

# clipping

mariana marinho

A dramatic scene from the play 'Roda Morta'. A woman with vibrant red hair, wearing a blue and yellow bikini, is in a white bathtub. She has a distressed expression and her hands are raised. A man with dark hair and a bloody head is lying in the tub, and another person with long blonde hair is leaning over him. The scene is lit with a strong red light, creating a tense and unsettling atmosphere.

# RODA MORTA - UMA FARSA PSICÓTICA

**Text:** João Mostazo

**Directed by** Clayton Mariano

**Cast:** Biagio Pecorelli, Felipe Carvalho, Ines Bushatsky,  
Mariana Marinho and Pedro Massuela.

**Seasons:** Pequeno Ato (2018 and 2019) and Tusp (2019)

by Fernando Pivotto

on *Tudo, Menos Uma Crítica*

february 2019

full text [here](#)

It is worth praising not only the dramaturgy and the direction, which create the structure for the desired effects to happen (and they do), **but also the good cast** that does not weigh the hand in the caricature and that starts from the pathetic without being limited to the pathetic, achieving, each in their own way, giving texture and layers to their performances (especially Ines Bushatsky and Mariana Marinho, particularly good in the session I watched).

by Valmir Santos

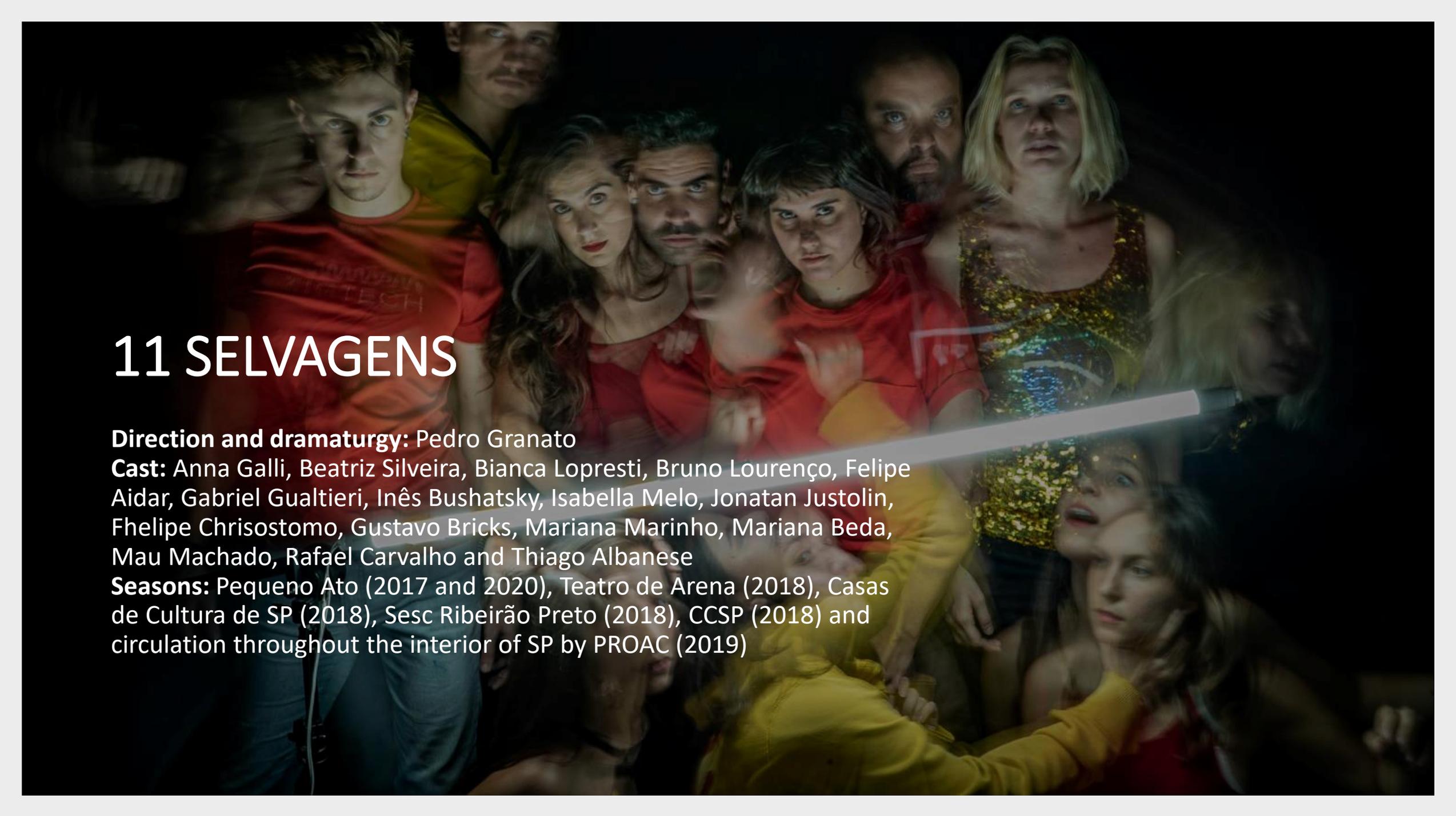
on *Teatrojornal*

november 2018

full text [here](#)

Invited to direct the work of Perverto, Clayton Mariano (from the Tablado de Arruar group) finds in the substrate of this writing conditions to assume the visual and sonic stridency of reactionary debris devoured by the irreverent gaze of Mostazo's generation. There is a questioning consciousness in this apparent outpouring - as there was in the insurgent comedy of the carioca troupe Asdrúbal Troupe o Trombone (1974-1984), in the middle of the eye of the hurricane.

**Three people pressed together in a tub of water, between pieces of bread and pizza, is an image that speaks of the existential despair of part of the youth in Brazil today**



# 11 SELVAGENS

**Direction and dramaturgy:** Pedro Granato

**Cast:** Anna Galli, Beatriz Silveira, Bianca Lopresti, Bruno Lourenço, Felipe Aidar, Gabriel Gualtieri, Inês Bushatsky, Isabella Melo, Jonatan Justolin, Fhelipe Chrisostomo, Gustavo Bricks, Mariana Marinho, Mariana Beda, Mau Machado, Rafael Carvalho and Thiago Albanese

**Seasons:** Pequeno Ato (2017 and 2020), Teatro de Arena (2018), Casas de Cultura de SP (2018), Sesc Ribeirão Preto (2018), CCSP (2018) and circulation throughout the interior of SP by PROAC (2019)

by Dirceu Alves Jr.

on *Veja SP*

october 2017

full text [here](#)

It does not sound frivolous to say that the playwright and director Pedro Granato was inspired by the script of the tape ["Relatos Selvagens"] to create "11 Selvagens". It is undeniable, however, that the show manages to be more disturbing because it privileges the staging of narratives of political and social connotation with extreme realism.

A skillful director, Granato composes striking and delicate images for thorny subjects. Fundamental to the success is the performance of the cast, whose determination and a committed defense of the text justify the growing word of mouth around the production.

by Bruno Machado

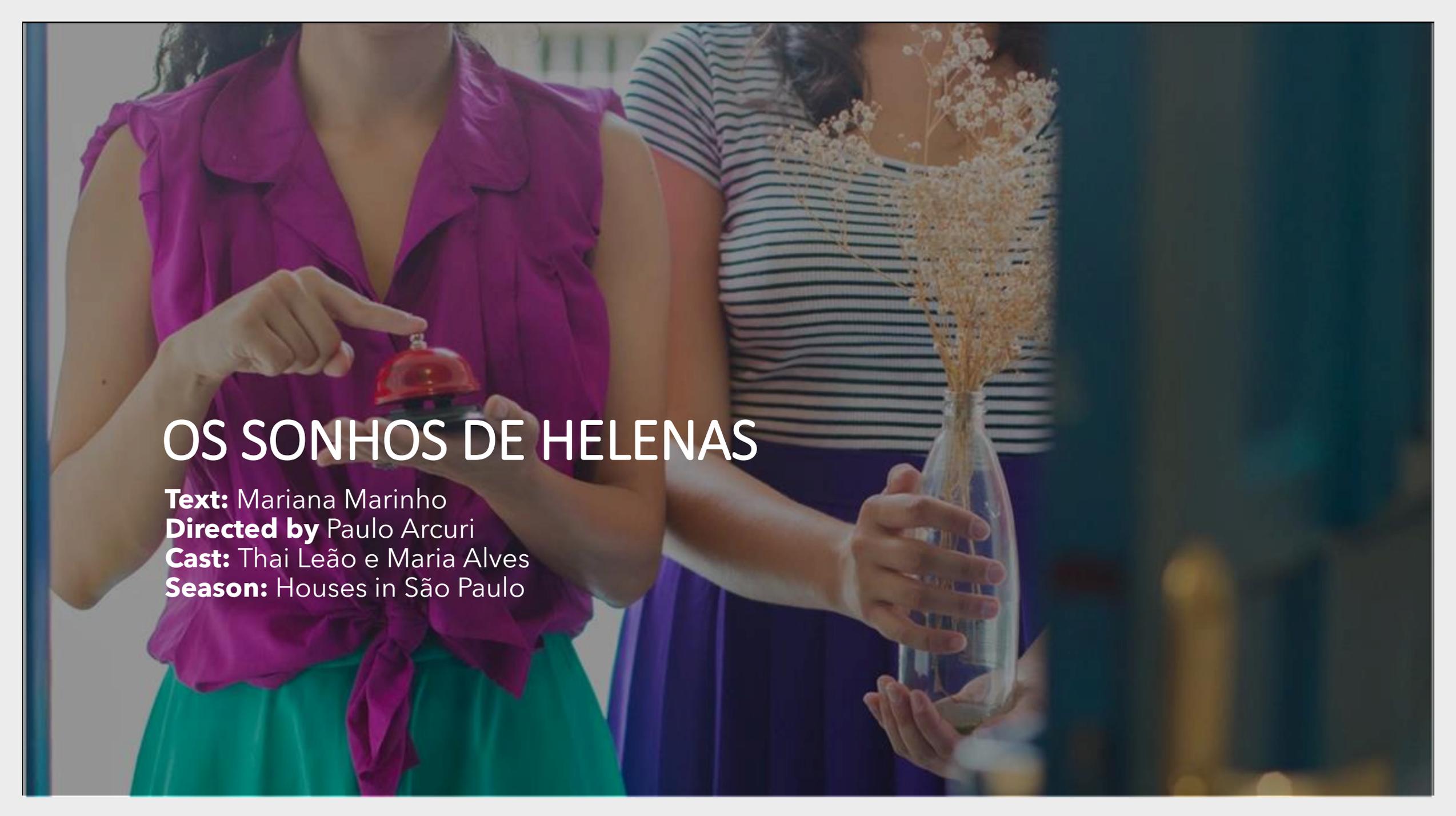
on *Folha de S.Paulo*

october 2018

full text [here](#)

Bitter humor skits, the short scenes reveal power plays contained in prosaic situations. They, in turn, often slip into physical violence and unbridled enjoyment – indistinct.

If any attempt at dialogue yields to brutality, only expressions of power, such as sex and violence, are capable of placating individuals. Faced with the collapse of civility, these atavistic impulses soften, albeit momentarily, and not without consequences, social and ideological differences.



# OS SONHOS DE HELENAS

**Text:** Mariana Marinho

**Directed by** Paulo Arcuri

**Cast:** Thai Leão e Maria Alves

**Season:** Houses in São Paulo

by Amilton de Azevedo

on *ruína acessa*

april 2018

full text [here](#)

Mariana Marinho's dramaturgy operates at the same time as the backbone of the fantastic narrative and as a device for the actresses - in the right direction of Paulo Arcuri, where smiles and amazement abound on their faces. Between teas and photo albums, Alves and Leão remain attentive and listen open to the space and the public in order to provide a joint construction in the meeting of Helenas' dreams with those of the spectators and also those of the house itself. In this sense, it is curious to realize the many possible times of the proposal. Past, present and future give place to different dreams (...). The enchantment of "Os Sonhos de Helenas" is based on the acceptance of the oneiric universe - of infinite possibilities - in friction with a concrete space and the present time.

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