

PINOCCHIO

ROSELAND

DANCE COMPANY



PINOCCHIO

The famous wooden puppet comes to life thanks to old Geppetto, who in this version builds him using recycled materials. Through a unique blend of dance, music, imagery, and technology, the show reimagines the emotions and values of the original story for a modern audience. This 21st-century Pinocchio is portrayed as a young gamer, more interested in video games than studying—swapping books for a computer. A fresh and dynamic reinterpretation that resonates deeply with today's viewers.

But in the end, Pinocchio finds a way to connect with the present...

Who said real life can't be as exciting as a video game?



SHOW'S HISTORY

To celebrate the 40th anniversary of Roseland Musical, the company is restaging and adapting one of its most iconic productions.

This version of Pinocchio, inspired by the novel written by Carlo Collodi nearly two centuries ago, merges dance, music, and visual storytelling. It tells the story of a classic character using contemporary artistic language: new technologies, a fusion of arts and aesthetics, image over word, and the integration of audiences of all ages.

For one hour, the legendary character comes to life, journeying through an animated and ever-evolving set that immerses the audience in a fantastical world filled with references, sensations, and layered emotions.

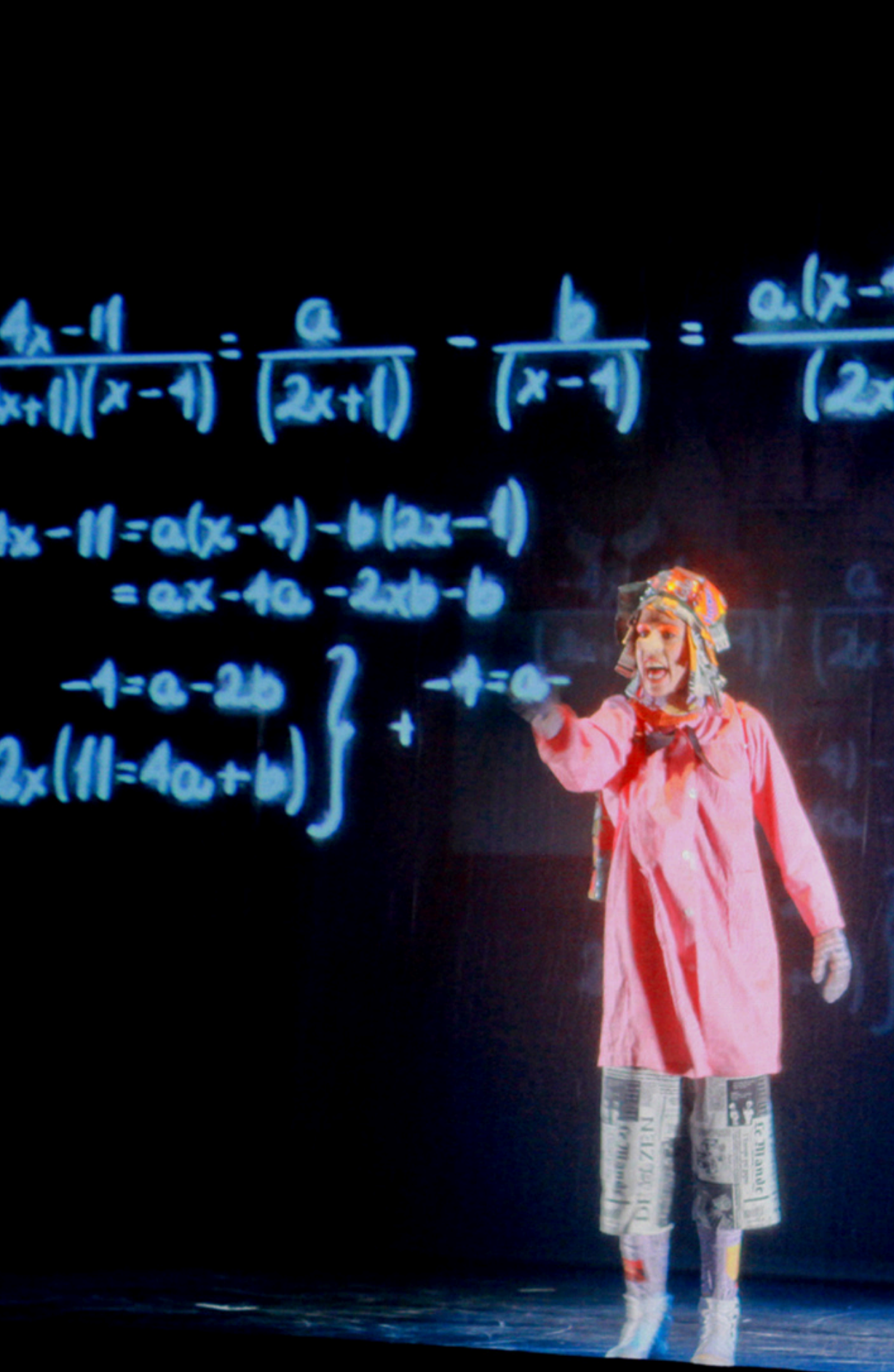
teaser

Pinocchio, which premiered in 2010, was Roseland Musical's first production to incorporate an audiovisual scenographic concept. The visual design by Franc Aleu, featuring double-screen projections, made the show a pioneering and innovative family dance performance in Catalonia.

Over a 9-year tour, it was performed more than 150 times internationally, receiving numerous accolades. It appeared at the FETEN Festival (Spain, 2011), the Haifa International Children's Festival (Israel, 2012), the Calgary International Children's Festival (Canada, 2013), and the Bergen International Children's Festival (Norway, 2014). In Romania, it received a Special Jury Award for Audiovisual Direction at the International Theatre Festival for Children (2015). The tour also visited Mexico (2017), Colombia (2018), and Croatia (2018), where it won the Golden Bird Award for Best Show at the Naj, Naj, Naj Festival.

Roseland's, restages Pinocchio with updated lighting design and a refreshed choreographic vision. Created with the energy of young performers and in tune with current dance trends, this new version aims to captivate today's young audiences, offering an immersive experience of a timeless literary classic.





TECHNOLOGY & SET DESIGN

The stage design features two screens:

A front screen made of tulle, where virtual characters and other images are projected, allowing dancers to interact with them onstage. A back screen, where illustrations of the different settings are projected, creating a dynamic video game-like atmosphere.

Between the two screens, the performers—Pinocchio and Geppetto—interact with each other and with the virtual world through dance and movement.

Audiovisual Direction was led by Franc Aleu, recipient of the National Culture Award (2012). Aleu began his career with La Fura dels Baus and artists like Jaume Plensa, and has directed and created visuals for major opera productions at venues like the Liceu.

ARTISTIC CREDITS

Artistic Direction: Marta Almirall

Audiovisual Direction: Franc Aleu

Dramaturgy: Manuel Veiga

Choreography: Anna Planas

Music: José Manuel Pagán

Performers: Anna Sagrera, Mariona Camèlia, Albert Barros

Public Relations & Communication: Katia Gonzàlez

Financial Management and Administration: Silvia Framis

Artistic Production: Carla Llongueres

Puppet Design & Creation: Herta Frankel Company

Lighting Design & Technical Direction: Isabel Joaniquet

Video Technician: Rubén Carrillo



THE PERFORMERS

ANNA SAGRERA

Trained in modern dance and hip hop at Company & Company (Barcelona), Anna specialises in the fusion of contemporary, urban, and acrobatic dance styles. She has worked with renowned companies like Les Impuxibles, Nicolás Richinni Company, and Cobosmika, earning a reputation for her interpretive versatility. Currently performing with Aina Lanas and Roseland, she stands out for her ability to connect movement with emotion. Her style blends speed, theatrical expression, and sensitivity, aiming for a total physical expression that balances control and freedom.



ALBERT BARROS

With extensive training in contemporary and urban dance, Albert has performed in major productions such as La Cèrvola Blanca (Cia AÜC) and Scrakeja't 2.0 (Cobosmika). His collaborations include work with prominent choreographers like Jesús Rubio Gamo and Julien Rossin. With a strong background in modern dance and hip hop, Albert's versatile style merges urban and contemporary movement, infusing Pinocchio with energy, emotion, and a strong connection to young audiences.



MARIONA CAMELIA

Dancer, choreographer, actress, and performer, trained in contemporary dance at the Institut del Teatre. She teaches dance, stage movement, and physical preparation, and has collaborated with national and international artists. Co-founder and performer of the company Vostok Collective, she balances teaching with her work as a performer and assistant director at Cia. Sol Picó. She has been part of the show Chakapum by El Terrat. She is currently performing in Sol Picó's shows Titanas and Macarrón Power, both currently on tour. She also collaborates with Alicia Soto in Paisajes humanos.





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