



# GOYA

## Pinturas negras

Dramaturgy and direction — **Jaume Policarpo**  
Performers — **Àngel Figols, Ruth Atienza, and Maribel Bayona**

dossier

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# **GOYA**

## ***PINTURAS NEGRAS\****

### **BAMBALINA**

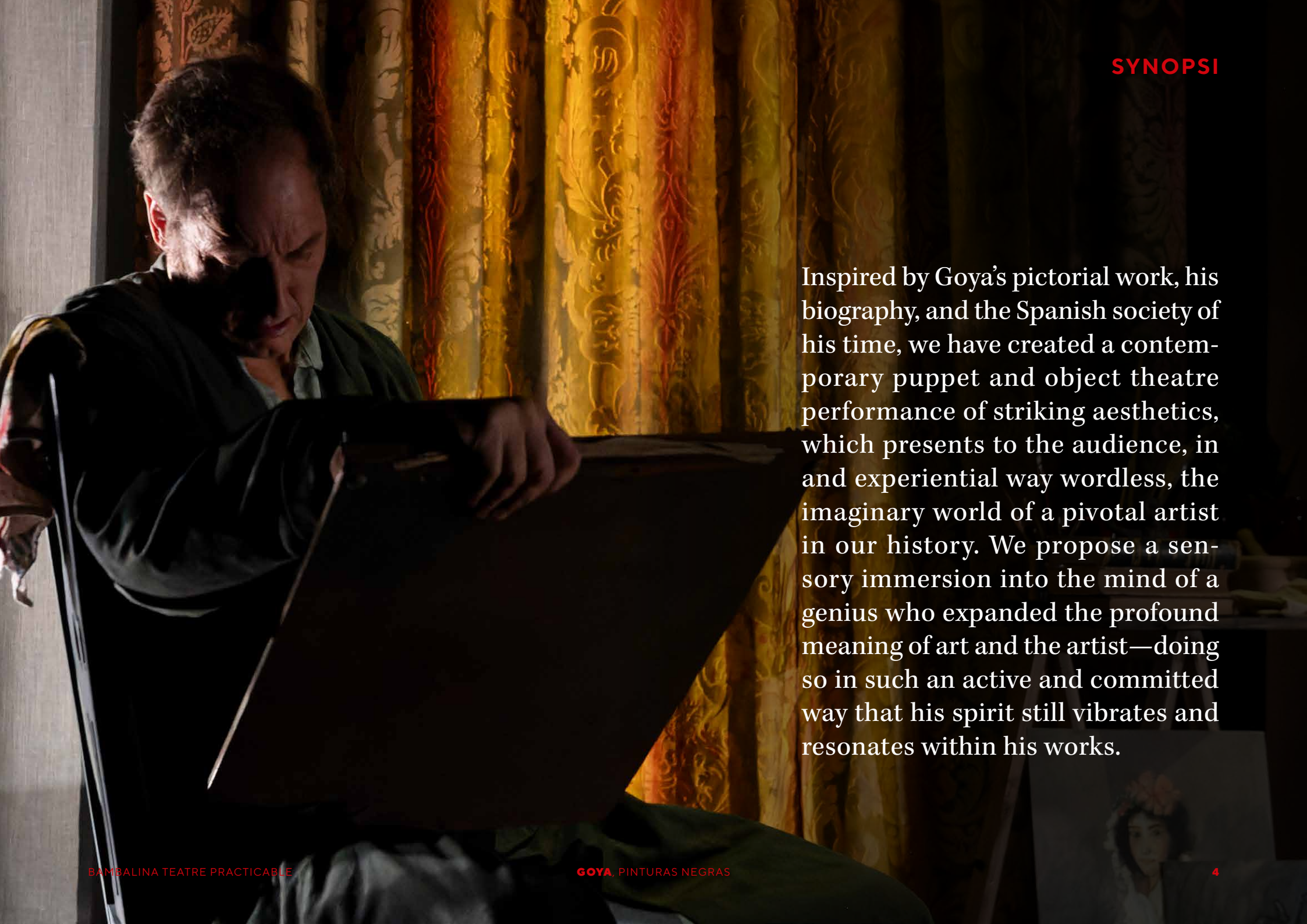
#### **TEATRE PRACTICABLE**

The piece immerses us in the creative universe of Francisco de Goya during his darkest and most revealing period, that of the *Pinturas negras* (Black Paintings), depicted on the walls of the Quinta del Sordo.

\* Accessible performance for deaf people.

The show uses sounds but the performers do not speak in any known language, making the show performable anywhere around the world.





Inspired by Goya's pictorial work, his biography, and the Spanish society of his time, we have created a contemporary puppet and object theatre performance of striking aesthetics, which presents to the audience, in an experiential way wordless, the imaginary world of a pivotal artist in our history. We propose a sensory immersion into the mind of a genius who expanded the profound meaning of art and the artist—doing so in such an active and committed way that his spirit still vibrates and resonates within his works.







All those who have tried to delve into the meaning of Goya's *Pinturas negras* (Black Paintings) beyond their pictorial substance have ended up facing the impossible. I do not see myself, in the face of such evidence, attempting it, even with the fruitful tools that theatrical art provides.

After contemplating the works at the Prado Museum and processing the instant inner turmoil they cause, I paused, waiting for my thoughts to form a solid grasp. The raw foolishness in the faces, the glint of candlelight on the corneas, the crude violence, the tumultuous processions, the dead horizon, the irredeemable nature of everything portrayed on those towering walls... and the dog.

All of it was unbearable to me.

I felt a visceral tightening. Just as theatrical representation catalyses human anguish and restlessness, the true painter, through his projections, disarms the darkest assaults of reason.

Painting all those scenes so they may guard your intimacy holds a fascinating mystery—terrifyingly fascinating. Art, perhaps unintentionally, is courageous. The painter, the poet... courageous with themselves.

Jaume Policarpo









## THE STAGE PROPOSAL

### Goya as inspiration

The fascination that Bambalina Teatre Practicable and its artistic director, Jaume Policarpo, feels for pictorial art is not new. It is not the first time they have drawn inspiration from a master painter to develop a new stage proposal, demonstrating once again the deep connection between puppet theatre and the visual arts.

The Aragonese painter brought together the aesthetic movements of his time, projecting them and anticipating those yet to come, prefiguring in many ways the artistic advances of the 20th century.

A privileged witness to the turbulent periods of his historical moment, he was able to reflect them in his work frankly and directly, becoming the most eloquent and expressive chronicler of his era.

He expressed his rebellion against the absurd and unjust situations that surrounded him with original works displaying great sharpness of vision. He also exalted vulgarity, monstrosity, and unprecedented ugliness. His series of engravings, his *Pinturas negras* (Black Paintings), and other pieces of undeniable dramatic force represent a milestone in the history of art. He played with the symbolism of elements and interpreted life and dreams to an indefinite extreme within the realm of the human mind.



### Bambalina's dramaturgy

The narrative of the performance unfolds inside the Quinta del Sordo, on the outskirts of Madrid, the house where Goya lived during his final years in Spain before his exile in Bordeaux. *Las Pinturas negras* (Black Paintings) were found on the walls of that house.

There he lived discreetly with Leocadia Zorrilla de Weiss and Rosario Weiss (mother and daughter), who were said to be his lover and daughter, although formally they were his housekeeper and goddaughter.

These three characters also share the stage, and from their domestic dynamics will arise the sparks that illuminate the painter's hallucinations. Imaginary places that spring from the painter's mind and his paintings, with their inhabitants, inviting the audience to traverse dark inner landscapes that wrap them in terrifying and fascinating mysteries.

We have created a visually and sonically immersive stage proposal, constantly mixing pictorial and theatrical elements, researching to extract the sound universe that accompanies the characters. Based on Goya's deafness, we have crafted a sonic abstraction where, although the meaning of language is not clearly distinguishable, many other nuances related to his lost hearing become perceptible—sounds his brain continues to reconstruct from the sensory stimuli surrounding him daily. A live musician and singer expand this sonic field, where melancholy, base instincts, delirium, and moments of extreme sensitivity simmer.











## ARTISTIC TEAM

As usual, Jaume Policarpo signs the direction and artistic creation of the project, and this time he has also designed and built the puppets and the stage space.

The company has chosen performers skilled in puppetry and specially capable of understanding a plural scenic language where compositional elements of very different natures converge—elements they integrate and masterfully develop. Àngel Fígols plays Goya; Ruth Atienza is Leocadia Zorrilla; and Maribel Bayona portrays young Rosarito. All three also animate more than a dozen puppets emerging from the painted walls.

The musical composition is once again by Gonzalo Manglano, who this time also performs it live on stage.





Costume design is by Adame, a regular collaborator, who has recovered something fundamental from the paintings: the garments, which hold immense importance for the painter.

Lighting design is by Juanjo Llorens (winner of several MAX Awards, the Talía Award for Best Lighting, among others).

Video design is by NURO Visuales, who add another sensory layer related to the microscopic or macroscopic landscapes that the uncontrolled mind sketches in sleep or illness.

Sound design is by Guille Escartí, who seeks to capture even the faintest expressive nuance emerging from the stage execution.

The company has collaborated with FESORD CV to ensure accessibility for deaf audiences.









## GOYA, AN ACCESSIBLE PERFORMANCE FOR DEAF PEOPLE

Goya reveals himself as a key figure in the configuration of contemporary art. In 1792, at the age of 46, he suffered a neurological illness that left him permanently deaf.

Researchers believe this new perception of the world greatly influenced his work, marking a new phase. Our show focuses on works from this period and has therefore been conceived with accessibility for deaf people in mind.

Although the performance is not exclusively aimed at this audience, we considered it essential to include experts in our creative process to fully integrate this perspective. With this goal, the company has worked closely with FESORD C.V.









**Dramatúrgia y direcció**  
**Dramaturgy & Direction**  
**Jaume Policarpo**

**Performers**  
**Àngel Fígols**  
**Ruth Atienza**  
**Maribel Bayona**

**Musical Composition**  
**& Live Music**  
**Gonzalo Manglano**

**Lighting Design**  
**Juanjo Llorens**

**Head Technician**  
**& Lighting Programmer**  
**João Guedes (AAIV)**

**Sound Design**  
**Gonzalo Manglano**  
**Guille Escartí**

**Sound Technicians**  
**Guille Escartí**  
**Luis Bayona**  
**Daniel Castillo**

**Costume Design**  
**& Construction**  
**(performers & puppets)**  
**Adame**

**Scenography Table**  
**Construction**  
**Los Reyes del Mambo**

**Scenography & Puppets**  
**Jaume Policarpo**

**Assistant Scenography**  
**Vicent Domingo**

**Video Design**  
**NURO Visuales**

**Video Operator**  
**Vicent Domingo**

**Graphic Design**  
**Jaume Marco**

**Photography**  
**Vicent A. Jiménez**

**Teaser & Promotional Video**  
**NURO Visuales**

**Production & Distribution**  
**Marisol Limiñana**  
**Ruth Atienza**  
**Maribel Bayona**

**Communication**  
**& Social Media**  
**Vicent Domingo**

**Accessibility Mediation**  
**FESORD CV**

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**Inma Fuentes**  
**Artea**

**IVC Technical Team**  
**FESORD CV**







Bambalina appears on the Valencian theatre scene in 1981 and drags its gaze towards such a singular discipline as puppet theatre. The company has always stood out for its will to open the puppetry code to worlds that are clearly interdisciplinary and have presented shows with a vivid dramaturgy, related to other visual arts.

In its long career the company has staged some emblematic titles of the universal literary and musical repertoire such as *Pinocchio*, *Don Quixote*, *Ulysses*, *Cyrano de Bergerac*, *Alice in Wonderland*, *Master Peter's Puppet Show*, *The Soldier's Tale*, *¡Hola, Cenerentola!* (Rossini's *Cinderella*), *Carmen* and *The Hunchback of Notre Dame*.

It has also developed a more personal line of creation with shows such as *El jardín de las delicias* (The Garden of Earthly Delights), *Pasionaria*, *La sonrisa de Federico* (Federico García Lorca's smile), *El cielo en una estancia* (The sky in a room), *Kraft*, *La mujer irreal* (The unreal woman), *Cosmos*, *Petit Pierre*, *Cubos* (Cubes), *Kiti Kraft* (MAX Award 2018 Best Family Audience Show), *La Celestina* (4 awards Valencian Stage Arts Awards: Best stage direction, Best text dramatisation, Best actress, Best theatre show). In August 2019 the company premiered *Hamlet*, its first Shakespeare, at the Sagunt a Escena Festival.

In September 2021, the company premiered *Cucú* (Best Valencian Performing Arts Children's Show Award 2022). Its latest adaptation is *Curial y Güelfa*, premiered in 2023 and presented at the Algemesí Municipal Theater, the Alcoy Theater Show and the Elche Medieval Festival.

*Edipo* (Oedipus), a version by Jaume Policarpo, premiered in November 2020 at the Teatro El Musical in Valencia and in 2023 it premiered an expanded version, *Edipo Rey* (Oedipus the King), which inaugurates the 40 edition of the Sagunt a Escena Festival, which was programmed at the International Festival of Teatro Clásico de Mérida 2024 and is nominated for Best Show, Best Direction and Best Musical Composition at the IVC 2024 Performing Arts Awards.

In 2024, they premiere *Dadà*, a family show about art and creativity directed by Jaume Policarpo, and the work in progress *Alegria*, with a text by Pedro Montalbán Kroebel and direction by Jaume Policarpo, performed by Paloma Vidal.







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