

**II – SECOND DAY AT THE LLEIDA PUPPET FAIR 2021:  
AGRUPACIÓN SR. SERRANO, YMEDIATEATRO, LA CANICA, PEP & SIRA AYMERICH**

**Written by Toni Rumbau on the 4<sup>th</sup> of May, 2021 on the puppetry on-line magazine  
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The second day of the Lleida Puppet Fair has passed in the same vein as the previous day: joyful exaltation of the participants, masking of faces that made it difficult to identify friends and acquaintances, fierce proliferation of shows to see, while the numerous group formed by the different judges of the Awards ran up and down, jumping from room to room, without missing one of the programmed titles.

In this chronicle we will talk about four shows: *Prometheus* by the Agrupación Sr. Serrano, *Eco*, by ymediateatro, *Orfeo* by La Canica and *El lloc? To be nosaltres*, by Pep and Sira Aymerich.

[...]

Eco, by ymediateatro

It surprised and marvelled; the work by the prestigious company from Jaén ymediateatro entitled *Eco*. Work without words, in which two characters experience what we could call an 'archetypal relationship conflict'. Two are the interpreters, embedded in an open but closed cubic structure. In front of us they have us, the audience, the world. Now, who are they? Are they two friends, two brothers, two co-workers? Or is it a single unfolded character, duplicated by another self that confronts and puts it in question? Is it a resource to talk about oneself? In the viewer's consciousness, this duplicity could well be associated with dual interiorities, especially when one identifies with this desire to flee from those routines that have become the identity that subjugates us ...

In reality, the two characters can be all of this and surely even more. And this is the great virtue of *Eco*, by raising such a theatrical and puppetry theme, such as the double and the alterity, in an open and plural way, with all possible ambiguities. We are all doubles, we all carry inside another me who is fed up with us, who wants to leave us and change our face, our life. He gets bored of always being the same, of doing the same things, of saying the same words, he needs to get rid of this fixed way of doing things, as if life were playing a role that you never quite believed. To flee from one, to flee from the other that replicates, that tells us to our faces that we are routine and just a carbon copy.

Álex Ramos and Santos Sánchez are the two magnificent actors who in this work also act as clowns and embroider a performance full of rigor and technical mastery that

oscillates between mime, absurd comedy, object theater, dance, movement , music..., with a direction signed by three names: Zero en Conducta, Delfín Caset and ymedioteatro. The result is a performance worked to the millimeter, with impeccable rigor and discipline, which allows the play to breathe and leave the necessary and sufficient space for reflection, despite the rhythm and fabulous technical mastery of the actors.

For the puppet lover, Eco is still a wonderful exercise on the fundamental theme of puppets, the idea of double and doubling. It allows us to investigate the interiorities and problems of the two: the struggle between bonds and freedom, between dependence and free will, between the puppet and the puppeteer, between the me and the you...

A work that despite its attributes of cheerful and humorous fun, which can both interest children and general public, invites us to participate in this introspection carried out by the two actors on stage, two people who have been working together for many years and that with this show have dared to look at themselves, to turn the mirror that normally focuses on the audience, into a double-sided mirror, which does not hesitate to focus on the interior work of the piece and its components.

In this way, one of the most difficult things in the theater is achieved: that an apparently simple play, which entertains young and old, is actually a box full of surprises and questions, capable of posing some of the fundamental questions of our daily life. And do it in an implicit way, like saying nothing, and without any words! The knowledgeable public of the Fair understood this, if we take into account the intensity of the applause and the comments heard afterwards.

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