

GRUPO
baqaceira

UNFINISHED



SYNOPSIS

A theater group takes the stage to premiere a play that was never finished. Faced with this impasse, the performance veers off into an unpredictable direction. Instead of a finished and polished show, the audience is drawn into an artistic daydream — a dive into the backstage of the creative process, filled with attempts, missteps, and speculations about what the play might become.

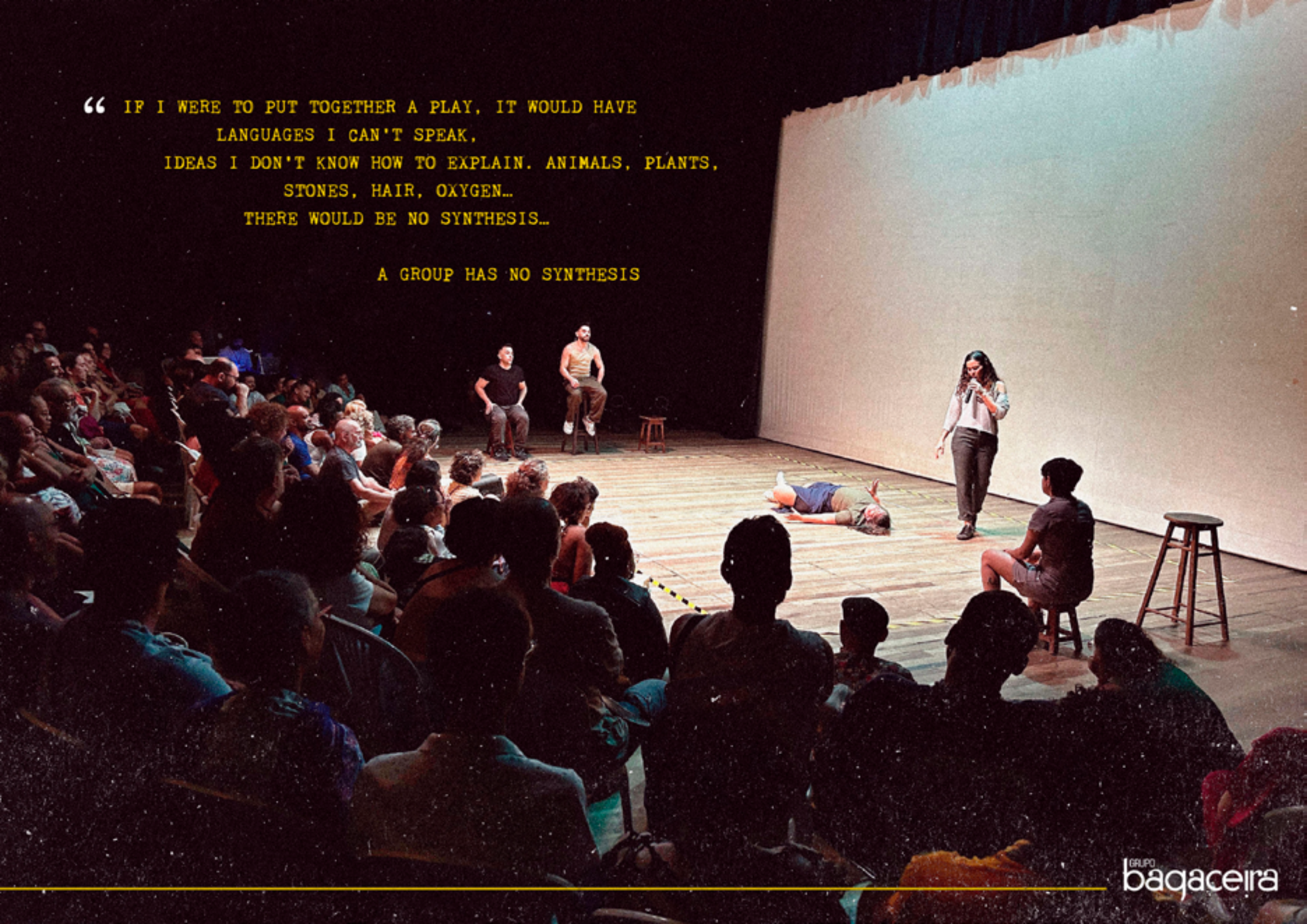
In **Unfinished**, the members of Grupo Bagaceira play themselves, conducting a scenic game that unfolds between reality and fiction, revealing the doubts, conflicts, and anxieties that permeate the creation of a show — and, why not, of life itself. Amid improvisation attempts, interrupted scenes, and discussions, the group explores **unfinishedness** not as a flaw, but as a source of power.

Crossed by the artists' own emotional memories and the history of the group, the play balances between the tragic and the comic, with self-irony, humor, and the brutal honesty of those who live from and for the theater. In times marked by neoliberal logic, which demands productivity and quick solutions inside and outside art, **Unfinished** provokes the audience to inhabit the process and bet on the reinvention of life and the world.



“ IF I WERE TO PUT TOGETHER A PLAY, IT WOULD HAVE
LANGUAGES I CAN'T SPEAK,
IDEAS I DON'T KNOW HOW TO EXPLAIN. ANIMALS, PLANTS,
STONES, HAIR, OXYGEN...
THERE WOULD BE NO SYNTHESIS...

A GROUP HAS NO SYNTHESIS



RESEARCH

Unfinished marks a new cycle for us at Grupo Bagaceira, being our first premiere after the death of our member and founder, Rogério Mesquita. Celebrating 25 years of our journey in 2025, we decided to look at ourselves and face all that has been built — but also, and above all, what lies ahead. In the face of grief and crisis, we questioned the continuity of the group and chose to move forward, to reconfigure our paths, and to strengthen ourselves in the face of the challenges of working with theater in Brazil. The research stems from this desire for vitality and renewal: to dive into the rehearsal room, experiment, and raise new plays. To bring back a Bagaceira that is alive, powerful, and original; to rekindle in ourselves and in the audience the ability to imagine and reinvent the world.

In **Unfinished**, we are drawn to the freedom of constant construction, with ongoing transformations that follow our experimental desires. It is not about radical changes at each performance, but about gradual adjustments over time, involving dramaturgy, staging, lighting, and other elements of the work.

RESEARCH

Developed at the Theater Laboratory of Porto Iracema das Artes, in Fortaleza, Ceará, **Unfinished** benefited from the valuable collaboration of **Marcio Abreu**, director and playwright of Cia Brasileira de Teatro. Part of the research was carried out with support from the 13th Ceará das Artes Award (Secult Ceará) and the Arts Grant – Paulo Gustavo Law (Secult Fortaleza).

A sharing of the process took place at the Mostra Cenas Germinantes, during the 30th Festival Nordestino de Teatro de Guaramiranga, in 2024. The national premiere took place that same year, as part of the program of the 23rd Festival Recife do Teatro Nacional.






SCENIC CONCEPTION

The staging of **Unfinished** is visually minimalist, making use of projections at certain moments, along with just a few objects. It is sustained by the relationship between the actors and the audience, seeking transparency and radical honesty. This stripped-down approach allows the scenic space to be filled with words, glances, and exchanges that express Bagaceira's "way of creating together," bringing to light the implicit layers of a bond that spans decades, which serves as the foundation for the show's poetics.

The scenic objects are everyday and functional (benches, a ladder, flashlights, etc.), reinforcing the unfinishedness and the real materiality of a rehearsal room — a place where, in the group's creative process, artists "make do with what they have," and the creation of images and atmospheres depends on the actors manipulating these elements.

In terms of spatiality, the play adapts to different environments and audience arrangements, making it possible to perform in theaters and rooms of various formats and sizes.



A man in a light-colored tank top and dark pants stands on a silver step ladder in a dark room. He is pointing his right arm towards the left. To his right, a person is crouching and holding a camera with a bright light, filming him. The scene is lit from the left, creating a strong shadow on the floor. The background is dark and textured.

“ THE SEARCH FOR THE THING
WAS THE THING ITSELF

CREDITS

Playwriting and Direction: **Rafael Martins**

Cast: **Débora Ingrid, Isabella Cavalcanti, Rafael Martins, Ricardo Tabosa e Tatiana Amorim**

Artistic Collaboration: **Marcio Abreu**

Special Appearances: **Fernando Barbosa e Teodora Amorim**

Art Direction: **Natália Parente**

Original Soundtrack: **Ayrton Pessoa Bob**

Lighting Design: **Tatiana Amorim**

Movement Coaching: **Débora Ingrid**

Stage Management and Lighting Operation: **Ciel Carvalho**

Sound and Projection Operation: **Jotacílio Martins**

Production Management: **Isabella Cavalcanti**

Communications: **Ricardo Tabosa**

Graphic Design: **Rafael Viana**

Translation: **Rubens Cavalcanti**

Support: **Casa da Esquina e Porto Iracema das Artes**

Produced by: **Grupo Bagaceira de Teatro**



CLIPPING



Diário da Fortaleza

Grupo Bagaceira de Teatro completa 25 anos com novo espetáculo, retomada criativa e enfrentando velhos desafios

Celebrações do grupo incluem um espetáculo inédito — que segue sem espaço para estrear em Fortaleza —, curtas temporadas e processos criativos

Escrito por [João Gabriel Tréz](#) | joao.gabriel@svm.com.br

10 de Janeiro de 2025 - 08:20



Legenda: Referência local e nacional de teatro de grupo, o Bagaceira celebra 25 anos em 2025

Foto: Thiago Gadelha

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Inventividade, autoralidade e despretenção. A partir destes três aspectos, alcançados pela união de seis jovens estudantes-artistas interessados em criar, surgiu oficialmente em 17 de maio de 2000 o Grupo Bagaceira de Teatro.

Grupo Bagaceira de Teatro celebrates 25 years with a new play, creative revival, and facing old challenges

The group's celebrations include an original play — which still has no venue for its premiere in Fortaleza —, short seasons, and creative processes.

Written by João Gabriel Tréz
joao.gabriel@svm.com.br

January 10, 2025 – 8:20 a.m.

Caption: A local and national reference in ensemble theater, Bagaceira celebrates 25 years in 2025.

Photo: Thiago Gadelha

Inventiveness, originality, and unpretentiousness. From these three qualities, achieved through the union of six young student-artists eager to create, the Grupo Bagaceira de Teatro was officially founded on May 17, 2000.



PORTO IRACEMA DAS ARTES Inscrições

Projeto "Inacabado: Bagaceira 25 anos", desenvolvido no Laboratório de Teatro da Porto Iracema das Artes, é apresentado em festival nacional em Recife



(Foto: Alan Sousa)

"Inacabado: Bagaceira 25 anos" é um dos projetos selecionados para a 12ª edição das Laboratórias de Criação da Porto Iracema das Artes

Desenvolvido no Laboratório de Teatro da **Porto Iracema das Artes** - Escola de Formação e Criação do Ceará que integra a Rede Pública de Equipamentos da Secretaria de Cultura do Ceará (Rece), gerida em parceria com o Instituto Dragão do Mar -, o projeto "Inacabado: Bagaceira 25 anos" é uma das atrações da 23ª edição do **Festival Recife do Teatro Nacional**. A apresentação, montada pelo grupo Bagaceira, acontece na sexta-feira (29) e no sábado (30), na capital pernambucana.

The project "Unfinished: Bagaceira 25 Years", developed at the Theater Laboratory of Porto Iracema das Artes, is presented at a national festival in Recife.

(Photo: Alan Sousa)

"Unfinished: Bagaceira 25 Years" is one of the projects selected for the 12th edition of Porto Iracema das Artes' Creation Laboratories.

Developed at the Theater Laboratory of **Porto Iracema das Artes** — Ceará's School of Training and Creation, part of the Public Network of Facilities of the Ceará Secretariat of Culture (Rece), managed in partnership with the Instituto Dragão do Mar — the project "Unfinished: Bagaceira 25 Years" is one of the highlights of the 23rd edition of the **Festival Recife do Teatro Nacional**. The performance, staged by Grupo Bagaceira, takes place on Friday (29) and Saturday (30) in the capital of Pernambuco.

Click on the image to access the full article.

CLIPPING



OPOVO

INÍCIO • VIDAARTE • GRUPOS CEARENSES SE APRESENTAM EM RECIFE

Grupos cearenses se apresentam em festival de teatro no Recife

Apresentações do grupo Bagaceira e do coletivo Teatro Máquina acontecem no Recife entre os dias 29 e 30 de novembro

14:09 | 26/11/2024
Autor **Beatriz Teixeira**
Tipo **Notícia**



Grupo Bagaceira apresenta espetáculo "Inacabado" em festival no Recife Crédito: Alan Sousa/Divulgação

O grupo teatral Bagaceira se apresentará na 23ª edição do Festival Recife do Teatro Nacional com o espetáculo "Inacabado". A montagem acontecerá em dois dias: nesta sexta-feira, 29, e no sábado, 30, no Teatro Luiz Mendonça, localizado na capital pernambucana.

Ceará-based groups perform at theater festival in Recife

Performances by Grupo Bagaceira and the Teatro Máquina collective take place in Recife between November 29 and 30.

14:09 | 26/11/2024

By **Beatriz Teixeira**

Grupo Bagaceira presents the play "Unfinished" at a festival in Recife

Photo credit: Alan Sousa / Publicity

The theater group Bagaceira will perform at the 23rd edition of the Festival Recife do Teatro Nacional with the play "Unfinished". The show will be staged on two dates: this Friday, the 29th, and Saturday, the 30th, at Teatro Luiz Mendonça, located in the capital of Pernambuco.



grupobagaceira

Jumbo - Baka Lane Groove

LAB TEATRO

INACABADO: BAGACEIRA 25 ANOS

Grupobagaceira Gmarcioabreu

LAB THEATER

UNFINISHED: BAGACEIRA
25 YEARS

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PORTO IRACEMA DAS ARTES Inscrições



Inacabado: Bagaceira 25 anos - Fortaleza, CE

De: Ricardo Tabosa, Débora Ingrid, Isabella Cavalcanti, Rafael Martins, e Tatiana Amorim

Sinopse: Prestes a completar 25 anos, o Grupo Bagaceira retoma às suas origens em busca de força e ímpeto criativo. A ideia é mergulhar em um processo colaborativo de criação, renovando a pesquisa de linguagem e vislumbrando futuros espetáculos do grupo. Para isso, será realizado um programa que abrange investigações, experimentações e livre criação de cenas curtas em sala de ensaio. Essa imersão incluirá encenação, dramaturgia e atuação, resultando na invenção de diversos experimentos e apontando para obras futuras.

Unfinished: Bagaceira 25 Years - Fortaleza, CE

By: Ricardo Tabosa, Débora Ingrid, Isabella Cavalcanti, Rafael Martins, and Tatiana Amorim

Synopsis: On the verge of turning 25, Grupo Bagaceira returns to its origins in search of strength and creative drive. The idea is to immerse themselves in a collaborative creation process, renewing their language research and envisioning the group's future productions. To that end, a program will be carried out encompassing investigations, experimentation, and the free creation of short scenes in the rehearsal room. This immersion will include staging, playwriting, and acting, resulting in the invention of various experiments and pointing toward future works.



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MAIN MENU

CRÍTICA

Bagaceira ensaia o réquiem do teatro de grupo

1 de dezembro de 2024 - by Kilabreu - Leave a Comment



Inacabado: afeto e experiência
Fotos: Alan Sousa

"Inacabado", o novo espetáculo do grupo Bagaceira, de Fortaleza, traz, supomos, ao menos duas entradas mais visíveis: é um réquiem, um ato de despedida em memória de um de seus fundadores, o ator Rogério Mesquita, falecido no ano passado. E pode ser lido também, propomos, como um réquiem para o teatro de grupo.

REVIEW

Bagaceira Rehearses the Requiem of Ensemble Theater

December 1, 2024 - by kilabreu

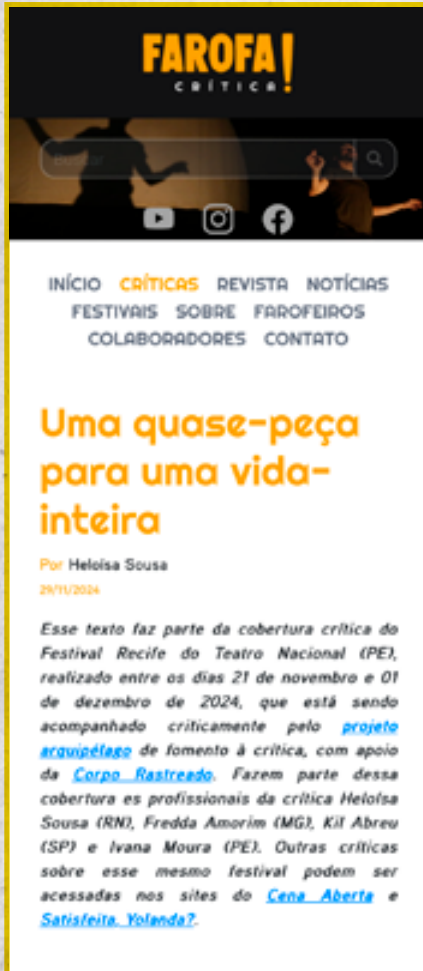
Unfinished: Affection and Experience

Photos: Alan Sousa

Unfinished, the new play by Grupo Bagaceira from Fortaleza, offers, we suppose, at least two most visible points of entry: it is a requiem, a farewell act in memory of one of its founders, actor Rogério Mesquita, who passed away last year. And it can also be read, we propose, as a requiem for ensemble theater.

Click on the image to access the full article.

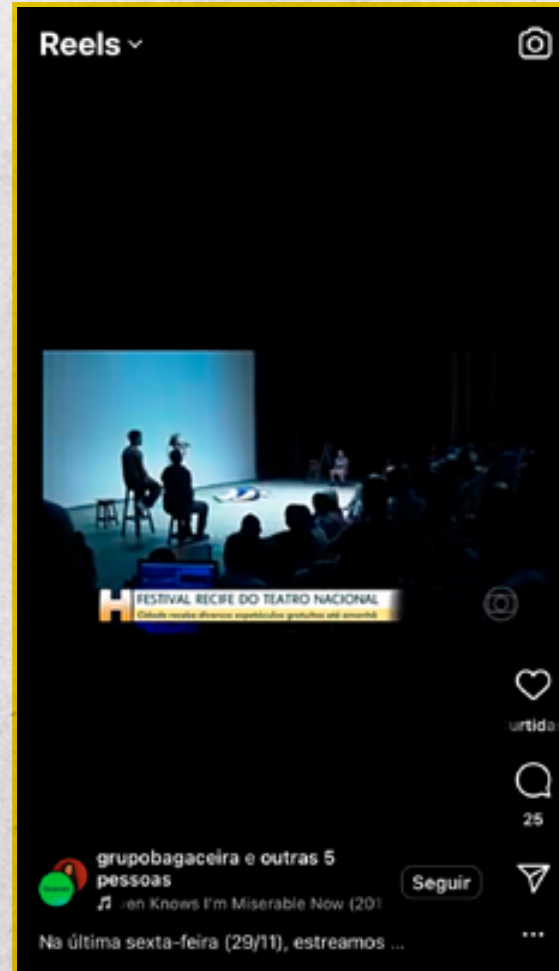
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An Almost-Play for a Whole Life

By Heloísa Sousa
11/29/2024

This text is part of the critical coverage of the Festival Recife do Teatro Nacional (PE), held between November 21 and December 1, 2024, which is being critically followed by the Arquipélago project for the promotion of theater criticism, with support from Corpo Rastreado. Participating in this coverage are critics Heloísa Sousa (RN), Fredda Amorim (MG), Kil Abreu (SP), and Ivana Moura (PE). Other reviews from this same festival can be accessed on the Cena Aberta and Satisfeita, Yolanda? websites.



RECIFE NATIONAL THEATER FESTIVAL

The city hosts several free plays until tomorrow

Click on the image to access the full article.

RECORDS

Full videos of the play:

Performance on March 19, 2025 (with Brazilian Sign Language interpretation):

- <https://youtu.be/qos6bDIWHJk>

Performance on May 30, 2025:

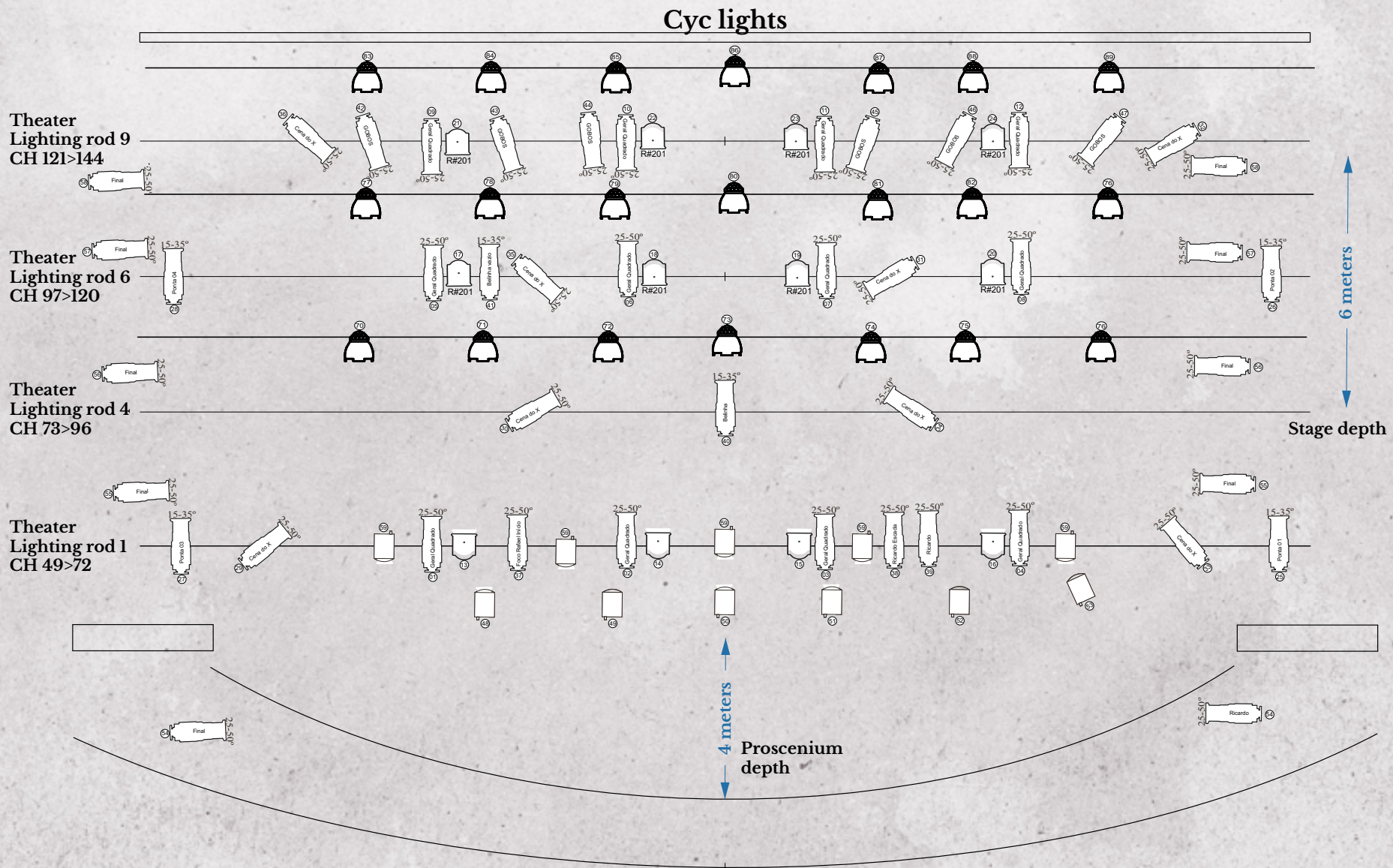
- <https://youtu.be/--Q0v6yYEsY>

Photos:

- <https://flic.kr/s/aHBqjCecLz> (performance)
- <https://flic.kr/s/aHBqjBUjiV> (performance)
- <https://flic.kr/s/aHBqjBUjtf> (performance)
- <https://flic.kr/s/aHBqjBUiMj> (creative process opening)
- <https://flic.kr/s/aHBqjBR3nQ> (creative process opening)



LIGHT RIDER



The light map is adaptable to the conditions of the presentation venue

“ EVERYTHING HERE
IS GOING TO BE A SURPRISE...
INCLUDING FOR US



THE GROUP

Grupo Bagaceira is an experimental theater collective that, through original productions, has developed a distinctive language. By mixing diverse references in unusual ways, Bagaceira has managed to combine its conceptual provocations with powerful communication, thus earning the respect of both audiences and critics. Since its founding in 2000, the group has maintained an intense production schedule, building a varied repertoire — with plays for both adult and children’s audiences, and for stage, street, and alternative spaces — that remain active for several years. Based in Fortaleza, at Casa da Esquina, Bagaceira balances its schedule of tours, rehearsals, and commitments with time dedicated to free creation, from which new ideas, texts, scenes, and even projects in other fields may emerge, crossing the boundaries between theater and other artistic languages. With more than 15 plays and 4 audiovisual works, Grupo Bagaceira is one of the most representative collectives on the national scene and has toured the main theatrical programs in Brazil, as well as making incursions abroad.

Members of Bagaceira are:



Isabella Cavalcanti



Ricardo Tabosa



Tatiana Amorim



Débora Ingrid



Rafael Martins

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[@GrupoBagaceira](https://www.youtube.com/@GrupoBagaceira)