

ROCAMORA TEATRE

IDENTITATS

Autor / Author: Carles Cañellas
Coreografia / Choreography : Susanna Rodríguez
Música Electrònica / Electronic Music: InnoDB
Il·luminació / Lighting: Quico Gutiérrez
Video-backgrounds: Giacomo Verde

www.rocamorateatre.com

Amb el suport de:



Generalitat de Catalunya
Departament
de Cultura

ROCAMORA TEATRE

IDENTITATS (Identities)

Marionette Theatre.

Medium-format show for one actor, one string-puppet and six masks. Nonverbal.

For the young (+10) and adults. Indoor or outdoor (available technically simplified version).

Suitable for air transport (2 pax, 1-2 suitcases)

The purest essence of the Marionette, takes us into an exciting and surprising dramatic search for its own existence, which evolves under various contemporary choreographies, with electronic music, light environments and video backgrounds.

Premiered in the “Nit Titellaire d’Artés”, on 27 August 2016, in the *Auditori Cal Sitges* of Artés (Barcelona).

Award for Outstanding Dramas at the 2nd Nanchong (China) International Puppet Art Week Festival 2017.



SYNOPSIS

The metaphysical marionette. A string-puppet naked, faceless, born and dies on the stage. During its ephemeral existence will adopt different masks, each of which will mark the way to be and do, thus assuming the identities that are prefigured by these.



Opening the field of marionette to the contemporary research and to the young audience.

Commemorating forty years of career, the Marionettist Carles Cañellas proposed a work for young people and adults, which combines the purity of Marionette, with the most accurate manipulation as possible and an exploration of the enormous dramatic capabilities of the puppet.

IDENTITATS not only is a theatrical metaphor of the actor in front of the roles he must portray throughout his career, but also of life itself.



"You will learn at your expense that in the long journey of life you will encounter many masks and a few faces"
— Luigi Pirandello (One, no one and one hundred thousand)

Pirandello theorizes that we are all characters on stage in the theatre of life. None of us is free to follow the continuous flow of life. None of us is really free. We are masks that play a part, we are marionettes without personality nor spirit. Anyone trying to take off the mask, would become a naked mask and therefore a person rather than a character. Each of us believes at first to be one, to possess a unique identity, the authentic one. But when he discovers what people think of him, he begins to discover others hundred thousand unknown identities, then finally that one becomes no one, in the perception of not having idea of what the real identity can be.

The string-puppet as a protagonist of an innovative play, with a high degree of technical complexity in manipulating a marionette 90cm/35in tall and 27 strings, animated by Carles Cañellas. The puppet plays successively the characters that mark the various masks wearing. Dramatic actions that interspersed with moments of contemporary dance, with choreographies created by ex-dancer and puppeteer Susanna Rodriguez, in which the puppet moves to the rhythm of electronic music, composed and performed by InnoDB. All accompanied by video backgrounds by Giacomo Verde, which reinforce their expressiveness, and a careful design of lights, suggestive and pictorial, creator of spaces and emotional environments implemented by Quico Gutiérrez.



Is intention of the proposal, to show to an audience usually away from the puppet theatre, a field that, not for unfamiliar, is less interesting. And that, projecting to the future, it is rooted in the theories of the theatrical experimenters from the early twentieth century, that they decide, in their projects or dreams or utopias of theatre renovation, precisely use an object obsolete as the Puppet. In particular the Englishman Edward Gordon Craig (1872-1966), and later the Polish Tadeusz Kantor (1915-1990). But, we could also mention the Russian Vsevolod Emilevich Meyerhold (1874-1940); or the Germans Oskar Schlemmer (1888-1943) from the Bauhaus School, and George Grosz (1893-1959), who prepares satirical shows with puppets; or the Swiss Adolphe Appia (1862-1928), who collaborates with the puppeteer Otto Morach (1887-1973); or the French Gaston Baty (1885-1952), who theorized about the superiority of the puppet in front of the actor flesh and blood... And, we could still continue citing other. The fact is that, puppets and marionettes, collect some important features that, above all at the beginning of the last century, were much appreciated in theatrical environments, that were pursuing renewal or subversion goals: "The flavour of the East and the maximum availability of the inventive, the satirical entertainment and a taste for the grotesque, the coarseness of the popular and primitive, and the pleasure of experiencing the most unusual materials, the utmost rigor and the improvisation."

We have an example of this in Catalonia, with the artists and intellectuals that, from 1897 to 1903, were meeting at the cafe *Els Quatre Gats* (The Four Cats) of Barcelona, who were very interested in the *Teatre de Putxinel·lis* (Puppet Theatre) and they wrote texts and collaborated on making scenography, or composing music for puppet theatre.



Some of these authors refer to the essay, precious and precursory, published in 1810 by the German playwright Heinrich von Kleist (1777-1811) "*Über das Marionettentheater*" ("About the Marionette Theatre"), addressing to the artists of the Performing Arts, especially the dancers, in the conviction that these should be mainly those who attend the shows of marionettes.



CREDITS

Author, Direction, Design and Construction: **Carles Cañellas**

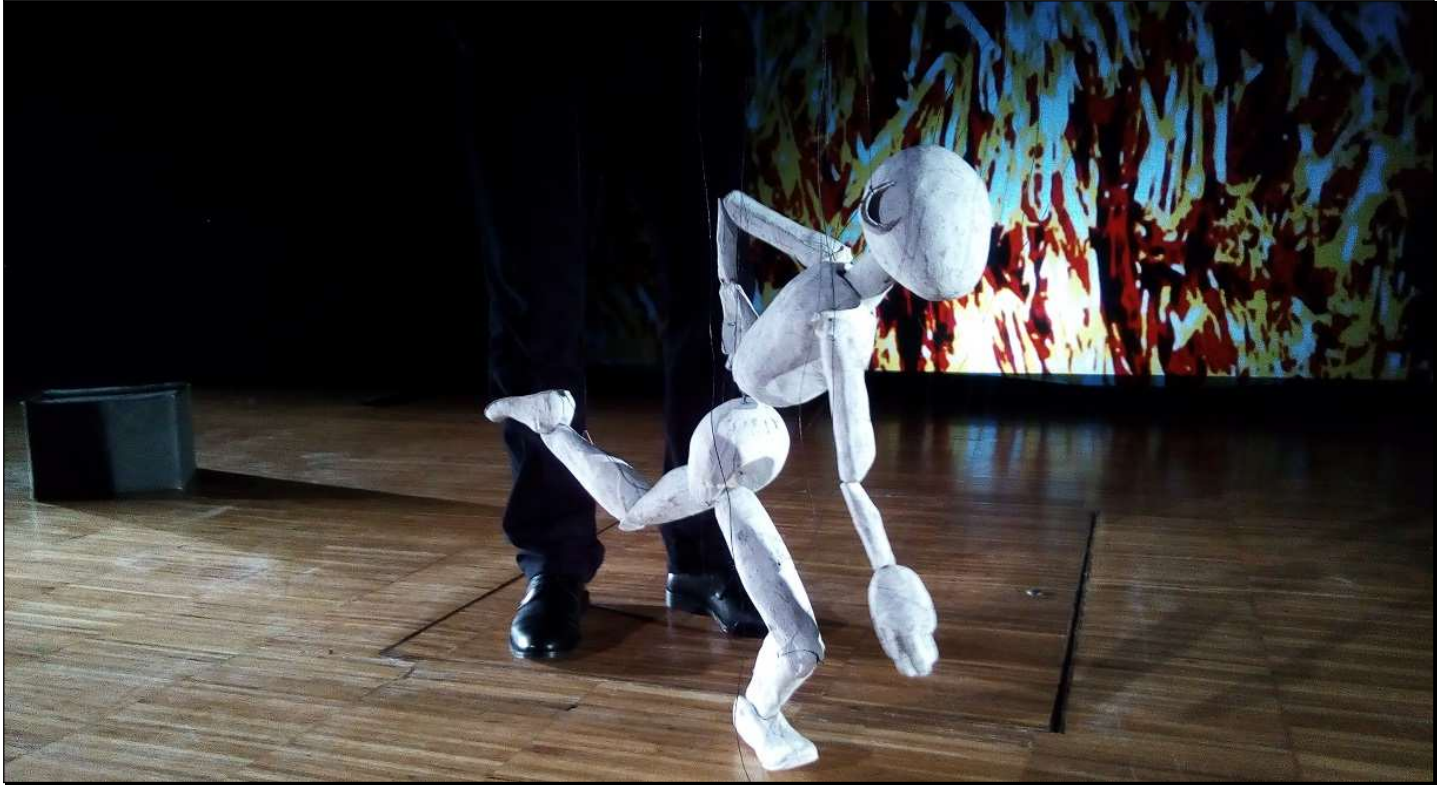
Choreography and Costumes: **Susanna Rodríguez**

Electronic Music and Effects: **InnoDB**

Lighting: **Quico Gutiérrez**

Video-Art: **Giacomo Verde**

Production: **ROCAMORA, SCP**



CURRICULUMS

Carles Cañellas is a professional puppeteer since 1976, Dean of the Catalan string-puppeteers. Considered by the international critics among the most skilled in Europe, founded Els Rocamora in 1982, while he lived and worked in Italy, after having been a member of the groups of Barcelona: T.I.Z. (1974-76), Grupo-Taller de Marionetas (1976-78), Col·lectiu d'Animació de Barcelona (1978-80) and the circus Circ-Cric (1980-81). Lecturer at the Theatre Institute of Barcelona, Academic Year 2005-06. He directs shows of other companies, and works in cinema and TV as actor, designer, constructor and animator of marionettes and objects.

- Recognition Award to the 35 years of Rocamora Teatre, at the 35 TITIRIJAI FESTIVAL, TOPIC TOLOSA (SPAIN).
- Award for Outstanding Dramas at the 2nd Nanchong (China) International Puppet Art Week Festival 2017 for the show IDENTITATS.
- Career Recognition at the 27a Fira de Teatre de Titelles de Lleida 2016.
- Career Recognition Award at "La Titellada 2012", 7a Mostra de Titelles de les Roquetes, Barcelona.
- Career Recognition at the IX Festival Internacional de Titelles i Màscares 2011. Esplugues de Llobregat.
- Award to the Best Animation for "Soloist". 11th World Festival of Puppet Art 2007 Prague, Czech Republic.
- Career Recognition Award "La Luna d'Argento 2004" at the International Puppet Festival "La Luna è Azzurra" of San Miniato (Pisa) Italy.
- Award "Fem Teatre" from the Council of Barcelona, for "Negre Sobre Negre" 1986.
- Award to the Best Show for "Air Mail". 2a Mostra de Teatre de Titelles de l'Estat espanyol" Terrassa.
- Award to the Best Theatre Show for "Air Mail". "Biennal d'Art Jove 1985" of Barcelona.
- Public Mention by the Jury for "Air Mail". XVIIè Festival Internacional de Teatre of Sitges.

Susanna Rodríguez is member of Rocamora Teatre since 1987, graduated in Contemporary Dance from the *Institut del Teatre* of Barcelona (1982-85), producer, puppeteer, ex dancer of the contemporary dance Companies: Taba (1982-86), Saez-Taba (1986-87) and Trànsit (1988-89).

With these companies, she helped to create and danced the shows:

- 1982-83- "ESPAI ABSURD D'UN SOMNI FOLL". Taba.
- 1984- "SIS LIANG". Taba.
- 1985- "EL CIRC DE LES GERMANES GRATAKOFF". Taba.
- 1986- "ÀFRICA A CASA". Taba.
- 1987- "ENS". Saez-Taba.
- 1988- "TRASTORN". Trànsit.

InnoDB, young multi-instrumentalist and music producer focused on electronics and electroacoustic. Audiovisual Systems Engineer from Pompeu Fabra University in Barcelona. Combining it with the composition of musical themes with computer. Since childhood, he became interested in music and musical instruments of all kinds. This moves the desire to experiment and continue learning to play new ones, in autodidactic way, or not.

Giacomo Verde has been working in theatre and the visual arts since the 1970s. Since the 1980s, he has produced works through the creative use of 'low' technology, such as video art, techno-performances, theatre shows, installations and learning workshops. He is the inventor of "tele-narration", a technique also used for creating live-video-backdrops for concerts and poetry recitals. He was one of the first Italians to create interactive art works and net-art. He has worked with various different artistic teams as an author, actor, performer, musician, video-set designer and director. He lectures on video installation at the Fine Arts Academy of Carrara, on video-theatre at the Fine Arts Academy of Macerata. Worked with prison inmates, animated 'Euclide', the interactive artificial puppet, created "poor" and alternative games for using television intelligently, founded the SeStessiVideo production company, taught how to destroy television sets, written, polemicized, invented formulae and definitions. Reflecting on and playfully experimenting with the latest techno-anthropo-logical developments underway and building bridges between different art genres is a constant with Verde.

Quico Gutiérrez has a long experience that allowed him to participate in many projects. Since 1970, he joined in several groups of independent theatre. In 1975 obtained the Actor licence by the Union of the Spectacle of the CNS. Sharing this activity with the production in the field of the *Nova Cançó* and he participates in the organization of the Festivals of Canet. His first lightings were in the concerts of the singer Ovidi Montllor, with whom collaborates for three years. Until 1988, he participates as technical and lighting with numerous theatre companies. Between 1989 and 1991, he joined to the Technical Team of the *Centre Dramàtic de la Generalitat de Catalunya* at the *Teatre Romea*. Since 1992, he has worked with renowned directors such as Sergi Belbel, Ramon Simó, Mario Gas, Mathias Langhoff, Jose Luis Castro, Hermann Bonnin, Maurizio Scaparro, Joan Ollé, José Luis García Sánchez, Lluís Homar, Manel Dueso, Luis Olmos, Ricard Salvat, Joan Ma. Gual, Magda Puyo, Juan Carlos Martel, Vincent Boussard, Lindsay Kemp, Dmitri Bertman, J.L. Bozzo, among others, in a large number of shows of all kinds: theatre, opera, dance, circus, musicals, concerts, puppet theatre...

Founding member of the of Authors Lighting Association (A.A.I.)

- Max Award 2000 Best Lighting Design for "El Lector por Horas"
- Butaca Award 6th Edition 2001: Nomination for "Top Dogs"
- Max Award 2001: Nomination in Best Lighting Design for "Top Dogs"
- ADE Award 2003: Nomination in Best Lighting Design for "Las bicicletas son para el verano"
- Max Award 2003: Best Lighting Design for "Las bicicletas son para el verano"
- Butaca Award 12th Edition 2006: Nomination for "J'Arrive...!"
- Barcelona Critics Award: Best Lighting Design for "La América de Edward Hooper"
- Butaca Award 15th Edition 2009: Best Lighting Design for "Mort de Dama"
- Escènica Award 1st Edition 2010: Nomination for "Mort de Dama"

Rocamora SCP is the production company (continuation of the previous "Els Rocamora SCCL" and "Rocambole SL") constituted by Carles Cañellas and Susanna Rodríguez in 2004. With this and since then, they have continued to produce all the activities of Rocamora Teatre and now the Espai Animacions (Puppetry Initiatives Centre) as well, located in Calders (Barcelona), which is their headquarters and from where are promoting different activities around this theatrical genre.

FESTIVALS

7th QUANZHOU INTERNATIONAL PUPPETRY FESTIVAL. QUANZHOU -FUJIAN-. CHINA
28 FESTIVAL INTERNACIONAL GALICREQUES. SANTIAGO DE COMPOSTELA (A CORUÑA). SPAIN
TRANSVERSALS 2022. ESCALDES-ENGORDANY. ANDORRA
47 FESTIVAL DI MORGANA. MUSEO ANTONIO PASQUALINO. PALERMO. ITALY
3 JOURNÉES DES ARTS DE LA MARIONNETTE DE CARTHAGE - 3rd CARTHAGE PUPPETRY ART DAYS. TUNIS. TUNISIA
5è FESTIVAL DE TITELLES DEL MOIANÈS. CASTELLTERÇOL. CATALONIA
XXX FESTIVAL INTERNACIONAL DE TITELLES. GAVÀ. CATALONIA
3 FESTIVAL FRATELLI BURATTINI. TEATRO PUCCINI. FIRENZE. ITALY
PENDIENTES DE UN HILO. FESTIVAL DE TÍTERES Y OBJETOS. MADRID. SPAIN
GUANT. 14è FESTIVAL DE TEATRE DE TITELLES DE VALLS. VALLS. CATALONIA
43 FESTIVAL INTERNAZIONALE DEI BURATTINI E DELLE FIGURE ARRIVANO DAL MARE! RAVENNA. ITALY
2n FESTIVAL DE TITELLES DEL MOIANÈS. CALDERS. CATALONIA
35 FESTIVAL TITIRIJAI. TOPIC - TOLOSA (Gipuzkoa). SPAIN
XXI FESTIVAL L'ARLECCHINO ERRANTE. PORDENONE. ITALY
X FESTIVALUL INTERNATIONAL DE TEATRU PENTRU PUBLICUL TANAR. IASI. ROMANIA
FIOS. MUSEU DA MARIONETA. LISBON. PORTUGAL
II FEIRA DE TEATRO DE BONECOS E FORMAS ANIMADAS. FAFE. PORTUGAL
2nd INTERNATIONAL PUPPET ART WEEK FESTIVAL. NANCHONG. CHINA
XIX FESTIVAL INTERNACIONAL DE TEATRO DE TÍTERES, OBJETOS Y VISUAL. GRANADA. SPAIN

CRITICISM

IDEAL of GRANADA. June 2, 2017. THEATRE / REVIEW. ANDRÉS MOLINARI

AS MANY STRINGS AS MUSCLES

There is no doubt this year's puppet festival will go down in history as one of the most compact in quality and best chosen in its variety. Already in its final stretch, we look back and remember performances that used objects, mechanical puppets, big stages crammed with things and sometimes almost empty. It would seem that the Alhambra Theatre has tried to compensate us with a number of puppets for a season that was rather poor as per its amount of actors.

From Catalonia came this small wonder of a one-man act with his articulated wooden puppet. **It is a perfect story stretching from the endearing to the surprising.** It goes from the puppet's birth among contractions of a red bag, practically a tissue uterus, until its death and burial in a black bag, a coffin resembling a dustbin. In between, we are witness to a **display of intelligence** with the classical roles translated into interchangeable masks fitting an expressionless and faceless head. Carles is an old times puppeteer using a modern scenography. **His baroque and risky technique is embedded with care and elegance** in a sheltered stage using continuous abstract projections and an insistent repetitive music. However, always in line with the character or "identity" of the manipulated character. Thousands of strings connect his hands to the puppet's body. Almost as many fine ropes as muscles have to be moved for the animation of the little dirty-white wooden man. These delicate strings are never broken umbilical cords between creator and creature, so that the manipulator becomes an actor. Thus, we end up enjoying the wordless dialogue between the both characters on stage. Carles makes the puppet fly, enjoy, kick angrily at its god, suffer from tedium, drag itself out of submission and even venture a flamenco dance. The excess in number causes some threads to get tangled with others sometimes, but a correction by the unfazed puppeteer refers to the need of outside help we humans always have. Of that friendly, helping hand that may get us out of our confusion. **It is a lucky puppet indeed, one blessed with the help of Carles's hands and intelligence**, in order to show, at every instance, the adequate face. Which articulation to move accordingly and which error to correct in time, simply choosing to move a thread here or a thread there.

CARD

> Show: Identitats

> Company: Rocamora Teatre

> Creation: Carles Cañellas

> Theatre: Alhambra, May 27, 2017

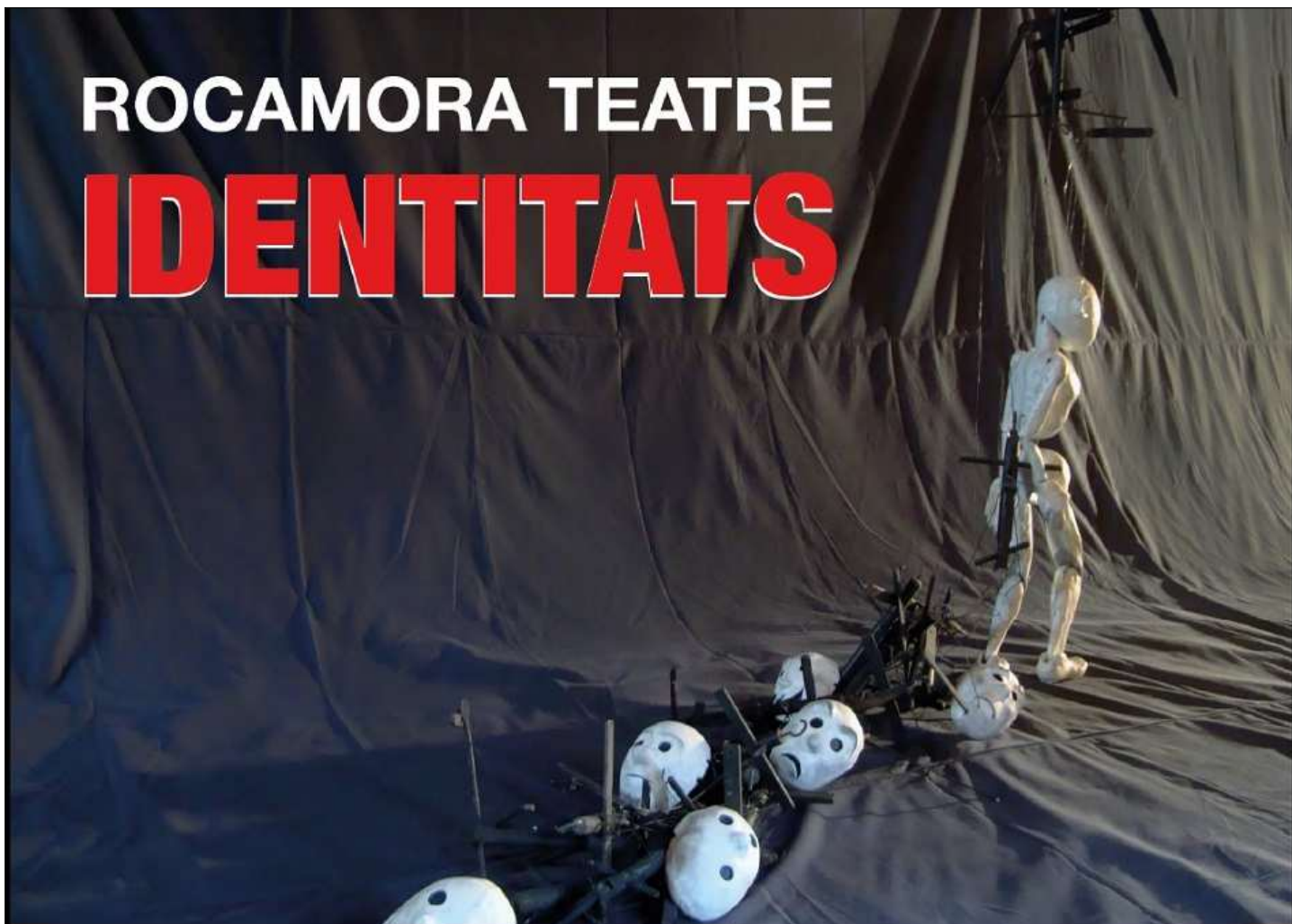
<http://www.puppetring.com/2017/03/28/identitats-identities-by-rocamora-teatre/>

<http://www.titeresante.es/2017/06/identitats-de-rocamora-teatre-gana-el-premio-al-mejor-espectaculo-dramatico-en-el-festival-de-nanchong-china/>

<http://www.titeresante.es/2017/09/identitats-de-carles-canellas-la-primacia-de-los-hilos-en-el-museu-da-marioneta-de-lisboa/>

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<https://www.rocamorateatre.com/en/identitats-identities-string-puppet-marionette-show.html>

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