

La Prudencia



“Proyecto realizado con apoyo del Sistema de Apoyos a la Creación y
Proyectos Culturales (Fonca)”



CULTURA  FONCA

SECRETARÍA DE CULTURA

(Sistema de Apoyos a la Creación y Proyectos Culturales)



dossier

La Prudencia (Prudence)

Is a stage production with a current theme that depicts everyday social conflicts faced by the people of our country. With La Prudencia, we stand behind contemporary Latin-American playwriting and we present a vision of the world that comes into conflict with insecurity and paranoia: we have designed this stage proposal as social theater with a particularly cynical and eloquent humor: a dark and acid comedy, influenced by the theater of the absurd, the expressionistic grotesque and elements of clown. This is all presented through an intimate theater format, which allows the public to live and be complicit with the events by being up close and personal with the characters, studying every detail through a magnifying glass in order to gain understanding of our society. The playwriting of Argentinian Claudio Gotbeter is handmade for those who seek to laugh in order not to cry anymore.

synopsis

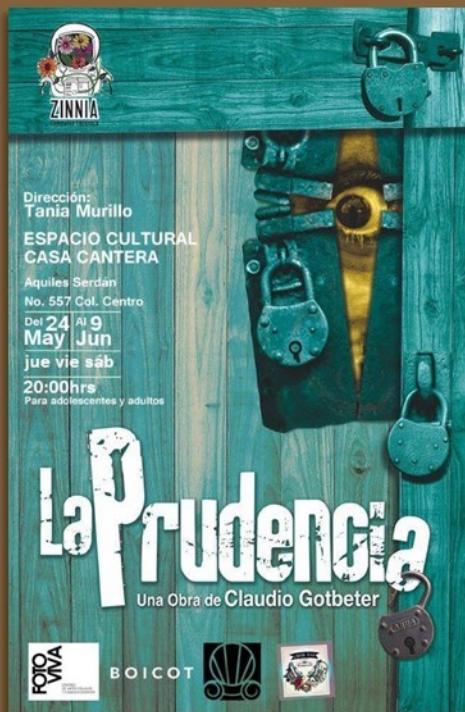


When Margarita and Trinidad gather to celebrate the New Year, they decree “new year, new life”. The clinking of glasses will be present all night to toast so that this year will be better than last year. The doorbell and constant knocking cause them to be continually alert: these friends reach the dilemma of whether to open or not. The constant insecurity around them causes them to feel panic and takes them to unimaginable actions and situations, which leads them to no other remedy than to be extremely “prudent” by trying to justify the unjustifiable.

production description

This is a dynamic show which was staged with an aesthetic based on the theater of the absurd, a distant vision from traditional theater to see the darkness in human beings from another perspective and highlight it through humor thus bringing it to life and irreverence. This aesthetic allows us to recognize ourselves in our everyday lives and connect with characters who keep in constant movement, who touch the grotesque and elements of clown and who continually try to find an individual “stability”. The progression of the dramatic action is designed in strict rigor in order to generate a cohesion and an alliance among the characters, looking for an integral discourse in order to unify the setting. Characters are driven by selfishness and are immersed in themselves, alone, and imprisoned by what they lack, by violence and disease, the latter underlined by the gestures of the actors and with a symbolic make up proposal that highlights the evidence of their illness. Nonetheless, to achieve the domestic atmosphere of these beings, we use a warm lighting setting, which gives a false security of the interior; this atmosphere is broken in certain moments of the play: in order to do this, we use an expressionistic lighting setting, a chiaroscuro, a technique that stresses the contrast between light and shadow and allows to play with the double discourse of the characters as victims and victimizers, and at the same time emphasizes the gestus in the climatic moments. In order to evidence the group of emotions produced by the isolation of these women, we look towards the collage, a cutting-edge and transgressive technique that at the time broke with traditional forms and that allows for multiple visual possibilities: this is the ideal aesthetic for the creation of scenery, by assembling various elements which deal with the unified concept of confinement: doors, chains, locks, doorknobs and keys; everyday objects that have a new meaning within their own discourse. For the sound design, we chose gypsy jazz because of its vitality and rhythmic and timeless fusion, a characteristic which is also portrayed on the costumes. We try to unify and give a new meaning to all these elements by incorporating them to our own discourse and highlighting the irreverence of the text.

trajectory of the production



Premier:

La Prudencia premiered on May 18, 2018 in Morelia Michoacán at the Teatro General Lázaro Cárdenas. The trajectory of the work takes more than a two years in movement 2021 -20198 with a total of 74 functions, 4 seasons and 7 distinctions.

Distinctions:

- Play selected for the State Theater Show, Michoacán 2020.
- Winning Project in the announcement Sala Virtual 2021 Voy al Teatro, Jalisco.
- Play selected to be part of the Banco de Proyectos de CREADORES DE PAZ del Centro Occidente 2020, Fondo Regional para la Cultura y las Artes del Centro Occidente y la Secretaría de Cultura de Jalisco.
- Currently selected in the announcement México Encuentro de las Artes Escénicas (ENARTES), FONCA 2020.
- Play selected in the Ciclo Teatro de los Estados 2020, Teatro La Capilla, CDMX.
- Production selected in the Program “Cultura de Paz” within the project Promoción del Teatro en Michoacán 2019.
- Currently benefited by the Program of Estímulo a la Creación y Desarrollo Artístico del Estado de Michoacán (PECDAM). Tour inside the state of Michoacán in the field of Performing Arts Dissemination. 20 functions were performed in 10 different municipalities.

Seasons:

- Soon in Sala Virtual 2021 Voy al Teatro, Jalisco.
- Teatro La Capilla, Ciclo Teatro de los Estados, january 2020, CDMX.
- CLAN TEATRO, september 2019, Lázaro Cárdenas, Michoacán.
- La Casona del Teatro, september/ october 2018, Morelia, Michoacán.
- Casa Cantera, mayo / june 2018, Morelia, Michoacán.

Special invitations:

- Invitation by the Ministry of Culture of the State of Chihuahua and the Undersecretary of Culture North Zone. at the DMT World Theater Day Ciudad Juárez, Chihuahua. Sand Curtain.
- 9th International Orchid Festival, special guest Cuba.
- XX Tacámbaro Theater Encounter.
- Encounter Women of Theater in Michoacán (MTM).
- International Book Fair of Uruapan
- Morelia 478 anniversary. Historic Morelia Festival.
- ENES / UNAM Morelia
- DIF / José María Morelos Artistic and Cultural Education Center.
- Fiesta Michoacán Expo implemented by the Ministry of Culture of Morelia (SECUM) in coordination with the University of Morelia.

cast



actress

Procella Romero

Landy Medina

Abril Cira

role played

Trinidad

Margarita

Nina



creatives

Playwright

Claudio Gotbeter

Dirección

Tania Murillo

Design and Atrezo of scenography:

Abigail Araoz y Tania Murillo.

Realization of scenography:

Raúl Medina Ríos (Gigio)

Leonel Hernández.

Lighting:

Raúl Medina Ríos (Gigio)

Poster design, reels and advertising:

Tania Murillo

Base typeface:

LAMIA DOP

Studio photography:

Sebastián Portillo - FOTOVIVA

Scenic photography:

Fausto Jijón

Video - Virtual Presentations:

Cristina Bustamante - CINEMA

POBRE

Web site:

DragonWer

production and management

Production and general assistance

Laura Camacho

Cultural Management:
Tania Murillo

Procella Romero y

Social media and style correction:

Procella Romero

Graphic image and dossier:

Eduardo Insunza Vera

Dossier translation:

Abner Ortiz



technical requirements



Tipo de escenario:	A la Italiana, espacio cerrado o abierto.
Type of stage:	Italian style forum, enclosed space.
Minimum size:	6 m. wide by 5 m. deep.
Scenery:	4x6 m. long with a 2.4 m. height. (A smaller scenery is available for smaller stages and for alternative cultural spaces). Made of interlocking flats, one table and two chairs.
Masking:	German masking or black box theater.
Public disposition:	Italian style.
Duration of the play:	50 minutes.
Public:	Adolescents (over 12 years old) and adults.
* Rider-Downloadable data sheet PDF	



group bio

Zinnia Scenic Company. Women and mothers in the Michoacan scene, was founded in June 2015 under the direction of Tania Murillo and later incorporated into the management, production and performance of Procella Romero, with its headquarters in the city of Morelia, Mich. The company is currently made up of women, graduated from different national universities with a Bachelor's Degree in Theater or Dramatic Art (UDLA-P, Casa del Teatro, UMNSH). Zinnia is the first flower grown in space and as a metaphor the company seeks to create a space for growth where artists find the freedom to create the unimaginable, and then share it.

In 2016 he began his work with the project Cuéntame algo diferente, an art workshop for youth and children with disabilities, beneficiary of the Mexico Culture for Harmony 2015 program. It was developed in different venues during 2017, in 2019 it was implemented as part of the summer ENES-UNAM, and is still in force.

In 2018, the production of La Prudencia by Claudio Gotbeter began, a relevant work for the company due to its permanence on the billboard and the distinctions obtained in its career, with more than two years in motion 2020 -2018 and a total of 74 performances, 4 seasons and 7 distinctions, in addition to different invitations to festivals, fairs and national meetings, it is worth highlighting the invitation by the Secretary of Culture of the State of Chihuahua and the Undersecretary of Culture North Zone to participate in the DMT World Theater Day, Telón de Arena, Ciudad Juárez, Chih. Distinctions: Play selected for the State Show of Teatro Michoacán 2020; Winning project in the 2021 Virtual Room call I'm going to the Theater, Jalisco; Play selected to be part of the Project Bank of CREADORES DE PAZ del Centro Occidente 2020; Project selected in the Mexico Encounter of Performing Arts (ENARTES) FONCA 2020; Selected play in the Cycle Theater of the States 2020, La Capilla Theater, CDMX; Selected production in the "Culture of Peace" Program within the project Promotion of Theater in Michoacán 2019; Project benefited by the Program of Stimuli for the Creation and Artistic Development of Michoacán (PECDAM 2018) Tour through the interior of the State of Michoacán in the field of Dissemination of the Performing Arts.

Zinnia, in its continuous search of professional growth, has been present in different seminars and workshops, the most important have been: The art of dramatic acting. Meditations on the actor's tasks, workshop given by Luis de Tavira, CREFAL; The audiences of the new theater styles, seminary given by Jorge Dubatti and Luis Emilia Aguilar Zinser (FITU); Intensive Playwriting Seminar taught by Jaime Chabaud; as well as being lecturers in the First Community Theater Event organized by the UMSNH; and in the II Meeting of Theater Women in Michoacán. In 2019, the company completed the Training of Incubation of Cooperatives and professionalization of Creative Companies, promoted by the H. Ayuntamiento de Morelia.

In 2019, the company was invited to be part of the La Res Pública de La Maquina de Teatro project supported by FONCA through the México en Scene Program, and to participate in the Malinche Malinches 2020-2021 project in collaboration with the Museo Universitario del Chopo. That same year she was selected in the BE YOUR VOICE: Virtual Reality and Scenic Design call, through the "You Are Next" Program, Sabrina Ho and Performing Arts Teatro de Aire A.C. promoted by UNESCO.

In 2020 he made two co-productions in: The woman who moves the raft, with Epitafios Teatro, directed by Josué Almanza; and Érase que se es en Afghanistan... with Maleta en Ristra, Artistic direction of Norma Ferreira, a project benefiting from the Contigo a la Distancia 2020 program. The company is currently working on the creation of the Shadows of the language project. Purépecha legends in shadow theater for the vulnerable child population, which is a beneficiary of the Support Program for Municipal and Community Cultures PACMYC 2019 in the area of Popular Performing Arts.



biography of company members



Tania Murillo Tovar (Concept and stage direction)

She began her theatrical education in the city of Morelia Michoacán, soon after she attended an Intensive Diploma in Dramatic Formation at the Drama Center of Michoacán, which impelled her to travel to Mexico City to finish her degree at La Casa del Teatro A.C. Prior to her development as an actress, she studied Psychology at the Instituto Michoacano de Ciencias de la Educación (Internship). Among the important workshops for their theatrical training are: Seminar The art of dramatic acting. Meditations on the work of the actor, Luis de Tavira; Intensive Seminar on Dramaturgy Structure and Architectural Thought by Jaime Chabaud; Dynamic alert in the space and construction of the stage presence, by Antonio Salinas; Encounter of the voice and the word of the CEUVOZ; VASTA`S ANNUAL CONFERENCE One voice many languages. His outstanding works include: Assistant director of the work Adiós querido Cuco by Bertha Hiriart, directed by Abraham Jurado, Teatro Escolar 2012; Direction of actors of the work Vieja el último, by Perla Szuchma-

cher, Alegría Martínez and Larry Silverman, directed by Leynes Chavez.; Production Assistant in El que mueve el hilos, author and director Rafael Curci, Season in the CCB Sala Javier Villaurrutia 2011 CDMX .; Direction and coordination of the project Tell me something different, Art for children and young people with disabilities, creditor of the support Mexico Culture for Harmony 2015; Cultural coordination of the 8th and 9th International Orchid Festival. Co-founder and director of Zinnia Compañía Escénica. She is currently the stage director of the work La Prudencia, dramaturgy by Claudio Gotbeter, tour 2019 through PECDA Michoacán, dissemination of the performing arts and guest work of the DMT Ciudad Juarez 2019. In the area of action, some works stand out: Grupo Espacio Vacío Teatro with the work Medea Material by Heiner Muller, direction Gunnary Prado, Tour Muestra Regional de Teatro Centro Occidente 2015 and winning work of the Mexico program, Culture for Harmony 2015. As an actress and performer in the Prologue of the Winds, directed by Cecilia Lugo. Actress in the Script, Direction and Film Production workshop taught by Michael Rowe in FOTOVIVA. Participation in the short film LES-BOS Directed by Héctor Daniel Pérez, production Animart and visual capture Aux Live Cinema 2005. Remake (2019) for children between 4 and 6 years old at the ENES UNAM Morelia Unit. He has worked in communities giving art workshops for children and young people applying the use of puppets and shadow theater. I work for 3 years at the Liceo Michoacano in the Coordination of Arts and teaching the Theater Workshop. She is the founder of Zinnia Compañía Escénica, a group of mothers, women on the move, and scene professionals. This company belongs to the RES Pública, a project supported by México en Scene. Tania has worked in the artistic and cultural Coordination of the International Orchid Festival for its last two broadcasts. In 2018, the Stage Direction premiered the play La Prudencia, a dramaturgy by Claudio Gotbeter., A work credited with 7 federal and state distinctions. Selected participant in BE YOUR VOICE 2019.



Procella Romero Zepeda (Manager, producer and actress)

Originally from Puebla, Puebla, she studied a technical career in Dance at the Faculty of Arts at the Veracruzana University, as well as a Diploma in Cuban Folk and Popular Dance at the National Folkloric Institute of Cuba in Havana, later she completed a Bachelor's Degree in Theater At the Universidad de las Américas Puebla UDLA-P, he is currently a thesis student for the Master's Degree in Art History at the University of Morelia UDEM. She was a founding member of the Compañía de Teatro del Estado de Puebla and participated in numerous productions under the direction of José Solé and Manuel Reigadas, among others. She has been a member of several independent theater companies directed by Rodolfo Pineda, Marko Castillo, Mayho Moreno, Aída Andrade, among others; and was recipient of different stipends and awards both at the state and national levels: 2009, Suspendidas, Compañía Visionce, Beca FOESCAP; 2008, Infieles, Compañía Visionce, Beca FOESCAP; 2005 Tras el viento, El Piso Laboratorio Teatral, Beca FONCA; 2004 Prometeo Encadenado, Beca FONCA; 2003 Hexen. Brujas, Compañía Visionce, Beca FONCA; as well as different awards in the State Theater Exhibit. She has

taken several workshops and courses specialized on Physical theater and Theater Pedagogics endorsed by the Universidad de Murcia, Spain: Children's Theater in the Classroom Course by Juan Pedro Romera, Instituto de Comunicación y Creatividad; Storytelling and Theater for Children Workshop by Juan Pedro Romera, Pupaclown-Centro Escénico de Integración Social Infantil y Juvenil; Stage Voice Course by Concha Esteve, Facultad de Teatro, Universidad de Murcia. She has 20 years of dance experience participating in national and international congresses, seminars and workshops on: Contemporary dance, jazz, ballroom dancing, Latin dance, folklore and Cuban popular dance. At this moment he lives in Morelia and together with Tania Murillo they form "Zinnia Compañía Escénica. Mothers and women in the Michoacan scene ", in which she works as an actress, producer and cultural manager. Being La Prudencia a relevant work for the company due to its continuous permanence on the billboard, its participation in different festivals, meetings and fairs, and the distinctions received: Currently within the company it is working on the creation of the Sombras de la lengua project. Purépecha legends in shadow theater for the vulnerable child population, which is a beneficiary of the Support Program for Municipal and Community Cultures PACMYC 2019 in the area of Popular Performing Arts.



Laura Camacho Aparicio (General assistant and manager)

She received a Theater Major by the Facultad de Artes de la UMSNH. She has trained in acting, production and direction as part of the activities of the National Theater Exhibit, 2007, 2008, 2010 and 2012, as well as in the EITAI 2011, CEDRAM 2012 and the International Street Theater Festival in Chile 2012, among others. Regarding her collaboration as an executive producer, she has worked in the projects El motel de los destinos cruzados, supported by the program Coinversiones 2010 and El soplador de estrellas in 2015. She directed the productions Aspirinas para los desahuciados y manicure by Carmina Narro, La caja mágica from 2013 to 2017, El cisne encantado, project benefited by the program Coinversiones in 2014. Since 2011, she has founded and is member of La Fortaleza Albergue Artístico AC, working as a promoter, manager, producer, administrator and project creator. As an actor, she been in over 20 plays among which stand out: La ginecomaquia (Coinversiones 2009), La importancia de llamarse Ernesto , Psicosis , ¿Dónde está Rubén? , El soplador de estrellas, Mujeres de arena by Humberto Robles, directed by David Hurtado and Ánima sola by Alejandro Román (2012-2015); with this last production she was in spaces such as the International Theater Festival of Nuevo León (2012), Territorios del Arte in San Luis Potosí (2013) and a season at the Centro Nacional de las Artes 2014. She has participated in workshops such as Cultural Companies (2015) and the Convergence Workshop: Art, public space and daily life by Pedro Aristemuño in 2014. She has collaborated as technical support and Coordination of the State Theater Show 2017 and 2018, respectively. He has taken professionalization workshops in acting, vocal technique, production, dramaturgy, cabaret theater, artistic make-up, lighting, street theater, dance and Creative Processes of Theater for the first years, among others. With teachers such as Miguel Ángel Ferris, Margie Bermejo, Luisa Huertas, Raúl Platas, Fernando Santiago, Hugo Aristemuño, Indira Pensado, Roberto Franco, Jorge León, Anatoli Lukachtchouk, Cecilia Sotrés, Pedro Celedón, Janko Navarro, Antonio Zuñiga, Conchi León, Rossell Masel, Luis de Tavira, Michelle Guerra, among others. Technical assistant. She has ventured into film as an actress, participating in various documentaries. Similarly, he conducted workshops in documentary film such as: Filming and editing at Metamorfosis Documentation Project and Polos Audiovisuales, Red Nacional. He participated in external workshops such as Cultural Companies, Convergence Workshop: Art, public space and daily life and Cultural projects of community intervention. Current creditor to the PACMYC 2019 with Community Theater Workshop.



Abril Cira Pérez-Vélez (Actress)

She graduated with a Theater Major from the Facultad de Artes de la Universidad Michoacana de San Nicolas de Hidalgo (2008 – 2012). She has worked in over 20 stage productions with local directors, as well as in devised works. She has participated in seasons, tours, cultural caravans and festivals, both at state as well as at international level, among them: México, Cultura para la Armonía; Regional Tour West Center; Entijuanarte; International Theater Festival Escena Abierta, among others. Since 2010 until present time, she has worked in different theater productions with independent groups such as: Parasubidas Teatro, Colectivo La Coregia, El Corral de la Comedia, Esquizofrenia Gabinete Artístico and Compañía Teatral Espacio Vacío. She is part of the Colectivo Luna llena since 2012. As an actor, she has also been part of short films and full-length films that have been shown in festivals and international film exhibitions. She has been granted awards such as: BEST ACTRESS at the SOHO International Film Festival NYC (2017), at the NYC Independent Film Festival (2017), at the South Texas International Film Festival (STXIFF) 2016 and at the Festival Da Cinema da Figueira da Foz in Portugal (2016).



Landy Medina Galaz (Actress)

She has 13 years of experience and has been member for 11 years of the group Uno más otros teatro, participating in more than 25 productions as an actor, as well as set designer and make-up artist. In her acting training she has participated in the workshop A technique, all techniques with Abraham Oceransky in 2014, as well as the workshop The creative interpreter with Juan Carlos Cuellar in June, 2015. She has worked with different techniques, such as: The joy of Clown with Jeff Johnson; Introduction to the world of clown SKUC by Luis Ángel Carvayal, both in July, 2016; The liberated voice with Indira Pensado; Scenic laboratory workshop The poetic action with Juan Carlos Cuellar; Scenic interpretation through sound stimuli Modules 1 and 2 by Miguel Ángel Macías, these last three in 2017; as well as Language of the body in movement with Jorge Ramírez; and Secrets of Kamishibai by Sakiko Yoko and Espartaco Martínez. She finished the certification of the Integral use

of body and voice on the stage by CuervoZ, in May/November 2017. Currently, she is working in different projects as an actor: Las leyendas de la catedral de Morelia, a theater production for cultural tourism with the company Meraki mundo cultural, as well as in Burlesque show. Manifiesto de nuestros cuerpos with the group La Coregía and Colectivo luna llena.



press releases

“ ”

Murillo is successful in helping the audience to experience delightful clown moments by her actors, as well as the wrenching signs of an all too real horror, much too human, that lurks in the depths of this play.

Said Soberanes-Sinestesia Escénica

<https://sinestesiaescenica.wordpress.com/2018/05/31/la-prudencia-compania-escenica-zinnia/>

“ ”

Social insecurity wrapped in acid humor, the stage production of La Prudencia.

Kate Arizmendi-PCM Noticias

<https://www.pcmnoticias.mx/2018/05/23/inseguridad-social-envuelto-en-humor-acido-relato-de-la-puesta-en-escena-la-prudencia/>

“ ”

Social insecurity wrapped in acid humor, the stage production of La Prudencia.

Luis Felipe Reynoso-Quadratín

<https://www.quadratin.com.mx/cultura/estrenaran-en-el-pais-la-obra-sobre-la-inseguridad-la-prudencia/>

“ ”

Lational opening night by Zinnia Scenic Company of the play La Prudencia, which will portray the insecurity that we live in our country.

Luna Monroy-Provincia

www.provincia.com.mx/ir

press on social media

“ ”

Thus, as an energetic and audacious comedy that is maintained throughout the performance is that La Prudencia was presented ... With a fresh but forceful style ...

Davo Pinks-CXPRESS Cartelera, Teatro, Conciertos, Cultura

<https://www.cxpresa.mx/la-prudencia-en-una-sociedad-atemorizada-por-la-inseguridad/>

“ ”

Clear sample of the classic humor transferred to a social problem ... The energy on stage is incredible, ALL the time they are at full capacity and that is greatly appreciated ...

Me interesa interesarte

<https://www.instagram.com/p/B790CM5jfBH/?igshid=u7g9fch5h5tj>

“ ”

Splendidly acted ... Gotbeter's characters walk the tightrope of paranoia and this rope is supported by the poles of comedy.

Desextender

www.instagram.com/p/B7xQcPQD1dp/?igshid=ngfadd8cw0c9

Video links



Complete fixed-camera play:
<https://www.youtube.com/watch?v=9cs-70CKzmA>

Teaser:
<https://www.youtube.com/watch?v=wDQu2WsRoC0>



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