

FUGA DE CONEJOS

UNA OBRA DE TEATRO
ESCRITA Y DIRIGIDA POR
MARTINA CABANAS

CON
PAU ZABALETA
MARIA CIRICI
ARTUR RODRÍGUEZ



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010
ZERO10



A DJ that plays Bach at 4 o'clock in the morning.
A rabbit with Spiderman phobia.
A great slalom to the rhythm of David Bowie.
I still dream of an infinite descent, the wind in the face, speed,
silence, clean and bright snow, the sun...
It feels like I am being erased.

Chronicle of a frustration.



SINOPSIS

The show gives the audience the possibility of a very close experience of the other side of the actors' world, and of feeling almost like one of them. When we refer to the other side of the bohemian life, to that backstage, we do it in two ways. Firstly, the action of the show takes place in a dressing room. This backstage appears not only in a physical sense, but since the work the two actors do takes place in the lowest scale of the profession referring also to bad prestige and remuneration: the two actors and the DJ are not people that can be seen in the cinema, not even in the humblest theaters, not even DJing in fashion halls. Instead, the show is about a couple of actors and a wedding DJ who survive as they can acting as entertainers at children's parties or playing in lousy bars. The realistic feel of the show evolves and is often replaced by a more dreamy than logical approach, with interludes more typical of contemporary dance than of the text-based drama, where the actors express themselves with their bodies in movement. The play could be defined as the impressionist portrait of a generation.

Although the characters are engaged in a profession considered artistic, the idea of the show is not restricted only to this field, but can be applied to a good part of our generation, which insists on trying not to age and is terrified of responsibilities. A generation marked by the concept of 'success and failure', in which, while one refuses to fail, one is often forced to pursue a success that one has not even defined. This generational description is mixed with a ruthless and caustic elegy of friendship. Facing the loneliness and solitary confinement that is every day being thrown at us by the established social machinery, the three characters try to understand the complexity of relationships and defend their imperfect friendships. We see them escaping from reality through uppers and also psychotropics, we see them pursue happiness almost as addicts; they do not want the night, or youth, to run out. These two theses are exposed in the show via two very different ways of understanding theater; on the one hand, through visual theater, giving importance to gesture, image, music and rhythm; and, on the other, through a more conventional way of playing where the actors intensity of feelings takes the audience to fully recognizable scenes of daily life and with which viewers can feel easily identified.



STAGING

The staging of this show aims for simplicity and closeness to the viewer and it is based mainly on the intensity of the acting work; for this reason we believe that it would fit very well in a small theatre. While the show seeks a certain simplicity at a technical level it also promises a transgressive style regarding the way in which it is played and the mixture of genres it achieves.

Starting from the premise of achieving the maximum with the minimum, the set design is austere in the sense that it allows the acting game but enhancing it at all times. A diaphanous space limited only by a vanishing point. In the center a metal locker that is used as a reference point and works interchangeably as a locker, a mixer, a motorcycle and also as a mountain as the play unfolds. Next to the locker there is a bench that, turned upside down, will work as skis for the final scene of the show.

This simple scenography aims, through a very careful and suggestive lighting work, to create all the images that are written in the text. Lighting, despite having also a great deal of simplicity, seeks to enhance the evocative function of the most dreamlike scenes, involving the movement of the actors and through subtle effects with their shadows and the reflections created by the scenography.

The sound design constantly accompanies the acting of the performers who are creating a great diversity of spaces and atmospheres. It is rooted at all times in the musical style that is dictated by the generational portrait of the show, so that, very likely, the proposed melodies will be very close and suggestive for the majority of the audience.

The costumes, except the ones related to the pets and the props for the final scene, are quite naturalistic and conventional; without losing sight of the theatrical dimension necessary to help the understanding of the characters and to collaborate in what the actors are creating.



ARTISTIC SHEET

Dramaturgy, scenic space and direction: Martina Cabanas Collell

Actors: Maria Cirici, Artur Rodríguez and Pau Zabaleta

Set design: Josep Sarsanedas

Lighting design: Bernat Jansà

Wardrobe and Attrezzo: Berta Cabanas

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MARTINA CABANAS COLLELL

Martina Cabanas Collell was awarded an Acting degree by the Institut del Teatre de Terrassa. She then continued her studies through several courses of interpretation, dramaturgy and scenography. She has participated in different workshops both in Spain and abroad. It should also be noted that part of her training has been in London and Buenos Aires. She has collaborated as a playwright, set designer and assistant director at the company Joglars for almost a decade. She recently directed Albert Boadella in his autobiographical show "El Sermon del Bufón" [The buffoon's sermon] and has released "Zenit" [Zenith]. She has also co-authored "La realidad a su medida" [The reality to your measure], jointly signed with Ramon Fontserè and presented at the María Guerrero Theater in Madrid (CDN). She has done several assistances to the direction with renowned directors such as Javier Daulte, Marina Bollaín, Guillermo Heras, Ramon Fontserè and Albert Boadella. In the past she has also written, together with Albert Boadella, "El coloquio de los perros" [The colloquy of dogs], and together with Ramon Fontserè "VIP".





MARIA CIRICI MUNDÓ

Maria Cirici Mundó was awarded an Acting degree by the Institut del Teatre de Terrassa. She has vocally trained with Muntsa Rius, Helen Rowson (Voice Craft), Dani English and Begoña Alberdi and musically at the Liceu Conservatory, and later in the Workshop of Musics. Professionally she has worked in different theatrical productions, combining musical theater with text theater. Lately she has co-created the company "The Feliuettes". She was also part of "Nevares en Concerto" premiered at the festival Grec de Barcelona (2014), "Geronimo Stilton, el Musical", premiered at the Condal theater. Directed by Mario Gas she has worked on "Follies" represented at the Teatro Español of Madrid, "Ascent and fall of the city of Mahagonny" in the Slaughterhouses of Madrid, "The death of a traveler" at the Teatro Lliure in Barcelona and the Teatro Español de Madrid (2009), "Las Troyanas" at the Classic Theater Festival of Mérida (2008), and "A little Night Music" premiered at the Grec de Barcelona (2001). She also participated in the assembly "Automàticss", written and directed by Javier Daulte, in the Sala Muntaner in Barcelona (2006). And with Joan Solana she has worked in the plays "Tiempo Muerto", premiered in the Sala La Planeta de Girona (2006), "Edith and Sarah" at the Gaudí theater in Barcelona (2009), and the musical "Josafat", premiered at the Municipal Theater of Girona (2013). She is a member of the a cappella quartet "Delikatessen", with which she has represented "Belle Rêve" premiered at the festival Aphònica de Banyoles (2013), and "Delikatessen Concert" premiered at Círcol Maldà de Barcelona (2014), currently on tour. She has also worked sporadically with the company "Los Piratas" and with "Inspira Teatro", among others.



PAZ ZABALETA LLAUGER

Pau Zabaleta Llauger was awarded an Acting degree by the Institut del Teatre de Terrassa in 2007 after having completed the summer theater school Prima Lun Theater in Tuscany - Italy and the Superior School of Dramatic Art DAMU, in Prague - Czech Republic. It is precisely in the capital of the Bohemian region where his professional life begins upon joining Krepesko company, with whom he has worked since then, and with whom he has released 4 shows and has collaborated in several performances. With Krepesko he has had the privilege of acting, among others, at the National Theater of Luxembourg or at the DancelInversion festival organized by the Bolshoi Theater in Moscow, during the Fall of 2015. In Catalonia he has been a member of several visual theater companies and puppet shows like "L'abric", with whom he won the Prize for the Best Show at the Fira de Titelles de Lleida, Iu & Sophie with the dance theater show "Herbers", Xoi Mangoi with "El mal de panxa d'en Bernat" in its versions in Catalan and Spanish; and has been part of the show "Mowgli, l'infant de la jungla" of the Puppet

Center of Lleida, with season at the National Theater of Catalonia and participation in the Charleville-Mézières Festival in France.

He recently premiered "Enter", a show of Teatro-danza (Barcelona, in March 2016) and "Edgar 's Echo" and "St. Balthazar's secret club" with Krepesko, (August to November 2016, Czech Republic).



ARTUR RODRÍGUEZ

Artur Rodríguez holds a degree in Interpretation from the Institut del Teatre and a degree in direction by the ESCAC. As an actor he took his first steps at the company Estrip-Trist Teatre (of which he is a co-founder with Marc Angelet), participating in the works "El blues del pont" (1999), "Totes les bigues van al cel "(2002)," G8 puerta cerrada "(2003) and" SOA "(2004). In 2005 he established himself in London thanks to a scholarship. There he has had the opportunity to participate in the "Party" shows (2005) and "Variations in woman mayor" (2006). Once back from London, he participated in the show "Ventdavall", directed by Jordi Basora and worked for six months at the Capitol theater in Barcelona. He also collaborated with the international company Sleep walk collective in the show "Un saco de mentiras (2010) and, in 2012, he seasoned at the Teatro del Raval with the play "12 hombres sin piedad". In 2014, he retakes his collaboration with Marc Angelet with the play "Densidad Neutra" (Teatro Destrangis) and the play "Ego" (Sala Flyhard) where he plays the protagonist of the play during the tour. Also to be highlighted is his participation in various assemblies of La Reial; "The Guide" (2011), "The great yes, no, do not know "(2014) and, more recently,"The great casting". He is also a playwright and a writer. Among his most outstanding works there is the novel "Never look back" and the complete translation of Shakespeare's Sonnets into Catalan.







THE PRESS HAS SAID ...

"FUGA DE CONEJOS" is a shocking, simple and very well structured work that portrays faithfully a generation.

Mark: 9 out of 10

3 MAR 2018 ShowsBCN "A portrait of young not so young"

ELIA TABUENCA

"A dramatic script between Kate Tempest's generational rite and the poetics of Philip Ridley. A committed acting work by Pau Zabaleta, Artur Rodríguez and Maria Cirici, seeking a balance between the intimacy of a confession, the abstract distance of the choreography under the disguise and a resolution without naturalist moorings. "

2 MAR 2018 TimeOUT Barcelona

JUAN CARLOS OLIVARES

"As if it were a puzzle, the different actions, for seventy minutes, fit and create a story of three young individuals, lost in the immensity of contemporary everyday life. A friendly story and without any concession of self-censorship.

1 MAR 2018 Teatre Clip

ANDREU SOTORRA



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CONTACT

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