

$$\frac{-4x-11}{(2x+1)(x-1)} = \frac{a}{(2x+1)} - \frac{b}{(x-1)} = \frac{a(x-1) - b(2x+1)}{(2x+1)(x-1)}$$

$$\begin{aligned} -4x-11 &= a(x-1) - b(2x+1) \\ &= ax - a - 2xb - b \end{aligned}$$

$$\left. \begin{aligned} -4 &= a - 2b \\ 2x(-11) &= -4a - b \end{aligned} \right\} + \quad -4 = a$$

# PINOCCHIO

*the same old story, like You've never heard it before*

ROSELAND  
COL·LECTIU

# PINOCCHIO

The famous wooden puppet comes to life thanks to the old Geppetto, a ragpicker who, in this version, builds the puppet using recycled materials.

Through a unique fusion of dance, music, imagery, and technology, the performance brings the emotions and values of the classic tale into a contemporary context.

The Pinocchio of the 21st century appears as a modern young character, in a fresh and dynamic reinterpretation that fully connects with today's audience, awakening emotion, surprise, and a sense of shared experience.





For more than 40 years, Roseland Musical has been working in the performing arts sector. With the revival and adaptation of this wonderful production, the piece is reinvented for the 21st century and connects with new generations. The show has recently been featured in prominent programmes such as **Temporada Alta** and the **ONA-Dance Festival** of Palamós, establishing itself as a leading proposal for family and youth audiences.

A Pinocchio inspired by the novel written by Carlo Collodi nearly two centuries ago, combining dance, music, and visuals. The work tells the story of a classic character using contemporary language codes: new technologies, the syncretism of the arts and aesthetics, the primacy of image over words, and the integration of audiences of all ages.

For one hour, the mythical character comes to life and journeys through an animated, ever-changing scenography that surrounds the audience in a world of fantasy filled with references, sensations, and multiple emotions.

[teaser of the show](#)



## TECNOLOGY

The scenic universe of Pinocchio unfolds through layers of light and image, where reality and virtuality merge within the same gesture. Before the audience, a translucent screen projects characters and digital elements with which the performers play, interact, and confront. In the background, illustrations of the different settings of the story transform into moving landscapes, suggesting environments that evoke the aesthetics of a video game while preserving the poetry of the human gesture.

The audiovisual direction of the performance is by Franc Aleu, a Catalan artist awarded the National Culture Award of Catalonia 2012. Initially trained in fashion photography, he began his stage career with La Fura dels Baus and Jaume Plensa, and continues to collaborate with La Fura as a video creator. He has directed scenes and created images for major operas at the Gran Teatre del Liceu, bringing an artistic vision that masterfully fuses image, movement, and narrative.

# DANCE

The dance in Pinocchio blends contemporary dance, urban dance styles, and acrobatics, bringing the puppet and its virtues to life: curiosity, fragility, courage, and innocence.

Each gesture draws emotions and stories, while the performers' bodies become both narrator and protagonist, balancing control and freedom, playfulness and poetry, within a scenography that transforms movement into a pure expression of life.

teaser of the show





## MUSIC

The music of Pinocchio, composed by José Manuel Pagán, accompanies and sustains the wooden puppet's emotional universe, engaging in an intimate dialogue with dance and image. Pagán, whose musical career is both rich and sensitive, weaves soundscapes that resonate like a family of intimate and contrasting forms, highlighting Pinocchio's transformation and his journeys.

This singular musical language does not merely accompany movement—it nourishes it. Each motif and sonic texture acts as an invisible thread connecting the emotions of the work with the audience. It evokes the innocence and desire for discovery of the protagonist, intensifies moments of tension, and reinforces the poetic quality of the scene, shaping a sound world that is at once organic and evocative.



## **ACCESSIBILITY**

The Pinocchio experience has been conceived with inclusion and accessibility as fundamental values, aiming to make the performance understandable and meaningful for diverse audiences—children, families, and people with different ways of perceiving art.

Through a language that is primarily visual, physical, and musical, the production transcends words. Its scenic discourse is built through dance and imagery, encouraging an open and non-exclusive interpretation, particularly for people with hearing impairments, intellectual disabilities, or other forms of physical functional diversity.

# ARTISTIC CREDITS

**Artistic Director:** Marta Almirall

**Audiovisual Director:** Franc Aleu

**Dramaturgy:** Manuel Veiga

**Choreography:** Anna Planas

**Music:** José Manuel Pagán

**Performers:** Anna Sagrera, Mariona Camelia, Albert Barros

**Lighting Design and Technical Direction:** Isabel Joaniquet

**Video Technician:** Rubén Carrillo

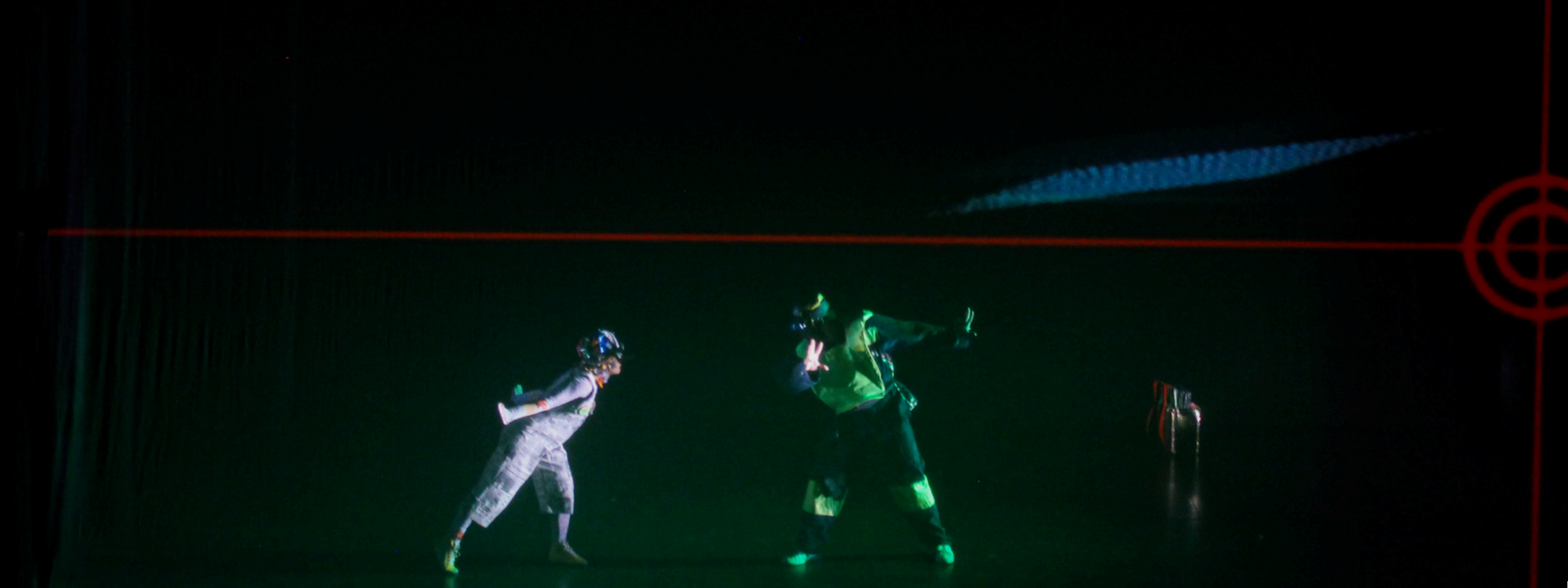
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**Distribution and Production:** Silvia Framis

**Communication and Production:** Carla Llongueres

**Artistic Production:** Roseland Col·lectiu





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