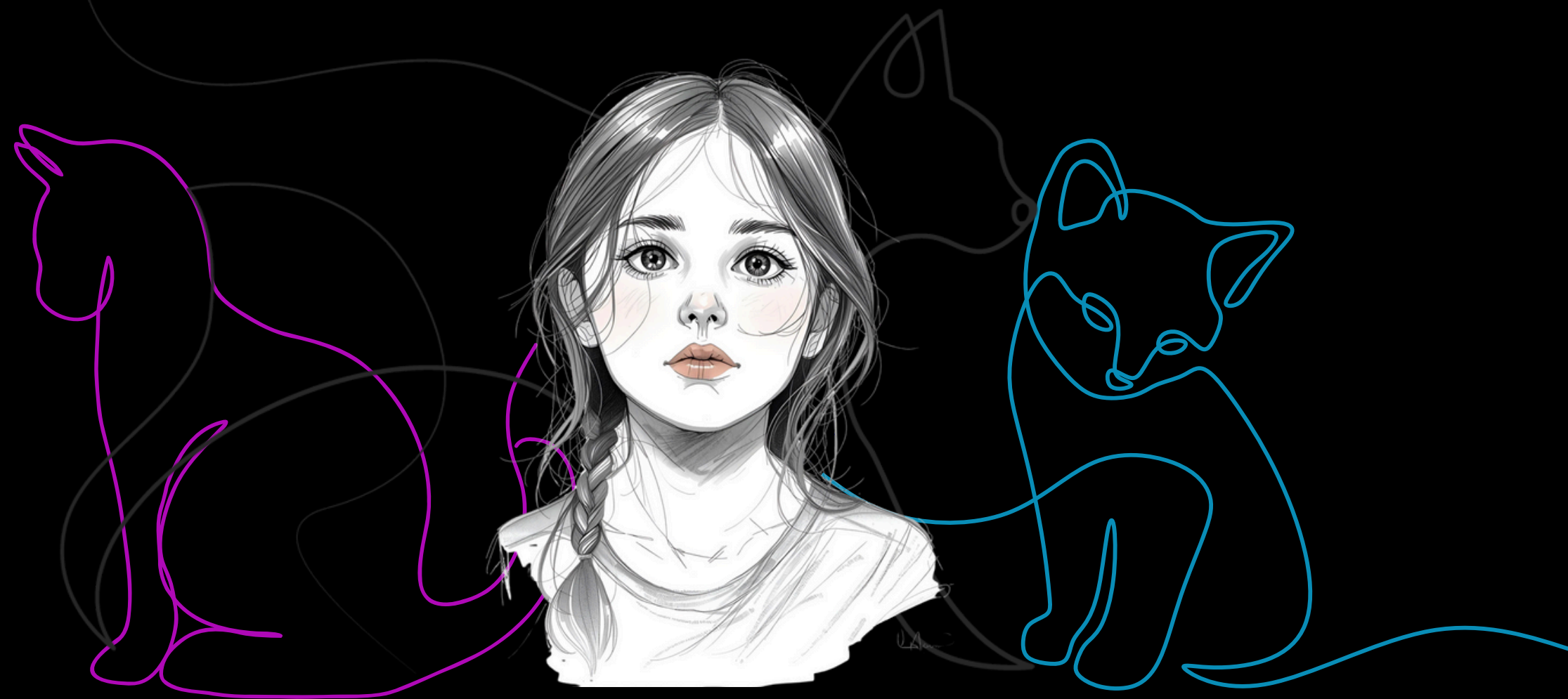


ABRAÇO



Puppet and Magic Performance about the Cycle of Life

Artistic Dossier

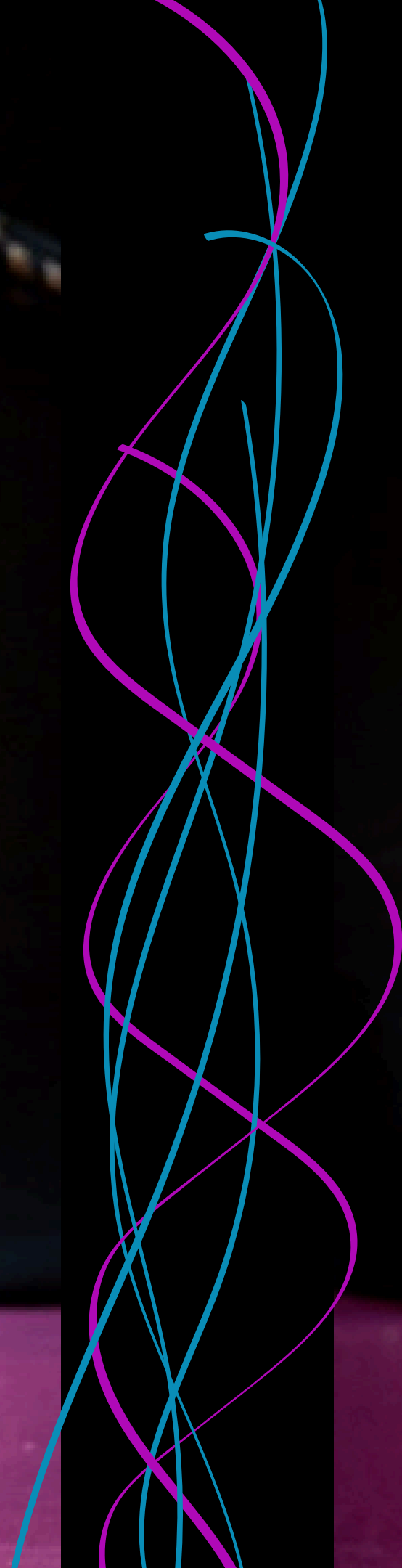


SYNOPSIS

Jacinta is a curious and playful girl who lives with her grandfather and her cat. One day, when the cat disappears, she is confronted with her greatest fear: the possibility of losing those she loves. In an attempt to prevent this from happening, she decides to set a trap for Death, inventing a magical potion capable of freezing it.

However, the world soon falls into chaos, and Jacinta realizes that time cannot be stopped, nor can one live with Death suspended. With the help of her Grandfather, she comes to understand that true bonds are like invisible threads that remain alive through memory. Together with the Magician, she manages to restore balance by returning the natural flow of life, unfreezing Death with a warm and tender embrace.







In Abraço, the threads that animate the puppets become a metaphor for the invisible bonds that connect us.

Through a child's perspective, the performance addresses the cycle of life and approaches loss with delicacy, transforming sadness and longing into a poetic journey infused with magic, humor, and sensitivity.



SUMMARY

Abraço is a performance about the bonds that connect us to those we love and the invisible ties that remain alive through memory. Through the gaze and imagination of a child, the audience is invited into a sensitive, playful, and deeply human journey, where emotions transform and embrace one another, welcoming loss as part of the cycle of life.

The metaphor of invisible threads guides the narrative, representing memories and bonds that transcend time and space. When activated, these connections become embraces that warm, support, and accompany us. Along this path, friendship emerges as a network of support, helping to resolve conflicts and build healthy relationships grounded in care and empathy.

The dramaturgy of the performance is inspired by children's literature, including *Invisible Strings* by Míriam Tirado, *The Colour of the Empty Space* by John Dougherty, and *Where Do We Go When We Disappear?* by Isabel Minhós Martins, as well as the novel *Death with Interruptions* by José Saramago. These influences give rise to an original dramaturgy, set within a distinctive universe that conveys meaningful messages to an intergenerational audience.

Abraço creates a welcoming emotional space, inviting the audience to understand the natural cycle of life in a poetic, gentle, and loving way—celebrating encounters, farewells, memories, and all that connects us.



In Abraço, the puppets interact directly with the audience, creating an atmosphere of closeness and shared experience.





JUSTIFICATION / TARGET AUDIENCE

Abrço aims to create a safe and sensitive space where children can engage with the cycle of life and understand loss in a caring and accessible manner. Many children lack contexts in which they can express grief—whether due to the loss of a loved one, a pet, a place, or a meaningful object. Through imagination, humor, and a child's perspective, the performance accompanies these emotional experiences, fostering empathy and active listening, with friendship as a central axis of support during moments of joy and sadness.

Each performance is followed by an artistic mediation activity—an essential component of the project—which invites children to process the experience through collective sensory memory exercises, offering tools for emotional regulation when engaging with a theme of strong emotional impact.



Abraço is also addressed to senior audiences. The performance invites reflection on loss not merely as absence, but as memory and emotional continuity. This approach encourages a renewed appreciation of life and the fragility of existence, transforming reflection on endings into an act of care and celebration.

Conceived as an intergenerational encounter between seniors and early childhood audiences, Abraço recognizes that both groups are deeply affected by the theme. The experience is also accompanied by an artistic mediation activity focused on re-signifying loss, supporting the redefinition of belonging and purpose throughout life.





ARTISTIC TEAM

Creation and Performance: Berna Huidobro

Artistic Direction: Cristóbal McIntosh

Production and Artistic Mediation: Sara Roda

Technical Support: Nuno Murta

Producer: Teatro Experimental de Lagos

Partners:

Municipality of Lagos

Casa Taller de Marionetas de Pepe Otal (Barcelona)

Associação LAC

Junta de Freguesia de São Gonçalo de Lagos

BERNA HUIDOBRO

Chilean artist based in Portugal since 2019, with a multifaceted career in physical theatre, circus, puppetry, and magic. She holds a degree in Dramatic Arts from the Catholic University of Chile and completed her training in Barcelona, studying at the Rogelio Rivel Circus School, Casa Taller de Marionetas de Pepe Otal, and the Berty Tovías School (Jacques Lecoq method). In 2016, she completed a Master's degree in Cultural Management at the University of Barcelona.

Between 2020 and 2022, she participated in the European program Beta Circus, specializing in New Magic. In 2024, she undertook training in Theatre for Young Audiences under the guidance of Catarina Requeijo and Teatro Nacional Dona Maria II.

Since 2019, she has maintained an ongoing collaboration with Teatro Experimental de Lagos as a performer and director, contributing to the creation of several artistic projects. She is also co-creator and artistic director of the EMRAIZART Festival, held annually in the municipality of Lagos, promoting local arts and culture. Since 2025, she has worked as a performer in the Boca Aberta program of Teatro Nacional D. Maria II, participating in the production Não se pode, Não se pode.





TECHNICAL INFORMATION

Performance duration: 35 minutes

Artistic mediation activity: 10 minutes

Ideal stage size: 6 x 5 meters

Minimum stage size: 4 x 4 meters

Target audience: Families, Children, Seniors

Electrical power connection required

The performance adapts to all types of spaces: indoor, outdoor, theatre, street, or non-conventional venues.













CONTACT

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