

A project by  
UMCOLETIVO:

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With the collaboration of  
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UMCOLETIVO is a cultural association,  
founded in 2013 and based in Portalegre,  
which develops activities in the field of  
artistic creation and programming, having  
as essential axes the theatre, performance,  
and the word - where transversally we  
find an idea of rewriting, of real time  
and of the voice.

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Other contents

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**Casa  
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**TEMPORARY EXHIBITION**  
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# *The most tender illusion (revisited)*



**U**MCOLETIVO's *The most tender illusion (revisited)* is an entrance proposal into *O Marinheiro* (The Mariner), a static drama written by Fernando Pessoa in 1913. Published in the first issue of *Orpheu* magazine in 1915, it is the only theatre play that Pessoa left finished. UMCOLETIVO started their activities 10 years ago, with a show built upon Pessoa's *O Marinheiro* (The Mariner), by then reaching its centenary. Now, one decade after their take on the play, UMCOLETIVO revisits its show and returns to *O Marinheiro* (The Mariner), creating an installation in which the visitor-spectator can physically relate to the word.

## Casa Fernando Pessoa

## About *The Mariner*

Defined by the author, Fernando Pessoa, as a "static drama in one act", *O Marinheiro* (The Mariner) draws, in an environment of mystery, the dawn of three women keeping watch over a body and, in the face of death, all three engage in a conversation wherein arises, from their various anxieties, a fundamental conflict between dream and life, which torments the minds and thoughts of the three maidens. One of them discovers, on the horizon, the story of a sailor – who then feeds hours of questioning and doubt: is the dream true or are the days?

## About *The Most Tender Illusion*

*The most tender illusion* is the dramatic text that Ricardo Boléo wrote in a dramaturgical laboratory he shared with Cátia Terrinca, in which they both wrote from Fernando Pessoa's *O Marinheiro* (The Mariner). The text exposes a body that does not know if the identity it has is an illusion or is itself, and then reproduces parts of itself, such as screams, or longings, or hollow words, unravelling each and every gesture as action – they are gestures of search; of a body that wants to touch itself, to know that it is matter and not breath, that it is real and not of dreams. The genesis of this proposal is undoubtedly the word, the sensory word – always and whenever it has the ability to touch. The word is palpable, concrete, intimate. Carnal in such a way that it itself is corporeal and makes dreams as flammable as the flesh.

*"an installation in the mind of those who read it: as if in a self-service, almost a theatre experience while sitting in a living room armchair and without anyone serving as intermediary (and while Pessoa talked in Brasileira about this text, Mário wrote: "I am not me nor am I the other, I am something of in-between", and the young boy with eyes on his head, José, designed the immense dress where all the mourners and dreams "and all" would fit, as in a sleeping bag)"*

**Luísa Monteiro**

Is a researcher, writer and playwright and is dedicated to the study of Pessoa's work

**T***he most tender illusion (revisited)* could have begun with these words because in them dwell two of this project's pillars. The idea of *installation*, which paved the way to amplify the power of static theatre (in which the actors are motionless, and expression is placed in the intonation of words). And the idea of *being something in between*, that place to which we now summon the viewer. *The most tender illusion (revisited)* is the impossible gesture of summoning the past to become future. Like a movement that wants to bend the linearity of time.

But let's step back: in 2013, Cátia Terrinca and Ricardo Boléo read Fernando Pessoa's *O Marinheiro* (The Mariner) and that prompted them to create a show: *the most tender illusion*. According to Eugénia Vasques, this monologue was "subtle, intelligent and beautiful, with Cátia Terrinca acting alongside Silence and Light!"

At the same time of *the most tender illusion's* premiere, UMCOLETIVO, the project founded by Boléo and Terrinca, had its formal registration. The show thus ended up approaching an inaugural manifesto, and paved the way for the exploration of a grammar of scene that still defines the performative path of their structure.

Today, celebrating the tenth anniversary of UMCOLETIVO and rethinking the same text, wherein so many questions germinated, we understand it as a womb full of doubts and anguish; its atmosphere also summons the spectrum of the actress, placing the viewer within, looking for the body that hears but does not see, smell, or feel. We seek, as Rui Monteiro wrote ten years ago, "the solitude of dreamers", even though this time we abandon the spectator alone with the imagination – yours and ours – hand in hand with the voice, and inside a uterine place of shelter pots. Every word is a trap: truth in sleep or in dream?