1. Description

The widespread availability of puppet theatre in Italy is highlighted by Yorick (Pietro Coccoluto-Ferrigni). He is the author of the first history of Italian puppets, who at the time of compiling his work Storia dei burattini (The history of puppets) of 1884 censused more than 400 theatre companies of puppets in action, and about a thousand puppeteers. It is an impressive reality, which does not find equivalents in Western Europe. This depends also on the fact that the jagged geo-political reality of the Italian peninsula allows the creation of original and differentiated languages in puppet theatre, which correspond to likewise as original kinds of shows. We refer particularly to the complex marionette shows of Northern Italy, the puppeteers of Central and Northern Italy, the Neapolitan guarattelle, the popular-epic shows of Central and Southern Italy, and the Sicilian Opera dei Pupi.

The archive of UNIMA/Italy includes the archives of its members, chosen on the basis of historical, geographical, and artistic criteria.

Given the peculiarity of the theatrical play included among the intangible assets, we have chosen to proceed on a double track: on the one hand, the museum and documentary archive; on the other hand, the living archive represented by historical companies still in action.

So, there are five different languages in puppet theatre, which refer to as many original traditions:
- The complex marionette shows of Northern Italy;
- Puppeteers of Central and Northern Italy;
- Puppet theatre in Naples;
- The popular-epic shows of Central and Southern Italy;
- Sicilian Opera dei Pupi.

2. Name of nominator

UNIMA/ITALIA Association
Union Internationale de la Marionnette

2.1 Relationship to the nominated documentary heritage

NETWORK of the archives of Puppet theatre UNIMA-Italy

2.2 Contact Person

Veronica Olmi National Secretary UNIMA/ITALIA

2.3 Contact details

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3. Identity and description of the documentary heritage
3.1 Name and identification details of the items being nominated
ARCHIVES OF PUPPET THEATRE UNIMA/ITALIA – Living Memory

3.4 History/ provenance

The network of the UNIMA/ITALIA archives contains the testimony of the historical Italian puppet theatre, from the eighteenth to the mid-twentieth century, gathered by the major museums and puppet collections located throughout the country. It is a huge heritage, as can be seen from the data collected in the profiles of the individual subjects that make up the archive's network. There are, in fact, more than 15,000 marionettes, hand puppets, and Sicilian pupi, as well as several thousand handwritten playscripts. They offer a unique testimony of a form of theatre with original peculiarities that are closely connected with the society of which it is an expression and mouthpiece. The uniqueness, authenticity, and rarity of this material heritage, together with the wisdom of the puppeteer families that are still active and often the custodians of heirlooms handed down from generation to generation, are part of this living memory capable of transforming the past into the present. The transmission of knowledge, together with the scientific interest in puppet theatre, allows us to “read” marionettes and puppets not just as simple stage objects, but as a stratification of information tied to autonomous and differentiated forms of theatrical language, which thanks to their diffusion and impact do not have an equivalent in the Western world.

3.4.1 Features related to the subjects, museums, and collections that compose the network of the UNIMA/ITALIA archives.

a. Associazione Grupporiani, Milano
b. Collezione Maria Signorelli, Roma
c. Il Castello dei Burattini Museo “Giordano Ferrari”, Parma
d. IPIEMME, Castellammare di Stabia (Napoli)
e. Istituto per i Beni Marionettistici e il Teatro Popolare, Grugliasco (Torino)
f. Museo Casa dei Burattini di Otello Sarzi, Reggio Emilia
g. Museo all'Opra Teatro dei Pupi di Mimmo Cuticchio, Palermo
h. Museo Internazionale delle Marionette “Antonio Pasqualino”, Palermo
i. Museo La Casa delle Marionette Teatro del Drago/Famiglia Monticelli, Ravenna

www.fondazionecarlocolla.it

The Grupporiani Association organises the marionette heritage of Carlo Colla e Figli company, the largest Italian company still profusely in action. It is a living management, not only through the tutelage and the regard of unique materials, but also through the transmission of knowledge, from the executive technique to the realization of great shows, which have made the company known all over the world. Moreover, the Association organises the funds of marionette theatre in Northern Italy. In particular:

- **Fund “Eredi Colla”**: It is the theatre material constructed and collected in 200 years of history. Marionettes, documents, costumes, manuscripts, sheet music, general equipment, and other objects which cover the period from 1699 to 1957.
- **Fund “Eugenio Monti Colla”**: Documents, manuscripts, sheet music, and marionette objects coming from different marionette companies: Zane, Salici, Garda, Cagnoli, Ugliotti...
- **Fund “Grupporiani”**: It covers new marionette objects, created by the Grupporiani Association in the last 29 years (using techniques and materials coming from the handcrafted tradition of the 1800s and the 1900s in Lombardy).

In brief, the whole collection organised by the Grupporiani Association consists of: **3,164 marionettes** (959 of which are from the late 1700s up to 1956); **7,540 costumes** (3,448 of which are from the late
1700s up to 1956); 698 scenes (395 of which are from the late 1700s up to 1956); 749 manuscripts (from the late 1700s up to 1956); 388 documents, ledgers, and placards; 5,008 tools, 4,663 accessories, 5,581 pieces of linen, 2,760 hairpieces, 2,622 hats, 1,896 pieces of footwear, cardboard boxes, etc.

b. Maria Signorelli Collection, Rome
www.collezionemariasignorelli.it

The history of the “Maria Signorelli” collection arose from a double reality. The first and most meaningful part originates from the artistic creations of Maria Signorelli (1908–1992), the second originates from her diligence of collecting and researching. After some figurative experiences (sculpture, painting, and scenography) also outside of Italy, Maria Signorelli achieved the Puppet theatre, of which she became the protagonist during the 1940s. More than 150 shows up to the 1990s; more than one hundred puppets built; great diligence in researching, in pedagogy, and in didactics. The “Maria Signorelli” collection has been the subject of numerous expositions and publications.

The collection consists of 20 sections, among which we can mention:

- **Fund “Podrecca”**. It is a collection of materials coming from the “Teatro dei Piccoli” of Vittorio Podrecca (1883–1959), the most complex expression of theatre in the 1950s. Podrecca’s opera, with vast international impact, also influenced Europe and America. The fund consists of 160 large marionettes, 10 backdrops, about one hundred sketches of scenes realized by great scenographers and costumers: Angoletta, Cambellotti, Pompei, Prampolini, Tofano; abundant informational material about the company: photos, sheet music, account books, posters.

- **Marionettes from the Italian tradition from the seventeenth to the twentieth century**. The collection consists of 30 rare Venetian marionettes from the 1700s; 190 marionettes coming from a noble family from Trieste (this consists of about one hundred scenographies and other tools); 200 marionettes which represent a sampling of the major companies (Zane, Ponti, Aimino, Pallavicini...), and the “Cassandrino del Teatro Fiano”, described by Stendhal and Leopardi; hardcopy archive.

- **Sicilian, Neapolitan, and Pugliese pupi**. The collection consists of 223 puppets representative of the different Italian traditions.

- **Puppets from the Italian tradition of the nineteenth and twentieth centuries**. The collection consists of 223 puppets representative of the different Italian traditions. Among these, one that stands out is the “Pulcinella” by the Roman puppeteer Ghetanaccio (1782–1832), the protagonist of numerous descriptions by travelers; hardcopy archive.

- **Fund “Maria Signorelli”**. It consists of the great artistic creation of Maria Signorelli, as for example, the first cloth sculptures displayed at the Casa d’Arte Bragaglia together with the presentation by Giorgio De Chirico; more than 1,500 puppets made for the theatrical stage; hardcopy archive.

c. Il Castello dei Burattini Museo “Giordano Ferrari”, Parma
www.castellodeiburattini.it

The Castello dei Burattini —“Giordano Ferrari” Museum, was founded in 2002 in an ex-monastery in San Paolo (Parma), starting from the collection of Giordano Ferrari, a leading figure in one of the major puppeteer families in the Emilian area. In the 1930s, he began a methodical collection in order to preserve the memory of puppeteer art and Italian marionettes, from the eighteenth to the twentieth century. Among the principal funds, we can mention:

- **Fund “Ferrari 1”**. It consists of 3,244 objects, among which there are 670 puppets, 377 marionettes, 27 Sicilian pupi, 396 puppet heads, 206 stage objects, 335 manuscripts; 424 scenographies with backdrops, posters, and fliers; 136 objects consisting of paintings, pictures, sketches, and clippings; 151 objects made up of photographs and musical material.
• Fund “Ferrari 2”. It consists of 566 placards, 18 metal plaques, 258 plaster plaques, 26 medals.
• Fund “Franco Cristofori”. It consists of 1,031 objects, among which we remember: 109 puppets, 35 marionettes, 2 Sicilian pupi, 400 various objects, 114 puppet heads, 170 scripts, 180 scenographies with backdrops and backstages, 134 document packages.

d. IPIEMME International Puppets Museum, Castellammare di Stabia (Napoli)
www.compagniadeglisbuffi.it

The IPIEMME collection consists of materials collected by the Compagnia degli Sbuffi, by the Teatro delle Guarattelle of puppeteer Bruno Leone, by the Ferraiolo family, and by the Centro scena Territoriale of the professor Geppino Cilento. It has got artefacts from the traditional Neapolitan theatre known as guarattelle (puppets and little theatres), an overview of European masks that go back to Pulcinella (puppets and little theatres); a collection of pupi from the Neapolitan schools (artefacts coming from the Corelli, Di Giovanni, and Perna families, as well as the Francesco di Vuolo and Michele Sarcinelli pupi families). International materials coming from Indonesia (Wayang Kulit, Wayang Golek, Wayang Topeg, instrument from Orchestra Gamelan); from India (little theatre and Kathputil marionettes); and from Burma (Yokthe Tay marionettes). A whole section is reserved to Pulcinella.

The Collection managed by the Association Compagnia degli Sbuffi comprises, relative to the Italian puppet theater, 40 pupi of the Neapolitan School, 10 string puppets, 150 hand puppets, 4 little theaters for hand puppets, 20 little toy theaters complete with marionettes, 1,000 volumes and manuscripts of the “Vittorio Ferraiolo” Puppet Theater Library, 1,500 photos, and paper documentation.

e. Istituto per i Beni Marionettistici e il Teatro Popolare, Grugliasco (Torino)
www.istitutoteatropopolare.com

It was founded in 2001. The Institute for Marionettes and Popular Theatre is characterised by an intensive research activity, realizing numerous exhibits in Italy and abroad and numerous publications, which gave a new direction to research on puppets and marionettes. The Institute has a huge collection of marionettes, representing the major companies of Northern Italy. It also has a huge iconography collection, thanks to the research of Giovanni Moretti and Alfonso Cipolla. The location of the Institute, inside the nineteenth-century Villa Boriglione in the Parco Culturale Le Serre di Grugliasco, includes an Academic Facility, a Museum, a Library, and an Archive. Among the collections, we can recall:

• Collection of marionettes of the Italian tradition from the nineteenth to the twentieth century. It consists of 260 marionettes and 86 puppet heads that belonged to different companies (Lupi, Aimino, Pallavicini, Ponti, Pavero, Burzio, Gambarutti, Galmi, Capello), as well as a recent fund made up of 19 marionettes from the Teatro dei Piccoli of Vittorio Podrecca. The collection consists of 64 backdrops, hundreds of costumes, scene objects, stage equipment, and 140 manuscripts. Among these, 16 manuscripts are part of the Fund “Sales-Bellone”, which represents the most ancient corpus.

• Collection of puppets of the Italian tradition from the nineteenth and twentieth centuries. It consists of 94 puppets from Piemonte, Bergamo, and Emilia-Romagna, which belonged to different companies (Niemen, Benfenati, Rissoli, Fabbroni, Ferrari, Maletti, Unterwagen).

• Fund “Compagnia dei Burattini di Torino”. The Company’s activity takes shape as one of the rising companies in Italian puppet theatre. The fund consists of 52 puppets, 5 backdrops, and a detailed hardcopy archive, which covers the entire time frame of the company.

• Iconography collection. It consists of 1,500 antique images (pictures, prints, original tables from the 1600s up to the 1900s), and various hardcopy archives regarding marionettes and puppets, as well as masks from the Commedia dell’Arte and Carnival.

• Archive. It consists of 920 packets in alphabetical order with hardcopy documents and photos,
regarding Italian and foreign companies, both historical and modern.

- **Library.** It consists of 10,000 volumes on marionettes and puppets, literary and theatrical sources, the Commedia dell’Arte, theatre, and popular theatre. It also has an ancient fund made up of 300 rare volumes from the seventeenth and nineteenth centuries.

f. La Casa dei Burattini di Otello Sarzi, Reggio Emilia
www.fondazionefamigliasarzi.it

The Museum contains the collection of puppeteer Otello Sarzi (1922–2001), from a theatrical family, expert in tradition and experimenter of new languages. Here, there are works on marionette and puppet theatre, which highlight the artistic characteristics of Otello Sarzi. Through experimental theatre, Sarzi deals with Brecht, Majakovskij, Borchert, and Beckett. Otello Sarzi was the first in Italy to adopt new forms of manipulation with animated figures; he explores the expressive potentiality of different materials: metal, latex, foam rubber, and recyclable materials.

La Casa dei Burattini exhibits 186 puppets, 40 stage objects, 2 little theatres and scenographies, 30 placards, and a collection on puppet art. Moreover, it also has 600 puppets and various objects in its storehouse.

g. Museo all’Opera – Teatro dei Pupi di Mimmo Cuticchio, Palermo
www.figlidartecuticchio.com

In the heart of the old city centre in Palermo, between the Museo Archeologico Regionale and the Teatro Massimo, there is the Teatro dell’Opera dei Pupi, opened by Mimmo Cuticchio in 1973. The theatre presents several spaces. First of all, the Museo dell’Opera that preserves the entire heritage of a puppeteer, starting from the 1850s until today: musical and labour instruments, “Christian and Saracen” pupi, posters, stage objects; the laboratory in which they create the pupi and where they realize the backdrops and costumes; Historical Archive with documents, scripts, books, photos, videos, regarding the opera dei pupi and the activity of the Cuticchio family with their school for pupi. Their aim is to transmit their knowledge and carry on the ancient master-scholar relationship.

With the letter of 17.10.2013 Prot. 14828 decree n. 211/2013, the Ministry for Cultural Assets and Activities (General Directorate for Archives) declared of particular historic interest this archive, following the proposal made by the Sicilian Superintendence.

The “Mimmo Cuticchio” Collection contains the mestiere (craft) of different opranti-pupari (puppeteers), which is to say the entire heritage of an opera dei pupi (Sicilian puppet theatre), starting from the 1800s until today. It is part of his family heritage, and part of the “new generation” of puppets.

The collection consists of: 1,008 Sicilian puppets, 193 pupi heads, 257 backdrops, 180 posters, one stable structure for shows in Palermo; 3 moving structures for the tours; 6 cylindrical planes; 3 specialeffects machines (for wind, rain, and thunder); 50 scripts, 100 canvas backdrops, 400 hardcopy archives; 1,000 volumes in the Library; a historical archive that contains the history of opranti-pupari-cantastorie from the 1800s until today.

h. Museo Internazionale delle Marionette “Antonio Pasqualino” (International Puppet Museum), Palermo
www.museomarionettepalermo.it

The “Antonio Pasqualino” International Puppet Museum is managed by the Association for the Preservation of Folk Traditions and is acknowledged by the Sicilian Regional President. One of the aims of the museum is the safeguarding, preservation, and promotion of the Sicilian Opera dei Pupi (Sicilian Puppet Theater) and its theatrical traditions, both in Italy and abroad. Its work takes place through museum and research activities, theatrical exhibitions, laboratories, didactical activities, and conferences. In addition to its extensive international collections, the Museum has other collections of Italian puppet theatre:
• Fund “Pasqualino”. It has at its origin the acquisition of two complete mestieri (crafts, vocations) that belonged to the master puppeteers Canino (of Palermo) and Meli (of Catania). It includes puppets, backdrops, little theatres, musical instruments, and various stage objects. The 2,524 pieces belonging to the Fund include also objects adopted in other traditional forms of international puppet theatre, as well as those of an ethno-anthropological interest from a span of time that goes from 1828 to the twentieth century.

• Fund “Regione Siciliana”. It includes 432 pieces, among which some from collections of the Italian puppeteer Alfa Berry and from several Sicilian puppeteers, among whom Abbate, Bumbello, and Sclafani.

• Fund “Buttitta”. It consists of 173 objects, among which Neapolitan puppets coming from puppeteer Ciro Perna, from the 1920s.

• Fund “Giuseppe Leggio”. It is part of the library collection from the “Giuseppe Leggio” Library, which has almost 7,000 volumes and specialised magazines, concerning popular traditions, puppet theatre, and puppet opera. The fund also includes precious manuscripts coming from Canino and Meli.

• Audio archive. It consists of 844 elements including vocal recording reels (different forms of puppet theatre, interviews, conferences) from the 1960s and already recorded on a CD. It also contains tape cassette and video recordings, as well as materials collected for the Discoteca di Stato (National Sound Archives), in collaboration with the Istituto di Storia delle Tradizioni Popolari dell’Università di Palermo (University of Palermo Institute of Folk Traditions History).

• Video archive. It includes 734 video recordings of animation theatre, interviews of Italian and foreign theatre operators, as well as ethno-anthropological material (storytellers, traditional festivals, etc.).

• Photo archive. It consists of 20,000 photos, for the most part black-and-white. Most of these have been converted into digital format.

i. Museo La Casa delle Marionette Teatro del Drago/Famiglia Monticelli, Ravenna
www.teatrodeldrago.it

The Teatro del Drago/Famiglia Monticelli is a social cooperative Onlus, successor of the artistic work of one of the most important puppeteer families operating in Piemonte and in Emilia Romagna, and it has the management of the Monticelli Collection. From 2005, the Collection is in the Museo La Casa delle Marionette, in Ravenna, not far from Piazza del Popolo. The Monticelli family is an ancient theatrical puppeteer family, which has been active since 1840 without interruption. In 1920 it began to produce puppet shows. From 1979 it has also supported its production with an intense research activity both dramaturgical and technical. Thanks to these activities, it is among the companies acknowledged by the Ministry for Cultural Assets and Activities. In 2001, Emilia Romagna acknowledged the Monticelli Collection as a “historical and artistic heritage of live performances”.

The Collection consists of: 60 marionettes from the second half of the nineteenth century coming from the Fantocci Lirici Yambo company of Enrico Novelli (1875–1944) and from the Picchi and Monticelli families; 132 set designs (second half of the nineteenth century); 150 puppets (from the end of the nineteenth century up until 1958); 130 manuscripts; 250 documents, ledgers, posters, placards, letters, promotional material, and performance licences.

4. Legal Information

4.1 Owner of the documentary heritage

a) Associazione Grupporiani, Milano www.fondazionecarlocolla.it
b) **Maria Signorelli Collection, Roma** [www.collezionemariasignorelli.it](http://www.collezionemariasignorelli.it)

Volpicelli Family, Largo Cristina di Svezia 12, 00165 Roma phone +39 06 5881194 giuseppina.volpicelli@yahoo.it

c) **Il Castello dei Burattini Museo “Giordano Ferrari”, Parma** [www.castellodeiburattini.it](http://www.castellodeiburattini.it)

The Commune of Parma is the owner of the building and of the heritage preserved in the Castello dei Burattini/Museo Giordano Ferrari, and it handles the whole promotional, expositive, preservative, and administrative activity of the Collection. Comune di Parma, Strada Repubblica, 1 43121 Parma phone +39 052140521 052140521@comune.parma.it direzione Susanna Braga, s.braga@comune.parma.it

d) **IPIEMME, Castellammare di Stabia (Napoli)** [www.campaniapuppets.it](http://www.campaniapuppets.it)

Fund Compagnia degli Sbuffi: Ownership Aldo de Martino e Violetta Ercolano
Via Roma, 20 – 80053 Castellammare di Stabia (Napoli) phone +39 081 8713592 alviole05@virgilio.it

Fund Teatro delle Guarattelle: Ownership Bruno Leone, Corso Vittorio Emanuele, 427 80135 Napoli phone 3406015658 bruno-leone@libero.it

Fund Figli d'Arte Ferraiolo Vittorio: Mario Ferraiolo, Via Marionio,222 Potecagnano Faiano (SA); phone +39 3331796978

Fund Scena Territoriale: Giuseppe Cilento e Clara Fiorillo, Via Santa Croce Girolamo 19/B 80129 Napoli, phone +39 081 5569134

e) **Istituto per i Beni Marionettistici e il Teatro Popolare**, Grugliasco (Torino) [www.istitutoteatropopolare.com](http://www.istitutoteatropopolare.com)

Fund “Giovanni Moretti”: ownership Giovanni Moretti, corso Rosselli 91 bis/10 10129 Torino phone +39 011 3197851 giovanni1536@alice.it

Fund “Alfonso Cipolla” proprietà Alfonso Cipolla, via Baltimora 92 10137 Torino phone +39 360457237 alficipolla@libero.it

Archive: ownership Istituto per i Beni Marionettistici e il Teatro Popolare, legal residence via Sostegno 65 bis int. 40 10146 Torino phone +39 360457237

f) **Museo Casa dei Burattini di Otello Sarzi**, Reggio Emilia [www.fondazionefamigliasarzi.it](http://www.fondazionefamigliasarzi.it)

Foundation “Famiglia Sarzi”, piazza Garibaldi 4 42011 Bagnolo in Piano (RE) phone +39 3317098958 fondazione sarzi@gmail.com

g) **Museo all’Opra Teatro dei Pupi di Mimmo Cuticchio**, Palermo [www.figlidartecuticchio.com](http://www.figlidartecuticchio.com)

Girolamo Cuticchio (in arte Mimmo Cuticchio) Via Bara all’Olivella, 52 – 90133 Palermo phone +39 091 323400 pupi@figlidartecuticchio.com

h) **Museo Internazionale delle Marionette “Antonio Pasqualino”**, Palermo [www.museumarionettepalermo.it](http://www.museumarionettepalermo.it)

“Associazione per la conservazione delle tradizioni popolari” Collection, ownership: Associazione per la conservazione delle tradizioni popolari, piazzetta Antonio Pasqualino 5 90133 Palermo phone +39 091 328060 mimap@museumarionettepalermo.it Fund “Pasqualino”, ownership: Marianne
Vibaek Pasqualino e figli Fund “Vibaek”, ownership: Marianne Vibaek Pasqualino  
Fund “Regione Siciliana”, ownership: Regione Siciliana  
Fund “Buttitta”, ownership: Fondazione Buttitta  
Fund “Formaggia”, ownership: famiglia Formaggia  
Fund “Giuseppe Leggio”, ownership: Associazione per la conservazione delle tradizioni popolari  
Audio archive, ownership: Associazione per la conservazione delle tradizioni popolari  
Video archive, ownership: Associazione per la conservazione delle tradizioni popolari  
Photos archive, ownership: Associazione per la conservazione delle tradizioni popolari

i) Museo La Casa delle Marionette Teatro del Drago/Famiglia Monticelli, Ravenna [www.teatrodeldrago.it]  
“Famiglia Monticelli” Collection: ownership Andrea Monticelli, via Sant’Alberto n.299 48123 Ravenna phone +39 0544483488 [andreamonticelli58@gmail.it]; Mauro Monticelli, via Sant’Alberto n. 297 48123 Ravenna phone +39 3355342500 [info@marionetteburattini.it]

4.2 Custodian of the documentary heritage

a) Associazione Grupporiani, via Neera 24, 20141 MILANO phone +39 02 89531301 fax +39 02 8461312 [orioni@tin.it] president and legal representative: Piero Corbella artistic director: Eugenio Monti Colla
b) Assoc. Collezione “Maria Signorelli”, Largo Cristina di Svezia, 12 00165 Roma phone fax +39 06 5881194 [giuseppina.volpicelli@yahoo.it] legal representative Giuseppina Volpicelli

c) Il Castello dei Burattini/Museo “Giordano Ferrari” Comune di Parma Strada Repubblica, 1 43121 Parma phone +39 0521 40521 [052140521@comune.parma.it] direction: Susanna Braga, [s.braga@comune.parma.it]

d) IPIEMME is characterized by four collections, given on a loan for use:  
Compagnia degli Sbuffi Via Giuseppe Cosenza, 53 – 80053 Castellammare di Stabia (NA) phone +39 081 8728115 [aldo@compagniadeiysbuffi.it] legal representative: Aldo de Martino
Istituto per i Beni Marionettistici e il Teatro Popolare, Villa Borghiglione, Parco Culturale Le Serre Grugliasco (Torino) phone +39 360457237 [alfcipolla@libero.it] president and legal representative: Giovanni Moretti
Museo Casa dei Burattini di Otello Sarzi Fondazione Otello Sarzi, Piazza Garibaldi, 5 (c/o Municipio) 42011 Bagnolo in Piano (RE) phone +39 331 7098958 [fondazionesarzi@gmail.com] legal representative: Isabelle Roth

e) Museo all’Opra – Teatro dei Pupi di Mimmo Cuticchio Figli d’Arte Cuticchio, Via Bara all’Olivella, 52 Palermo phone +39 091 323400 fax +39 091 335922 [pupi@figlidartecuticchio.com]
f) Museo Internazionale delle Marionette “Antonio Pasqualino”, Piazzetta Antonio Pasqualino, 5 Palermo, phone +39 091328060 [mimap@museomarionettetepalermo.it] Marianne Vibaek Pasqualino e Rosario Perricone phone +39 3939534151 [rperricone@alice.it]
g) Museo La Casa delle Marionette Teatro del Drago/Famiglia Monticelli Teatro del Drago, società coop. sociale Onlus, via Sant’Alberto 297 48123 Ravenna, phone +39 0544483460 [info@teatrodeldrago.it] legal representative: Andrea Monticelli

4.3 Legal status

a) Associazione Grupporiani, Milano
The Grupporiani Association, a non-profit cultural company, is the owner of the Fund “Grupporiani”, and it handles the whole promotional, expositive, preservative, and administrative activity of the fund, through commitment contracts.

b) Collezione “Maria Signorelli”, Roma
The “Maria Signorelli” Foundation handles the whole promotional, expositive, preservative, and
administrative activity of the Collection “Maria Signorelli”, through commitment contracts.

c) Il Castello dei Burattini / Museo “Giordano Ferrari”, Parma
The Commune of Parma is the owner of the building and of the heritage preserved in the Castello dei Burattini/Museo Giordano Ferrari, and it handles the whole promotional, expositive, preservative, and administrative activity of the fund.

d) IPIEMME International Puppets Museum, Castellammare di Stabia (Napoli)
The non-profit cultural company “Compagnia degli Sbuffi” is the owner of the Fund “Compagnia degli Sbuffi”, and it handles the whole promotional, expositive, preservative, and administrative activity of the fund, through commitment contracts, of the IPIEMME Museum.

e) Istituto per i Beni Marionettistici e il Teatro Popolare, Grugliasco (Torino)
The Institute for Marionettes and Popular Theatre, a non-profit cultural company, is the owner of the Archive, and it handles the whole promotional, expositive, preservative, and administrative activity of the funds “Giovanni Moretti” and “Alfonso Cipolla”, through commitment contracts.

f) La Casa dei Burattini di Otello Sarzi, Reggio Emilia
The “Famiglia Sarzi” Foundation handles the whole promotional, expositive, preservative, and administrative activity of the Sarzi Collection.

g) Museo all’Opra – Teatro dei Pupi di Mimmo Cuticchio, Palermo
The Cuticchio Family handles all of the promotional, expository, preservative, and managerial activity of the Collection, of the Museum, of the archive and of the Theater of the Association “Figli d’Arte Cuticchio”.

h) Museo Internazionale delle Marionette “Antonio Pasqualino”, Palermo
The Association for the Preservation of Folk Traditions, a non-profit cultural company, is the owner of the Fund Association, and it handles the whole promotional, expositive, preservative, and administrative activity of the fund, through commitment contracts.

i) Museo La Casa delle Marionette Teatro del Drago/Famiglia Monticelli, Ravenna
The Onlus Cooperative Teatro del Drago, a non-profit cultural company, handles the whole promotional, expositive, preservative, and administrative activity of the Monticelli Collection and La Casa delle Marionette museum, through commitment contracts.

4.4. Accessibility

a) Associazione Grupporiani, Milano
The materials from the Collection are accessible upon reservation for guided tours at the Atelier Carlo Colla e Figli di Milano. Every year they realize thematic exhibitions with historical materials. These exhibitions are accessible to visitors and students. The Teatro di Figura Museum is currently underway, and will be supervised by the Grupporiani Association.

b) Collezione “Maria Signorelli”, Roma
The materials from the “Maria Signorelli” collection are available at the museum in Rome, Largo Cristina di Svezia 12 (www.collezioneinariasignorelli.it), and in the places where the materials are steadily exhibited in Rome and in Italy (also abroad) through entrustment agreement (museums, exhibition complexes, theatres, universities, ...). Some puppets are also used in live performances of the Teatro Verde Company in Rome, and the puppets are often displayed there. It will soon be possible to see them also in the Commune of Cividale di Friuli.

c) Il Castello dei Burattini / Museo “Giordano Ferrari”, Parma
The materials from the Collection are accessible at the Castello dei Burattini / Museo Giordano Ferrari in Parma. The Museum has a service for guided tours (upon reservation and free), and it organises shows, seminars, and laboratories for schools. From 2002 it also organises Puppet Festivals.

d) IPIEMME International Puppets Museum, Castellammare di Stabia (Napoli)
Will be located in the Reggia Borbonica di Quisisana – on Ippocastano street, within range of the Territorial Museum, in Castellammare di Stabia (NA) – (following the approval from the Commune N. 42 on 4 October 2013). The Museum, managed together with Castellammare di Stabia and the Compagnia degli Sbuffi, will be open from Tuesday through Sunday all the year round.

e) Istituto per i Beni Marionettistici e il Teatro Popolare, Grugliasco (Torino)
The Museum is open all the year round. Villa Boriglione, Parco Culturale Le Serre Grugliasco (Torino) phone + 39 360457237

f) La Casa dei Burattini di Otello Sarzi, Reggio Emilia
The Museum is open all the year round. Via del Guazzatoio 12 Reggio Emilia phone +39 3317098958 fondazionesarzi@gmail.com

g) Museo all’Opra Teatro dei Pupi di Mimmo Cuticchio, Palermo
The Museum is open all the year round, upon reservation. Via Bara all’Olivella, 52 Palermo phone +39-091.323400

h) Museo Internazionale delle Marionette “Antonio Pasqualino”, Palermo
The museum is open from Monday through Saturday from 9 a.m. to 1 p.m. and from 2:30 p.m. to 6:30 p.m. On Sunday it is open from 10 a.m. to 1 p.m. It is possible to have a special opening if you contact our office at 091328060. It is also possible to book a visit for groups and students at +39.091328060.

i) Museo La Casa delle Marionette Teatro del Drago/Famiglia Monticelli, Ravenna
The Museum is open all the year round on reservation and promises a usability of 40 days per year. It is open all morning for schools. The Museum has also an entrance for the handicapped.

5. Assessment on the basis of the selection criteria

5.1 Authenticity
The UNIMA/ITALIA archives preserve materials handed down from generation to generation, and from company to company through marriages among different puppeteer families, in order to preserve the heritage. Marionettes, puppets, scenographies, and tools represent its uniqueness and preserve the memory of the stratification due to the various transfers of property. This stratification pledges the authenticity and technical mastery in creating marionettes, puppets, and pupi. These often consist of refined scene equipment, with an intense facial expression, used to sketch their behaviour, but also in order to change their expression depending on the light or on the inclination of the head.

5.2 Global influence
The Italian Puppet and Marionette theatre is unique, because it developed new languages and other innovations, without parallel in Western Europe. Moreover, the so-called “Italian theatre”, from the Commedia dell’Arte to marionettes and puppets, has a nomadic tendency: the largest part of the companies had to move continuously in Italy, in Europe, and in all the world. In this way they extended their repertory and forms of show, which were then imitated or adopted by others.

5.3 Comparative criteria
5.3.1. Time
The materials and documents preserved at the UNIMA/ITALIA archives represent the various Italian traditions of marionette and puppet theatre. **These cover a time frame from 1699 up to the 1960s.** The last phase marks the birth of the modern puppet theatre.

5.3.2. Place
The UNIMA/ITALIA archives represent a network of memory spread throughout the Italian area, from Piedmont to Sicily. Thus the heritage is shared and we hope for an expansion of the sharing. The materials and documents preserved there also cover a large part of the Italian area, in that they are the expression of particular geographical areas. The historical fragmentation of the Italian peninsula, in the so-called “ancient states”, is the root of the heterogeneity and originality of the marionette and puppet shows.

5.3.3 People
The peculiar nature and diffusion of marionette and puppet shows in Italy makes for a very differentiated audience. Indeed, it goes from the small aristocratic, private theatres to the town squares. The large theatres that were established in the cities (in Turin, Milan, Verona, Venice, Bologna, Rome, Naples, Catania, Palermo, etc.) became the “city theatre”, with which both the artisans and the bourgeois identified, in that the plays represented the daily life of the territory.

5.3.4. Subject and theme
From the second half of the eighteenth century, the marionette and puppet theatre became the most popular form of show in Italy. Its fortune depended on the fact that it was strongly rooted in the territory and everyday life. The repertory was huge because it drew not only from other forms of popular theatre, but also from tragedies and comedies of well-known and successful authors, as from melodramas and choreographic shows. Day by day the shows created by the puppeteers were enriched with new variations, in order to comment and depict the daily news and the great historical events.

5.3.5 Style and form
The marionette and puppet theatre developed totally original forms and styles, not only as a result of its ample and diversified geographical distribution, but also for the different social classes to which it refers. Even the stage objects, such as marionettes, puppets, scenographies, etc., reflect this heterogeneity, which was expressed by very precise codes that provided the public with clear information about people and places, such as to become an inescapable characteristic of this kind of theater.

5.3.6. Social/spiritual/community significance
In the eras without photography, cinema, or television, the marionettes and puppets compensated for this absence. Indeed, they reproduced on the stage not only great dramas, but also what was written in the journals and newspapers. For example, the great Renaissance period is a part of their shows. Moreover, they also represented great wars in Africa, Great Exhibitions, scientific discoveries, and global wars. Thus the contribution of this form of theatre became essential for the creation of an Italian shared awareness, for spreading ideas and ideals, and for expanding the culture.

The UNIMA/ITALIA Archives preserve a very ample documentation of this phenomenon, whose fruition becomes for the young generations (and not only for them) an innovative means of approach in order to understand the political history of their own territory and their own nation.

6. Contextual information

6.1 Rarity
All the objects and documents preserved in the UNIMA/ITALIA Archives, together with the living memory preserved by the puppeteer families, represent a unique and exceptional rarity for the history of global theatre. They are remarkable also for their very close connections with the Commedia dell’Arte, of which marionettes and puppets not only resume the repertory, but also share the same concept of show.
6.2 Integrity
The UNIMA/ITALIA Archives provide a rich and complex testimony of the Italian phenomenon related to marionette and puppet shows. But puppeteer families are a rare case of total integrity, in which assets and living memory merge harmoniously, making the transmission of knowledge dynamic.