



CHARNEGA

Object Theatre and Family Memory

WORK-IN-PROGRESS STAGE PROJECT

Artist Residency
Studio Kura – Itoshima, Fukuoka (Japan)

April 2027

Mireia Lucas Cubells



PROJECT OVERVIEW

Project type

Object theatre

Project format

Work in progress performance + installation exhibition

Residency duration

1 month

Art sector

Performing arts — object theatre, visual and documentary theatre



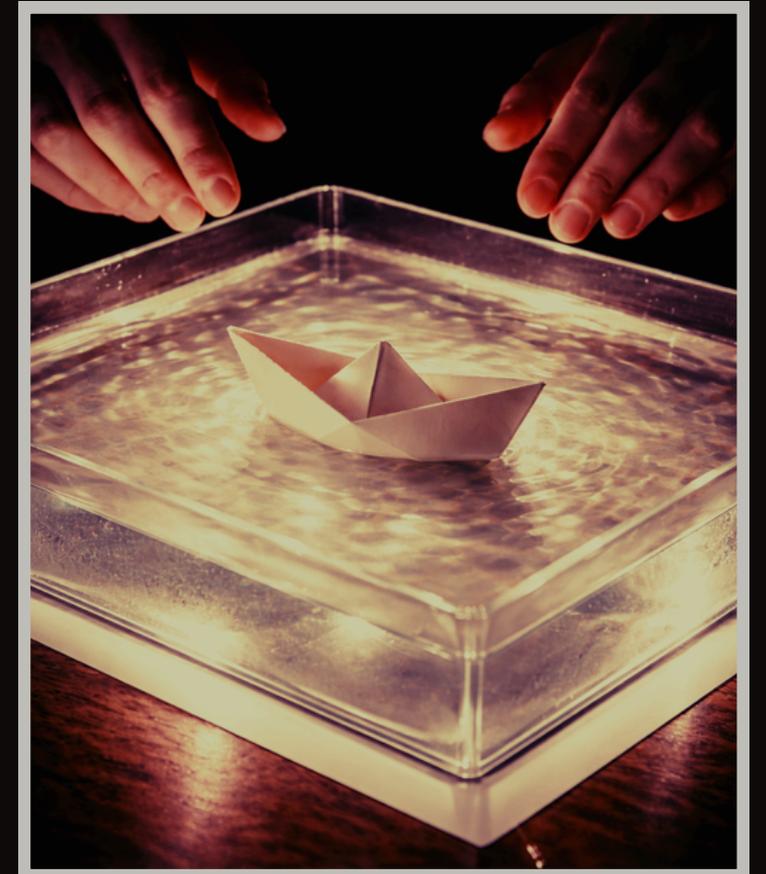
RESIDENCY DEVELOPMENT

During the residency the following work will take place:

- Scenic research and writing
- Experimentation with materials
- Construction of objects and micro-scenographies
- Development of one of the stage capsules of the piece

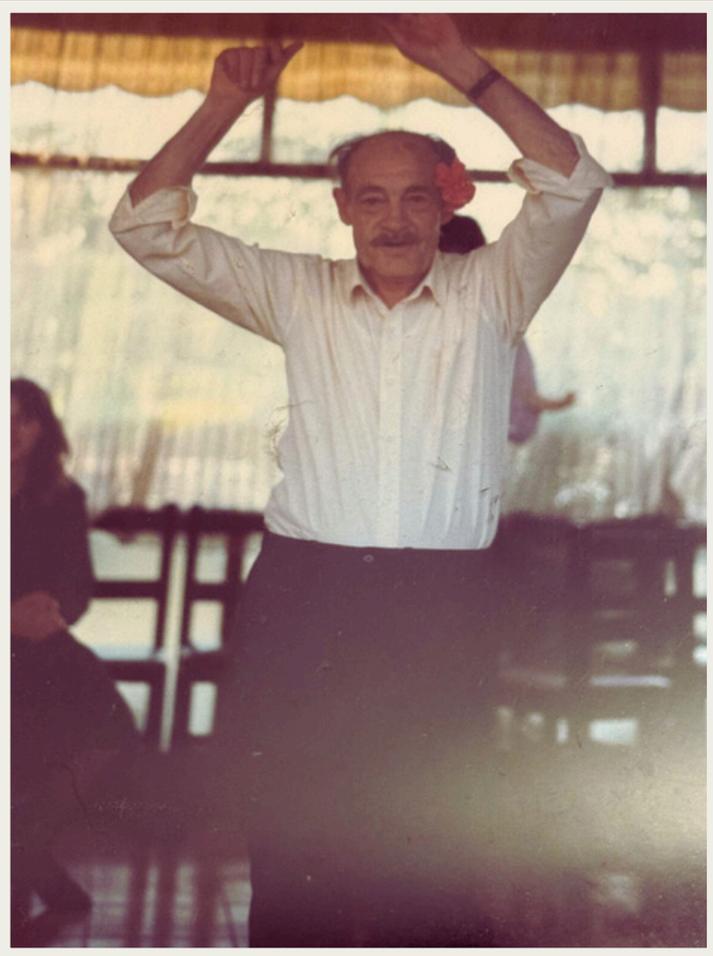
At the end of the residency:

- Work-in-progress presentation (short performance fragment)
- Exhibition of the materials created during the research process



PROJECT DESCRIPTION

Charnega is an object theatre piece centred on family memory.



The work explores the emotional inheritance transmitted between generations and the culture of silence that shaped many families during the twentieth century, both in **Spain** and **Japan**.

What do we inherit from the silences of our parents and grandparents? – From this question emerges a scenic journey where the body, matter and voice become tools of **affective archaeology**.

Through the body, the manipulation of objects and organic materials – earth, paper, smoke, water and wood – the piece constructs a **living scenic archive** where personal memory and historical memory intertwine.

SPAIN & JAPAN

The word *charnega* – /tʃar'nega/ was used for decades in Catalonia to refer – often in a derogatory way – to migrant families arriving from southern Spain.

Between the 1950s and 1970s, thousands of families from Andalusia and Murcia left the countryside in search of work in the industrial regions of northern Spain. They left behind the land, their family homes and a rural way of life built on **collective effort**.

The project emerges from this **hybrid identity**: belonging to two places at once and, at the same time, not fully belonging to either.

This migration echoes a similar transformation in Japan, where postwar reconstruction and fast modernization also reshaped rural life. Many families moved to industrial cities, carrying with them a strong work ethic, emotional restraint and **silence as strategies for survival**.



Charnega proposes a dialogue between two rural memories marked by a shared generational wound: the aftermath of war.



Silence and the Abandoned Land

Rural depopulation in Spain (1950–1975):

- Silence linked to traditional taboos.
- Silence as a mechanism of concealment and emotional survival.

Rural exodus in Japan (Kaso):

- Silence as a deeply rooted form of social communication.
- Personal emotions are often left unspoken when they could disturb social harmony.

MATERIALS AND SCENIC LANGUAGE



LIGHT AND GESTURE

The manipulation of the object amplified by light.

Detail becomes landscape; gesture becomes expanded memory.



WATER AND PAPER

Fragile surfaces construct rural micro-geographies.

The landscape transforms before the audience like a living and mutable album.



EARTH AND SMOKE

The field becomes a battlefield.

Smoke reveals the invisible: absence, loss and transformation.

ABOUT ME

Actress · Theatre director · Dramaturg

I am a stage creator trained in acting, directing and dramaturgy (**ESAD** – Institut del Teatre, Barcelona). My work integrates object theatre, memory, body and visual language as central axes of my artistic research.

As a theatre director and playwright, I understand theatre as a space for exploration and commitment: a place to experiment with new forms of storytelling where the stage becomes a tool for social intervention and change.

My work engages with tradition, community and collective memory. Through hybrid languages — movement, voice, object and image — I explore emotional inheritance, family archives and the invisible structures that shape our stories.



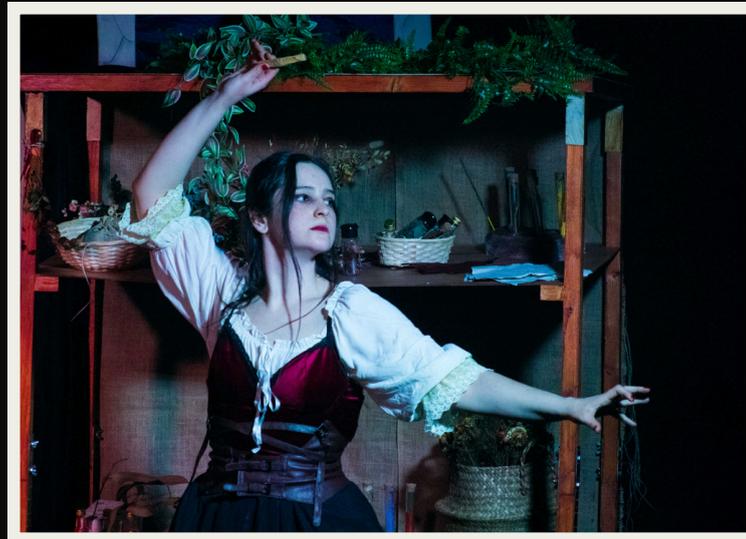
OTHER WORKS



LUZ

2021 – Performance & dramaturgy (Grup Groc)

A raw and poetic journey through the darkest moments of the author's personal history, culminating in the suicide of Carmen, her teacher and the only person who supported her during that time.



LA LLAVOR

2024 – Direction & dramaturgy (Cia. Las Jónicas)

La Llavor explores the complexities of motherhood and the desire to belong through the story of two women in a small Catalan village around the 1600s, where nothing ever happens – until one day a mysterious woman arrives.



EMPORIANOVA

2024 – Direction & dramaturgy (Cia. Fil de Guà)

This visual theatre piece is aimed at a family audience. It tells the story of a boy who arrives in a city through the sea and addresses social issues such as labour exploitation and environmental pollution.

CONTACT



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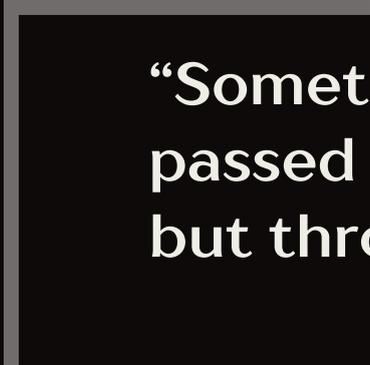
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PROJECTS AND AUDIOVISUAL MATERIALS

<https://mireialucas.es/creacion-escenica/>



“Sometimes the history of a family is not passed down through words, but through silence.

Charnega is an attempt to listen to those silences.”

Mireia Lucas

