relation to work and theatre’s political action as a practice –, all of which came to be normalised by the industrial revolution and capitalism’s conquest of the global economy (Ridout, 2013: 17).

The way we understand time and the division of labour nowadays has been thought of as a norm – something standard – since the 18th century and the development of industrial capitalism. That system created an organisational model of labour based around productivity and profit, and which is built on a concept of work governed by time and the rhythm of machines. Ridout cites E. P. Thomson’s classic essay in synthesising the global standardisation of this new habit:

In all these ways, by the division of labour; the supervision of labour; bells and clocks; money incentives; preachings and schoolings; the suppression of fairs



Um Inimigo do Povo, by Henrik Ibsen
dir. Tónan Quito | Stage One/Teatro Viriato/SLTM, 2015
(Isabel Abreu, João Pedro Vaz
and Tónan Quito) | photo José Frade

and sports— new labour habits were formed, and a new time discipline was imposed. (Thomson *apud* Ridout, 2013: 37)

Thus, adds Ridout, it is this new idea of work which prompts a “rationalisation of leisure”, motivating the creative industries to produce spaces of nocturnal entertainment which, for a time, distract the workers from their clock-governed activities driven by productivity and the generation of profit for a few, legitimising the capitalist model’s concept of work (diametrically opposed to the leisure associated with seasonal celebrations and cyclical time) (Thomson *apud* Ridout, 2013: 37). It is through this prism that we can understand how Tónan Quito’s working style and statements correspond to a practice which, consciously or not, questions the normality constructed by a certain economic system. He does this via a form of “work which is and is not”, building social ties which resist that model, both on stage and in the relationship between the stage and the audience.

This is something we can clearly see in his skilled direction of actors. In 2010, Tónan Quito staged a text by Chekhov — *Ivanov* (Teatro Maria Matos), using actors from very varied aesthetic traditions. These came from companies through which, from 1994, he himself had passed as an actor (Cornucópia, Praga, Mundo Perfeito, Ao Cabo Teatro), as well as the Truta collective, of which he is a co-founder and which, amongst other things, practices a policy of rotational direction — each performance being led by a different member of the company. This rich and diverse stage experience has

given Quito the necessary resources — beyond sensitivity — with which to direct his colleagues in harmonious creative processes. Just as is true of the fluidity of a number of other performances, *Ivanov*’s quick and intense rhythm is owed directly to the collective dynamic amongst the actors, created via Quito’s working method, instigating improvisations right up to the show’s debut — a collective involvement which also extended to the production itself. In summary, it was a practice of building worlds whose rules and decisions were negotiated by all, opening up space for each individual to be heard, and for the Teatro Maria Matos programme notes to be written in the name of a collective “we”. This aspect would go on to prove to be a cornerstone of subsequent projects, of which *Um Inimigo do Povo* [*An Enemy of the People*], by Ibsen (2015, São Luiz Teatro Municipal), and *Ricardo III*, by Shakespeare (2015, TNDM II), merit particular attention, following, as they do, a dramaturgical line which stands for a return to the political subject-matters of classical drama. In both performances, the creation of a common language was fundamental.

In *Ricardo III*, Tónan Quito brought together actors from different artistic contexts (Miguel Moreira, Romeu Runa, Sofia Marques, Miguel Loureiro, António Fonseca, Márcia Breia, Teresa Sobral, amongst others), building up an aesthetic diversity fitting of the text which presents the dramaturgical fragmentation of Richard III’s character in each of the actors: each is different and yet each is Richard. This is the pivotal feature of the performance’s construction, as it is this which places each of the actors in the shoes of Richard

Ricardo III, by William Shakespeare
enc. Tónan Quito | TNDM II, 2015
(Romeu Runa *et al.*) | photo Filipe Ferreira/TNDM II

Ivanov, by Anton Chekhov
dir. Tónan Quito | Truta, 2010
(Paula Diogo and Pedro Lacerda) | photo Fernando Ribeiro

– a scrupulous individual who will stop at nothing to get his way (in this instance, power) – symbolised by the passing possession of a red ball across the shoulders of each of the characters. This dramaturgical choice reveals the director’s systematic preoccupation with social and political issues affecting life in society. All the action takes place in a black scene – the floor covered with black earth, black costumes, the stage’s frame open and black – in which the actors show a tonal palette proper of such a classical text. This is accompanied by an equally dark musical score, whose dramatic rhythms intensify as sounds echoing the war-based backdrop are created via a percussion and trumpet musical *ensemble* (Gonçalo Marques, João Lopes Pereira, Joel Silva). Like the beating heart of a living organism which is the play itself, the drums and other instruments are located in a centre-left position of the scene, creating a sense of permanent tension as the action moves around the stage, with Elizabethan entrances and exits. It is in the final scene that the performance directly confronts the audience with the everyday ethics and responsibility of their actions as citizens of a polis, updating, in the process, the 16th century play. Dominated by a cold, white backlight which dazzles the audience, only the silhouettes of the soldiers in battle can be seen, as they perish on the devastated stage. At the scene’s opening, Romeo Runa (a dancer and performer who performs Richard III’s part in the first and final stretches of the play) is a horse-man who whinnies his last breath to the very limits of his fury, uttering the line: “My kingdom for a horse”. The man turns into that which will allow him

to reach his ultimate objective, which is to remain alive in order to continue fighting for power. Silently, the actor António Fonseca moves to the centre of the stage and tosses up the red ball which marks the person onto whom Richard III’s spirit had descended, as if asking the question – aren’t we all Richard?

2. A network of work and affect

Throughout his career, the actor, director and playwright Tiago Rodrigues has always favoured ongoing collaborations with the actors in his plays. Indeed, one of his longest-standing partnerships is with Tónan Quito (since the second series of the *Urgências* [Emergency] project in 2006, at the Teatro Maria Matos); another is that with Gonçalo Waddington (their first joint project dates back to 2009, with *O Que Se Leva Desta Vida* [What We Take From This Life]). Around these three creators, Carla Maciel, Isabel Abreu, Pedro Gil, Carla Galvão, Miguel Borges all gravitate – plus Cláudia Gaiolas and Paula Diogo in Tiago Rodrigues’ case – actors with quite different aesthetics (Teatro Meridional, Artistas Unidos, Cornucópia, Primeiros Sintomas, for example). Tiago Rodrigues differs from Quito and Waddington in his regular production, from 2003 onwards, of performances with the Mundo Perfeito company¹, in his increasing written production (for his own productions and also for others), and in his intense international activity, in festivals such as Kunstenfestivaldesarts (Brussels), Festival d’Automne (Paris), Festival d’Avignon, Festival TransAmériques (Montreal), amongst others. This last element is the mark of an artistic trajectory which was conceived and

envisioned, from early on, as a constant dialogue with international creative discourses.

As I will try to demonstrate, affect is a central connection in the collaborative practices of these three actor-directors, and in the circulation of each through the projects of others – in fact, what they form is a sort of informal company (or a company which isn't a company). In parallel, this organisational configuration matches and even goes beyond the limits of the current Portuguese panorama of non-casted companies, or ongoing projects which lack a space to call home. In this survival and resistance we can find traces of “amateur enthusiasts”, in the commitment shown to bringing together a group with which to make theatre (just as amateurs do) – an act which is at the same time the practice of politics (Ridout, 2013: 17). I'll begin by characterising this panorama in terms of current production conditions, later coming to examine the collective and individual creations of Tiago Rodrigues and Gonçalo Waddington.

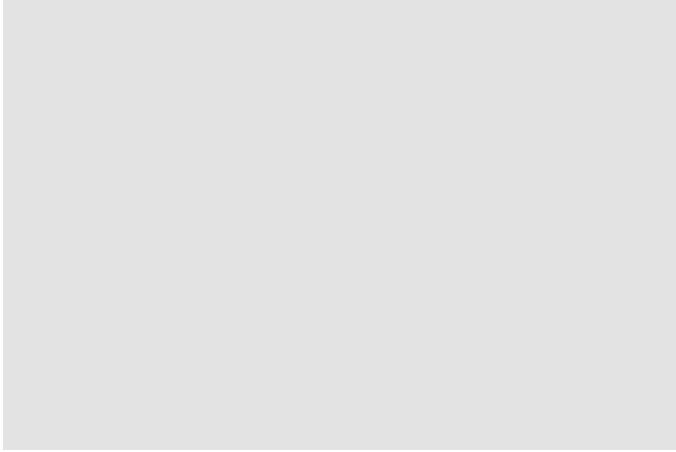
It was during the first decade of the 21st century that the trajectory of these three actor-directors' generation was inaugurated, and, at the end of that decade, and beginning of the next, that projects in their individual and collective names began. During that period, the dilution of existing models for theatre companies was already underway, making way for piece work, an absence of working links and multiple, simultaneous jobs – in keeping with the development of an increasingly flexible and precarious European artistic work scene (Ferro *et al.*, 2016: 857). In order to do his job, the artist must become a

“self-made businessman”, must be able to seek out the resources required for his projects (namely, production structures), and must also have the necessary relational and communicational skills (Ferro *et al.*, 2016: 857), in case opportunities should be sought outside of the country – something from which this generation clearly benefitted, having grown up in a Europe without borders and in a cultural context of European citizenship: “It's not enough to be an ‘artist or actor’, you also have to be a ‘manager’, ‘researcher’, ‘PR’, and a ‘polyglot’.” (Farinha *apud* Ferro, 2016: 857) As of the 1990s, artists, and particularly emerging artists, were forced to find other organisation and production formats.

The working context for Portuguese theatre in the period which followed the country's entry into the European Community was characterised by flexible, precarious and network-organised work. In the words of sociologist Vera Borges the artists work in transient networks, “networks of trust and informal social networks” (Borges, 2002: 94), despite living “without a safety net”:

Artists' networks closed in on themselves; artists' networks which intersect with other artists' networks, coming from different areas and bringing different styles, with a visible effect in terms of the diversity of the work produced: artists' networks with important connections to groups, companies and projects – perfectly established within the theatre market. (Borges, 2002: 93)

O Que Se Leva Desta Vida, by Tiago Rodrigues and Gonçalo Waddington
Mundo Perfeito, 2009
(Tiago Rodrigues, Gonçalo Waddington *et al.*) | photo Magda Bizarro



Tristeza e Alegria na Vida das Girafas,
text and dir. Tiago Rodrigues | *Mundo Perfeito*, 2011
(Tónan Quito, Pedro Gil, Miguel Borges and
Carla Galvão) | photo Filipe Ferreira/TNDM II

More recently, a report on resources, grants and cultural legislation in Portugal was commissioned by the country’s State Secretary for Culture, and produced by a team of researchers from Lisbon University’s Institute of Social Sciences, from the University of Oporto’s Faculty of Arts, and from the University of Lisbon’s Centre for Research and Studies in Sociology, of which Borges is a member. One of the conclusions it presented was a confirmation of something that artists were already feeling. Since 1986, the country had enjoyed considerable investment in culture through European programmes, especially during the period 2000–2006, with the POC (the Operational Programme for Culture) – part of the Portugal Support Community Framework –, an investment which provided some stability until halfway through the 2000s, when gradual growth and structural investment peaked before a “sharp downturn” began in 2008 (Garcia, 2014: 170–171). That was the year of the global financial crash. Despite its impact also being evident in other European countries (a comparison which the study systematises, indeed), in Portugal the damage was more severe due to the country’s position in a “transition phase”, a fact compacted by low state budgeting for culture (Garcia, 2014: 170–171). The same report warned that, bearing in mind the predictions that had been made, future investment possibilities, for both the public and private expenditure, did not look promising. Without significant changes to local and centrally-governed cultural policies, this financial situation will continue to feed an uncertain and precarious mood for the Portuguese theatre scene –

conditions which have caused a drastic reduction in activity (as is the case for *Primeiros Sintomas*, or *Cão Solteiro*), disinvestment in production, programming and research bodies (João Fiadeiro's RE.AL), and even the extinction of theatre companies (Cornucópia, for example, which closed in 2016).

It was at precisely this point, as investment slowed and strangulation began, that the staging work of the three artists – Tónan Quito, Tiago Rodrigues and Gonçalo Waddington – took off, and that networked organisation – the creation of a sort of informal company – became an essential feature of their work. Another important aspect was international mobility and festival circulation, which is a clear feature of Tiago Rodrigues' trajectory and also of a number of other contemporary artists, such as Teatro Praga or Patrícia Portela. Affect networks constitute an imperative element in a survival plan made for a time of austerity – it is at these moments that bringing together people in whom one trusts, in order to be able to advance, becomes a matter of urgency.

Urgências (2004–2007) – a collaborative project based around the writing of new theatre scripts and direct contact between authors and actors – was directed by Rodrigues in a co-production by Mundo Perfeito, Teatro Maria Matos and Produções Fictícias. As part of the project, scores of short pieces were performed for the first time, demonstrating precisely that: a will to bring together a group of people with whom to move forward, conscious of the fact that trial and error form part of the experience, as Tiago Rodrigues recounted to me when I interviewed him (Pais, 2014). As mentioned

above, his first collaboration with Tónan Quito was in the 2006 edition of this project, working on the text that would end up integrated in the performance *Duas Metades* [*Two Halves*] (Culturgest, 2007) – a “duet” with Cláudia Gaiolas. Without fearing failure, the actor and director pursued a collaborative creative line – a position owing something to his training in the Belgian company tg STAN, which rapidly resulted in regular collaborations, starting with the production of *Bérénice* by Racine (Mundo Perfeito and tg STAN, 2005), and moving through to the co-production with TNM II (*Como Ela Morre* [*How She Dies*], 2017), in which the text gains an increasing prominence.

In the eyes of a professional spectator, who has followed the work of these artists since they began, and who collaborated on Rodrigues' project *Long Distance Hotel* (2010), after *Tristeza e Alegria na Vida das Girafas* [*Sadness and Happiness in the Lives of Giraffes*] (2011), “Tiago Rodrigues as playwright” becomes increasingly secure and sophisticated. Around the initiatory trajectory of the main character – a girl trying to get together the money she needs for a subscription to the Discovery Channel, so as to be able to do her homework about giraffes – in the classic structural style of a travel narrative – this text uses a hilarious sense of humour to sharpen (and also blur) the edges, sounds and meanings of the words it uses – an exercise which the gathered cast (Miguel Borges, Carla Galvão, Pedro Gil, Tónan Quito) do brilliantly. We can find in this performance the start of a period which experiments with literary genres and writing materials (collage and montage, in the case of

Três Dedos Abaixo do Joelho [*Three Inches Below the Knee*]), which was followed by a period focused on the revisitation/re-writing of the classics — begun in 2014, with *Bovary*, and lasting until the present — of which the re-writing of Shakespeare’s *António e Cleópatra* [*Anthony and Cleopatra*] (2014) stands out for its dancer-choreographer duo, Sofia Dias and Vítor Roriz. Indeed, this work was re-written with those two performers in mind. Through them, bodily expression is given to a third-person discussion of the play’s two characters, one male, the other female. Rodrigues works each word in perfect resonance with the artistic style and language that the pair have explored in their joint works, such as, for example, gestural and verbal repetition. The result is an intense and unusual version of the classic, which manages to bring out a more visceral side to love.

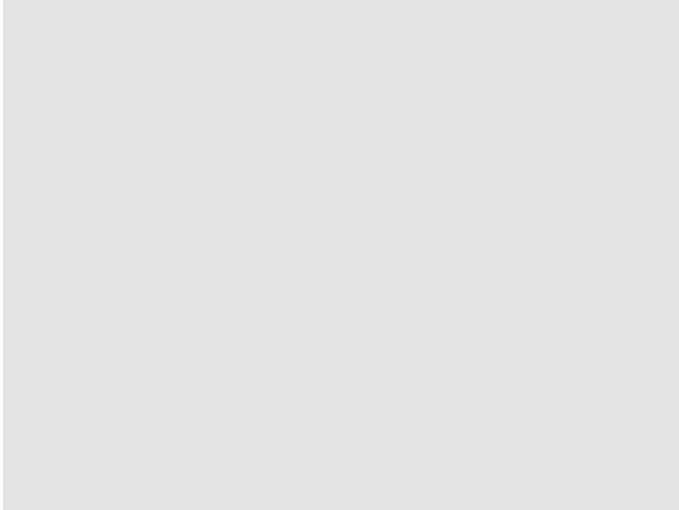
The turning point came with *By Heart* (2013). This performance was pivotal in the career of playwright/director, Tiago Rodrigues, in the sense that, in my opinion, none other as much as this has such a flawless dramaturgical concept behind it, and at the same time raises important questions for contemporary theatre practice. By “dramaturgical concept”, I mean the necessary relationship established between the performance’s various constitutive elements (in this case, the text, the set, the staging and the experience received by the audience), as opposed to mere illustration, which would consist of a relationship between the various elements which is not essential in terms of the feelings generated by the articulation of each of those elements. In *By Heart*, everything is

interlinked, forming a dense network of meanings and affects, which is relevant for the way that the various narrative layers and scenic elements interact in order to enact what is written.

The performance doesn’t begin until ten volunteers come to sit on the stage, announces the actor Tiago Rodrigues, already in role. He explains what they will be required to do: learn a text by heart. Later, we discover that the text is Shakespeare’s Sonnet 30. On the stage, eleven chairs of different styles and colours are arranged in a semi-circle on white lino, together with some grocery boxes containing books. The process by which the members of the audience memorise this sonnet serves as a performance task which thoroughly implants the text and interweaves its different narrative lines: Grandma Cândida, who the author visits from time to time, and for whom he wants to select a book for her to learn by heart; George Steiner’s interview for Dutch television’s programme, *Beauty and Consolation*; and various episodes on writers and books of troubled times — all around the central theme of memory. Only when the end of the play is approaching is the plot linking the various different fictional levels revealed to us: the ten members of the audience learn Shakespeare’s Sonnet 30 in order to preserve humanity’s literary heritage, just as the wife of Russian poet, Osip Mandelstam, taught her husband’s poems to various different people so as to increase the chances of the confiscated and censored works’ survival. By extension, and on a symbolic level, *By Heart*’s ten audience members are similarly preserving freedom as one of Western culture’s greatest

values. The sonnet is movingly recited by all the ten (often with the help of the rest of the audience), led by the actor, as if each were the voice of Grandma Cândida (who had learnt it too), in a moment of perfect fusion of word and action, individual and collective, personal and political.

Nothing on the stage is without its purpose: the chairs are needed for the volunteers to sit on; the books, open at pages where the names of writers and characters are written, materialise those figures on stage; the performance, which oscillates between fiction and non-fiction, determines the sonorous and affective territory of the words, which, in the text, similarly oscillate between different narrative layers, the truth of which we do not know; the task of ten volunteers learning Shakespeare's Sonnet 30 by heart includes the audience in a symbolic act of resistance (they become temporary "soldiers") – a political act, thereby contributing to the preservation of collective memory, not just of a single poem, but of the very heritage of elements which are fundamental for humanity. As well as being dramaturgically exemplary, in its proposal that those viewing from the audience also take part in the political act, by identifying with those on stage, this participation also raises other, equally important questions for contemporary society and, once again, for the issue of time and work. The volunteers on stage perform before those who have remained in the stalls – the "audience": an active audience which acts to preserve memory, the anonymous human being who has within his reach the ability to guarantee that humanity doesn't lose something as essential to it as literature.



António e Cleópatra, text and dir. Tiago Rodrigues
(based on William Shakespeare) | Mundo Perfeito, 2014
(Vitor Roriz and Sofia Dias) | photo Magda Bizarro

By the simple fact of being on stage throughout the performance (and even if were for just a part), the ten audience members required for *By Heart*'s dramaturgical concept, also participate in a contemporary vision of artistic work which appropriates the social modes of the spectator and uses them for its own benefit – indeed, making the whole of the artist's work depend entirely on them: without the unpaid work of the volunteers, the show would not exist. Very concretely, the spectator, participatory and active, cannot be a mere spectator².

According to Bojana Kunst, participation (by the audience) as much as collaboration (on the part of the artists) forms part of a post-Fordist vision of work whose value rests on the production and circulation of “communications, relationships, signs and languages”:

Collaboration locates people in the present (time); it is only through collaboration, on the constantly changing map of places, that people can actually become visible in the present, where they constantly add to the contemporary flow of money, capital and signs. (Kunst, 2015: 78)

In *By Heart*, the audience is asked for resources and capabilities related to human sociability, with which to decorate a text. The differences in power relations, represented by the separation of the stage from the stalls, were thus evened out, producing an “as if” communication between equals – doer and watcher on the same plane, updating Mandelstam's resistance

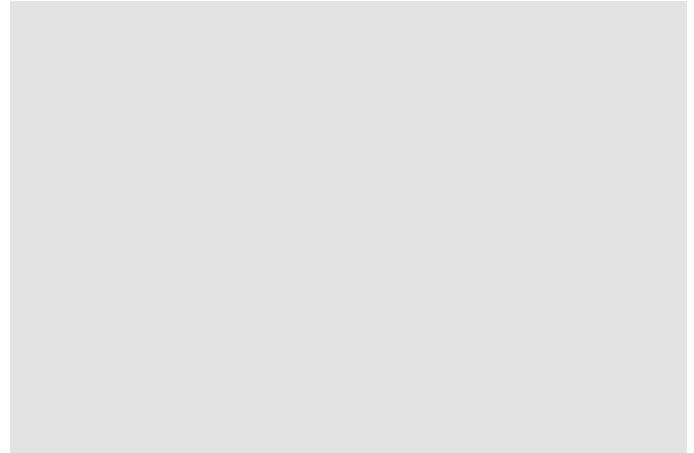
strategy in a specific artistic context's present. If, on the one hand, this structural option for the performance brings all the members of the audience to become involved in the act of preserving memory, through the participation of the volunteers on stage, on the other hand, this act enters into the circulation of signs and goods from the contemporary culture market – that is to say, it is bought and sold on a circuit of well-known national and international festivals, generating, in turn, greater valorisation of artists and institutions which produce them. Through this lens, and extrapolating from the Bojana Kunst's argument, in the context of contemporary art museums, to the context of performance arts, in producing a kind of social participatory relationship – one of resistance and political intervention, as an integral and orchestrated part of a work of art – it is the art itself which removes the possibility of someone looking in from outside, from an autonomous and participatory public arena (Kunst, 2015: 52).

Kunst goes on to make a critique of ubiquitous collaborative practice in performance art, as another expression of the same issue. The philosopher and dramatist identifies contemporary practice's large proportion of collaborative projects, as a translation of anxiety and anguish in relation to a strategy of joint working which no longer has the power to bring about change or “to open up one's political and transformative potentiality” (Kunst, 2015: 82). Such collaboration can no longer produce change because there are various obstacles to its potential action – the most troublesome being those which are related to

time: “Deadlines, speed, simultaneous connections, the illusion of mobility, the hypocrisy of the difference, the illusion of eternity, and constant actualisation” (Kunst, 2015: 86–87). How might we, therefore, get around those obstacles to collaborative working, which served as a lifeline for these and other artists in Portugal, recuperating a practice of resistance, of political action, in an autonomous and interventionist public arena — a concern which characterises the work of each of these three creators?

3. What’s really important?

Interestingly enough, time and memory are also the main themes in *Albertine, O Continente Celeste* [*Albertine, The Celestial Continent*] (2014), staged and written by Gonçalo Waddington, with the collaboration of actors Tiago Rodrigues and Carla Maciel. Indeed, nothing else could have been expected of a play which travels through Marcel Proust’s literary imaginary, in particular, in *Em Busca do Tempo Perdido* [*In Search of Lost Time*], and Marcel’s relationship with Albertine (the characters in Waddington’s text), bringing it into dialogue, precisely via the concept of time, with more recent theories from physics, astronomy and cosmology. Having been more productive as a greatly versatile actor, this play represents Gonçalo Waddington’s first venture writing for the stage. In this aspect, he contrasts with Tiago Rodrigues, who has already produced a number of original texts, and with Tónan Quito, who has never written any. From 1996, Waddington worked as a stage, cinema and television actor, regularly collaborating with Bruno



Albertine, O Continente Celeste,
text and dir. Gonçalo Waddington (based on Marcel Proust)
GW/SLTM/TNSJ, 2014 | (Gonçalo Waddington
and Carla Maciel) | photo Mário Melo Costa

O Nosso Desporto Preferido – Presente, text and dir. Gonçalo Waddington
(based on texts by Aldous Huxley) | 2016
(Romeu Runa, Crista Alfaiate, Pedro Gil, Tónan Quito and Carla Maciel) | photo Filipe Ferreira/TNDM II

Bravo (Primeiros Sintomas), Miguel Seabra (Teatro Meridional), Jorge Silva Melo (Artistas Unidos), only coming to try his hand at directing in 2006, with *Comida – Meu Nome É Comédia, mas Não Cuideis Que Me Haveis por Isso de Comer* [*Food – My Name is Comedy, But Think Not That You Must Therefore Eat Me*]³ (written by Miguel Castro Caldas, contributor to many of Primeiros Sintomas’ projects). That difference in each of the figures’ relationships to writing doesn’t, however, undermine the idea that one of the aspects which the three have in common is their literary curiosity, their thirst for reading material, above all the classics – of dramatic literature but also others. That said, it is clear that Waddington’s literary inspiration is far from exhausted, as demonstrated by his latest ongoing tetralogy *O Nosso Desporto Preferido* (1. *Presente*, 2. *Futuro Distante*, 3. *Futuro Próximo*; 4. *Génese*) [*Our Favourite Sport* (1. *Present*, 2. *Distant Future*, 3. *Near Future*; 4. *Genesis*)], premiered in 2016.

On an empty stage, with photos of various moments from the lives of the two characters displayed on screens – an indication of the passage of time – the audience is received as if guests at a soirée hosted in Marcel’s parlour. He recognises the audience as his invited guests, but there is no interaction. During the first act, they are instead presented with a long monologue by Tiago Rodrigues, as he boldly and precisely plays an imagined, modern-day Marcel, reflecting on time with recourse to present-day scientific theories⁴. In the second act, the relationship between Marcel and Albertine spills over the limits of the fictional version of the French writer, permitting Albertine to

adopt a feminist perspective on character-Marcel: a psychological profile of the man is created from that which is left unsaid, from the text’s apparent literary intentions, and from the memory of the character-man-Marcel which Waddington thought up. In Carla Maciel’s formidable performance, Albertine turns the tables on customary practice – the misogynist scene in which the woman is present but voiceless (“You’re not supposed to speak, are you?”), says Marcel, almost at the end of the first act, verbalising something which had been silently communicated up until that point). She denounces the inept man that the author imagines behind Proust’s alter-ego character. After Albertine’s literary/theatrical death, in act three, Marcel, in his role as erudite host, comes to occupy centre-stage again, expatiating on quantum mechanics’ theory of parallel universes, with repeated reference to the parallel universes of his (the character’s) life and of his (various) other relationships with Albertine. It seems that in Gonçalo Waddington’s text, a multiplication of worlds is what rescues lost time, or time is never in fact lost, always expanding into the multiple other temporal and spatial dimensions of the universes of other possibilities. But it is during the time of the creative process’ collaborative construction, and during the time in which the stage opens up to communicate with an audience, that theatre-making is really concretised, and that time is, in fact, lost, spent, consumed. And it’s during that shared time that parallel universes are created from the historical, social and cultural conditions underpinning the creative process and the dramatic encounter.

Networked collaboration, as a survival strategy, and as a strategy for crystallising affect, is a feature around which the work of the three artists, Tónan Quito, Tiago Rodrigues and Gonçalo Waddington, has met and crossed over for nearly twenty years. Whilst they sign up to collaborative projects for the construction of the show, from early on, each project is clearly the result of the mastery of one of the creators. The potential for collective change which is inherent to collaborative work – the point from which Kunst’s analysis departs – is here presented differently, more in terms of the constitution of an informal company’s co-operative network, with rotational direction, in which authorship is not diluted in the creative process. That said, it would be naïve to think of that informal network, nowadays, without also considering a significant change in the configuration of the positions occupied by actors. In January 2015, Tiago Rodrigues took over as the artistic director of the D. Maria II National Theatre, which is, without a doubt, one of the most eminent roles for a theatre professional in Portugal. Continuing to participate in one another’s projects, the points of the affective triangle have changed. As all things in life, this constellation, too, is temporary.

If the obsession with time and memory is as old as humanity, in the sense that it is tied to the mortal condition which sustains art’s creative impulse, the fact that theatre is constructed from the specific conditions of a given encounter between people, prompts reflection on the making of theatre during times of hardship, with a responsibility for creating from the present and, simultaneously, for the future. In other words, unlike

the generation of Tónan Quito, Tiago Rodrigues and Gonçalo Waddington, younger artists seeking conditions in which to experiment, collaborate and present their work nowadays, do not have access to the same opportunities. They live in an increasingly precarious world, in which the values of the labour market – and specifically the theatre industry – have consistently reduced, apparently as a result of austerity, and in which it is no longer possible to say that a career can be made from a show, because the tiny number of performances is verging on ridiculous, and the length of the process has been cut down to the very limits of creative possibility, long from offering the necessary conditions for pieces that will make a difference. Once again, work and time.

In terms of the organisation of work, we have seen a rise in the number of new collectives in response to this situation (for example, the collectives: Auééú, SillySeason, Os Possessos, Os Pato Bravo, Medalha d’Ouro or Teatro A Quatro, in Oporto). Not having been such a common feature of the previous generation, these new collectives, in the strength of the group, find the strength to overcome individual limits – the collective as an enabling affect network. However, in terms of time-management, the chances of these individuals entering the labour market are slim and need further consideration, for the good of all.

Currently, creative processes tend to take an intense month (when, up until 2011/12, the average was three months) and are generally staged for three or four days (this has been the case for some years now, but has intensified, and provides quite a contrast

with the three months for which independent companies such as the Cornucópia, with its own space, would typically put on a show); artists fit their creative periods to grant application time-frames; theatres prioritise the diversity of programming (the service they offer), to the detriment of the necessary breathing space of the performance itself, which should be repeated. As well as this short life-span meaning that only very small audiences have the opportunity to see a performance, the performance itself dies before it even comes to exist properly.

Paradoxically, performing arts in Portugal survives in a culture of waste and strangulation, which demands a reappraisal of the conditions in which the work of theatre is done. Specifically, what must be reconsidered is the blurring of work and leisure, amateur and professional, time and work – this reconsideration serving as an act of resistance before a system which constrains both production conditions and the potential enjoyment of the works created. How can we re-design ways by which to foster audience awareness and participation, so as to remove Portugal from the list of European countries whose population (especially its uneducated and older sections) least participates in cultural activities (Garcia, 2014)? How can we recognise the direct proportionality between the quality of (the artists’) working time and the quality of (the audience’s) leisure time?

NOTES

- 1 Tiago Rodrigues and Magda Bizarro ran Mundo Perfeito until January 2015, when Rodrigues took over the artistic direction of the D. Maria II National Theatre.
- 2 The Mundo Perfeito company in fact invites all its volunteers to attend another performance, but even so, it’s a point worth making.
- 3 In Portuguese, the title plays on the subtle difference between the words “comida” (food) and “comédia” (comedy). [Translator’s note]
- 4 Marcel was played by Tiago Rodrigues in the original cast, and then, in later re-runs, by Tónan Quito and Gonçalo Waddington himself.

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Urban nighttime leisure spaces (UNLSs), important urban sites of nighttime economic activity, have created enormous economic and social benefits. Both the physical features (e.g., location, shape, and area) and the social functions (e.g., commercial streets, office buildings, and entertainment venues) of UNLSs are important in UNLS mapping. The great flexibility of tour guiding also owes to the increasingly blurred boundary between work and leisure (Haldrup & Larsen, 2010) in the post-modern world, which is characterised by growing uncertainty, diversification and fluidity (Bauman, 2000). Bianchi, 2000; Wilson, Fisher, & Moore, 2009). Learn what a positive working environment is, why it's important and the main characteristics of this type of workplace atmosphere. Ultimately, a positive working environment encourages employees to find fulfillment in both their work and personal lives. Related. View More. How To Correctly Pronounce Names at Work (and What To Do When Your Name Is Pronounced Wrong). In honor of World Day for Cultural Diversity for Dialogue and Development, we created this guide on how to approach name pronunciation at work—an important part of creating a culture that emphasizes inclusion and belonging. We also offer tips for people whose names are frequently mispronounced at work. 53 Examples of Workplace Goals. Affect and effect are easy to mix up. Here's the short version of how to use affect vs. effect. Affect is usually a verb, and it means to impact or change. Effect is usually a noun, an effect is the result of a change. Watch out! Affect and effect are different parts of speech, but they sound almost identical. Sound-alike pairs like affect vs. effect are tricky because many people pronounce them as homophones, which means, well, that they sound alike. Bear/bare, here/hear, and write/right are other examples. The effect of the change can be big or small, but the fact that something changed is what makes the noun form of effect so important. For example, you can feel the effects of a cold or an earthquake, and the sun coming out can have a positive effect on your mood.