



circus and visual theatre show

"If beauty does appear in my work,
it is not my primal objective.
What I do pursue is for the audience
to make a reflection about the environment
in which we live in from a few pictures."

Chema Madoz



"Because I am just a slit
through which I glimpse and see."

Ramón Gómez de la Serna

Direction

Piero Steiner · Lucas Escobedo

Playwriting

Cía. Lucas Escobedo

Artist

Lucas Escobedo

Advisers of circus technique

Cía. La Debacle

Advisers of objects manipulation

Eduardo Guerrero

Magic adviser

Pepe Torres

Puppet construction

Martí Doy

Set design

Ignacio de Antonio

Lighting design

Juanjo Llorens

Sound design

Sandra Vicente Perea

Costume

Patipau Talavera · Raquel Ibort

Voice overs

Carlos Alameda · M. Angel Anónimo

Video and photography

Mira Films

Web design

Grafe Designs

Graphic design

Nuria Gondiaz

Vicente, our main character, invites us kindly to his home, or perhaps we have entered without him taking any notice. Everything is completely ramshackle because, among his habits, collecting everything he finds in his morning walks is one of them.

Once inside, we see Vicente running his daily routine, but this everyday panorama has nothing to do with what we could expect. Immediately he starts living hallucinatory experiences that make us travel from laughter to tears with extreme delicacy. We will discover along with him, that he used to be a great artist; will it be today when he digs out all of those things that gave him so much success.

Managing a careful staging, Room 801 is a Circus and Visual Theatre show where, without any doubt, "appearances can be deceptive".

Sy nop sis



the show



“Increasingly, I’ve been relinquishing that is superfluous to focus on the object, which obtains a more graphic character and, in many cases, loses its essence but still remains recognisable.”

Chema Madoz

With the creation of Room 801 we would like to move the world of mental health closer to the audience. After having lived with people who suffer different mental disorders, collaborating with organizations which work with this collective, and after researching and speaking with specialists and patients, we think it’s worth putting this issue on stage.

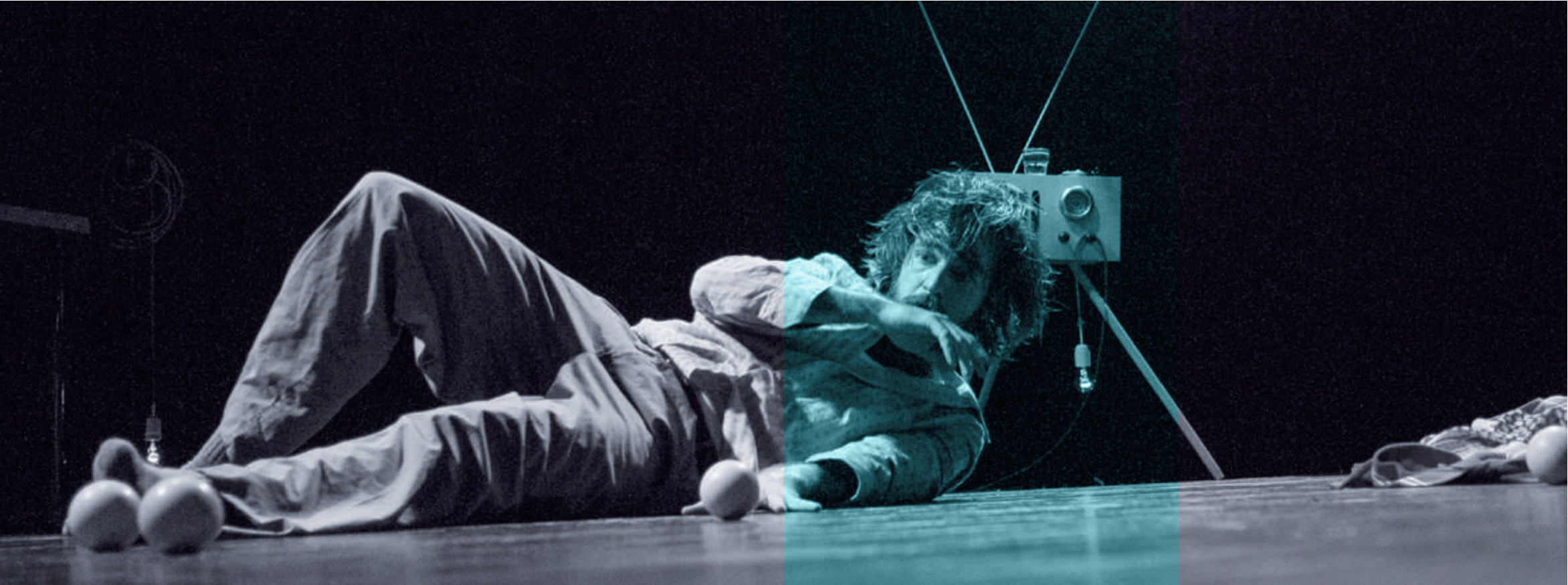
“Madness” is a word that we use very often, but it usually contains negative connotations about sick people as well. The fact of associating “mad” with violence, the fact of considering them non useful or incapable, of judging them very quickly. With Room 801, we work with surprise, we offer the other side of the coin; what it is or what it seems to be.

We show how virtuosity and “madness” can go together perfectly.

“Vicente, 31 years old, tall, nice, strong as a tiger, my favourite food is olives and girls really like me.”

This is the way he defines himself.

We don’t mean to instruct the spectator at all, but we want them to think about the environment.



sta ging

From the beginning, Room 801 was devised with the aim of combining different disciplines on stage, wanting for all the expressive power of the show to be emphasised through five essential points: performance, playwriting, set design, lighting and sound.



artis tic

performance

The Thiérrée family is a clear reference for us (Le Cirque Invisible, James Thiérrée and Aurelie Thiérrée).

Also, we have added circus techniques searching for new ways of presenting juggling, relying on the set design and on the physical and psychological peculiarities of the character. Furthermore, the puppets and the objects that will be manipulated will arise by chance from the set design, coming alive.

playwriting

We elaborated it in collaboration between the actor, the director and different theatre professionals and psychologists.

As a starting point, we have two books that are source of inspiration: The man who confused his wife with a hat, by Oliver Sacks, and The voices and the labyrinth, by Ricard Ruíz Garzón.

crea tion

set design

It consists in the agreement-disagreement of the character with his universe, where the undefined objects, little by little during the show, will finally make sense. We have drawn different emotional states from beginning to end: going from an ocean of the most chaotic objects and the flickering lights distributed all over the stage, to the Cartesian tidiness of the room at the end, conformed by all the elements of the beginning.

lighting

In Room 801 we cannot speak about light without speaking about shadow. The same way as the character (Vicente) does, lights will go through moments of clarity and darkness. It is an illumination that speaks about an illness, about a hidden past in an over-saturated present. It is also a light of success and achievements, of won battles. It's a light that changes during the show, the same way it itself can change things as well.



sound

In the sound design we seek for the strength in an auditive sense, the quick connection between what we hear and what we feel.

We can hear a certain melody, a specific rhythm or a characteristic sound. We play with sounds that are inside and outside Vicente, sounds that belong to this Room 801 and sounds of other times. Sound, music, noise and silence.

di rec tion

Room 801 is a circus and visual theatre show narrated through juggling, object manipulation, magic and performance with expressive masks.

Our first steps were in 2011, giving form to the juggling show “On the other side”, that was our first incursion in the field of mental illness. We continued deepening and “Vincent’s mind” was created, a street show where the main character, Vicente, has a quirky way to relate with the audience. Vincente’s mind led us to travel to different festivals inside and out Spain: International mime festival of Sueca, Scenical Arts and Circus Festival of Ecuador, Sarnico Festival in Italy, etc.

In 2014, three years after beginning this adventure of relating mental illness with dramatic art, we did the premiere of the show that ends this cycle: Room 801.





Lucas Escobedo Company was born in 2011, after the premiere of his first creation in solitaire, Boiiiing. Its primal promoter is Lucas Escobedo, an artist of Alicante, focused on juggling, interpretation, mask theater, puppet and object worlds.

Lucas Escobedo started his artistic education with Andrés Hernández and Mar Navarro (who is a direct disciple of Jacques Lecoq). After that, he began to study with different masters: Román & Co, Moshe Kohen, Patricia Kraus, Jesús Jara, Vasily Protsenko, Christian Atanasiu, Sean Gandini, Kati, Ylä-Hokkala, Maksin Komaro, Lucas Ronga, Francisco Macià). He continues learning in the Theatre School of Barcelona (Institut del Teatre), studying

the path of interpretation and visual theatre.

His professional experience has led him to work with different companies such as Tragaleguas Theatre, The Horror Circus, Price Theatre and Circus, Román & Co, La Société de la Mouffette, La Debacle Company. Also he has participated in different audiovisual projects like The Big Concert of Spanish Television, Babaclub of Channel 9, Io Don Giovanni a film of Carlos Saura, Seven Pets of Disney Chanel.

With this built up experience, in 2011 he decided to begin a new phase by creating his own company, Lucas Escobedo. Since then, he has been participating in different street

squares, theatres and festivals: International mime festival of Sueca, Nigrán Circus Festival of Galicia, Sarnico Festival (Italy), Mojoca Festival (Italy), Circus and Scenically Arts Festival of Ecuador.

Nowadays he combines his projects of Lucas Escobedo Co. with other works as: director of La Trócola Co., actor in Ovidia with La Société de la Mouffette, writer of Zirkòlika magazine and member of the jury of the Zirkòlika prices in 2012 and 2013.



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