



EN  
MITAD  
DE  
TANTO  
FUEGO

DE ALBERTO CONEJERO  
DIRECCION XAVIER ALBERTI  
CON RUBEN DE EGUIA

## IN THE MIDDLE OF SO MUCH FIRE

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Author Alberto Conejero

Directed by Xavier Albertí

Cast Rubén de Eguía

Lighting design Xavier Albertí y Toni Ubach

Assistant director Adrián Novella

Technical director Toni Ubach

Executive production Miramedia Universe SL

Production team Elena Martínez y Roser Soler

Production Grec Festival de Barcelona

Miramedia Universe SL

Supported by Teatros del Canal

Sala Beckett

Fabra i Coats

Ministerio de Cultura y Deporte

Grafic design María la Cartelera

Photography David Ruano

Video Albert Miret

Runing time 1h 5min

## SINOPSIS

Desire, war, desertion, power, violence, homeland... Alberto Conejero shares with the public the beauty, mystery and darkness of an epic poem and dialogues with the human condition and links different eras. Combines voices from the past and present. He does so based on the character of Patroclus, companion in arms of Achilles. A montage based on Homer's Iliad and other texts, which brings us closer to a fundamental work of classical Greek literature.

Performer, playwright and director. Three great talents present a show that is both a war song and an oratorio for the victims; a monologue about what words and ideas like "glory", "honor" or "homeland" do to bodies; a dark poem in which we talk about the violence of the battlefield, but also the violence of desire. Because the Iliad begins with the desertions of two men who love each other and who abandon the battlefield ten years after the war has started. We keep talking about the Trojan War because it is still burning.

## AUTHOR'S NOTE

In "The Iliad or the Poem of Strength", written in 1940 during the Nazi invasion of France, Simone Weil tells us: "It is necessary, to respect the life of another when one has had to mutilate in oneself all aspiration to life, a heart-breaking effort of generosity. None of Homer's warriors can be assumed capable of such an effort, except for the one who in a certain way is at the center of the poem: Patroclus, who knew how to be gentle with everyone, and who in The Iliad does not commit any brutal act or act. cruel. But how many men do we know, in thousands of years of history, who have given proof of such divine generosity?"

However, the entire Chapter XVI of the Homeric poem, known as "The Deeds of Patroclus," is the story of the massacre committed by Patroclus, dressed in the armor of his lover Achilles, before he himself fell dead on the battlefield. This apparent contradiction is the starting point of this new look at Homer's infinite text. An Iliad lived and told from a secondary character in the usual story, as discussed as it is fascinating and mysterious: Patroclus, the "most loved" by Achilles.

But this is not an adaptation or a free version of Homer's text. It is an absolutely personal and intimate approach to materials that have obsessed me since I was a teenager. It is also a recognition of the ghosts themselves in the ghosts that run through the Iliad, hence along with the inexhaustible quarry of the Greek poem there appear references and quotes from Sappho, Pedro Lemebel, Anne Carson, Luis Cernuda, close and beloved voices...

Homer said that war is the "source of all tears" and showed us that even the victors are forever defeated. In the midst of so much fire it is inevitably an anti-war plea, but also another example of the impotence of art in the face of war. Because no poem, no painting, no ghost returning from the battlefield has prevented a new war and yet we would be completely lost without writing, singing, dancing about war. Art as memory and warning. The contradiction of rescuing beauty, our humanity, in the midst of so much horror.

This work is also an attempt to tell history in another way, which is to imagine the future in another way. The rescue of a possible joy. The song of a character who was, above all, flesh in love and desire. A free and dissident desire.

Alberto Conejero

## DIRECTOR'S NOTE

The theater must contain truth to fully fulfill its triple function, to remind us, whether by making us laugh or cry, that we are fragile and mortal; make us rediscover the immense power and beauty of the word and the extraordinary and irreplaceable function of language as a creator and communicator of emotions and thought; and lastly, as a civil ritual, it allows us to share among citizens, to renew coexistence pacts with our community and helps us to reinvent ourselves collectively.

Homer created the myth and from there it has travelled through countless pages of literature from classical antiquity to the Renaissance, to the Baroque, to contemporary times. Myths continue to help us understand ourselves; and when the myths are as powerful as the one we are talking about, in what better hands can they be treated than in those of a poet playwright or a playwright poet of the calibre of Alberto Conejero?

In one's professional life there are accomplices and one of those accomplices has been Rubén de Eguía. He made his debut with me many years ago and I have seen him grow as though he were fine-tuning an excellent acting instrument. For me, it is an enormous pleasure and privilege to imagine how a precise and precious instrument like Rubén's can, through Patroclus, Desire, Desertion, War, Barbarism, Culture and Poetry, reach and seduce so many viewers.

Xavier Albertí







**ALBERTO CONEJERO** is a renowned playwright and poet whose works have been premiered in Madrid, Buenos Aires, London, Montevideo, Moscow and Athens. He holds a degree in Stage Direction and Dramaturgy from RESAD and PhD in Sciences of Religions from the Complutense University of Madrid. He is also a translator and playwright of Greek and Roman classics, authors of the Spanish Golden Age and some more current ones.

He has received the National Prize for Dramatic Literature, for *La geometría del trigo* in 2019; *La piedra oscura*, Max Award for Best Playwright 2016 and Ceres Award for Best Playwright 2015; Ushuaia, Ricardo López de Aranda Award 2013; *Cliff* (Clift), winner of the IV LAM Contest 2010; *Hungarians*, National Award Teatro Universitario 2000; *Fiebre*, Teatro Breve National Award 1999; winner of the III Contest of Theatrical Texts of the AAT for *Todas las noches de un día*.

"I write to ask questions for which I have no answers. Writing questions me as an individual and as a citizen. I write because I doubt. I also write because I did not learn to pray but I need something that is not there but to which we must attend. Just as Perseus used the shield to face Medusa, I use theatrical writing to face my fears, my desires or my unruly passions. Each work is a labyrinth where a Minotaur waits, reminding us that, like any mystery, life always has something wonderful and monstrous at the same time."

**AUTHOR**

HÚNGAROS

CLIFF

USHUAIA

LA EXTRAÑA MUERTE DE UNA

CUPLETISTA CONTADA POR SU PERRO

LA PIEDRA OSCURA

TODAS LAS NOCHES DE UN DÍA

LOS DÍAS DE LA NIEVE

LA GEOMETRÍA DEL TRIGO

NUEVA VERSIÓN DE COMEDIA SIN TÍTULO

DE FEDERICO GARCÍA LORCA

**POET**

SI DESCUBRES UN INCENDIO. LA BELLA

VARSOVIA

EN ESTA CASA

**DRAMATURGIES**

FUENTE OVEJUNA

TROYANAS

RINCONETE

AMOR DE DON PERIMPLÍN

PROYECTO HOMERO/ODISEA

MACBETH

LA TEMPESTAD





**XAVIER ALBERTÍ** is a stage director, actor, artistic director and composer. He holds a degree in Stage Direction from the Institut del Teatre and the UAB. He has made more than a hundred productions in fields as diverse as opera, zarzuela, contemporary theater or repertoire theater.

He has been director of the Grec Festival in Barcelona, of the Creation Area of the Ramon Llull Institute, of the Cultural Services of the Institut del Teatre, artistic director of the National Theater of Catalonia and playwright of the National Classical Theater Company. He is an academic at the Royal Academy of Bones Lletres.

He has received numerous awards from Barcelona critics, the Max for best director for Temps salvatge; the Max for best musical show for L'eclipsi; the 2007 Pulse Butaca and the 2007 Critics Award for Best Musical Show for El Dúo de la Africana; Adrià Gual National Award for the opera Schneider; the Critics' Special Prize in 1994; the Barcelona Theater Critics Award for best director of the 1993/1994 season; the Serra d'Or Award; the Pulse Butaca 2004 for best theater direction for Peatones; the 2005 Performing Arts Award from the Generalitat Valenciana for Mestres antics...

Albertí is aware of the importance of reviewing cultural roots, both popular and highly educated. And he often does so by defending a dialogue between tradition and contemporary times with the aim of generating an ideological discourse, with which to reflect on individual and collective memory and, therefore, on personal and social identity.

**DIRECTOR**

EL BURLADOR DE SEVILLA  
EL COS MÉS BONIC QUE S'HAURÀ TROBAT  
MAI EN AQUEST LLOC  
EL ABRECARTAS  
ELS HOMES I ELS DIES  
EL PRÍNCIPE CONSTANTE  
LA MALA DICCIÓ  
L'EMPERADRIU DEL PARALLEL  
EL GRAN MERCADO DEL MUNDO  
ISLÀNDIA  
ZOOM  
TIERRA DE NADIE  
¿CÓMO DECIRLO?  
YO, DALÍ  
DOS MUJERES QUE BAILAN  
VIDA PRIVADA  
AL CIELO. ORATORIO PARA JACINTO  
VERDAGUER  
EL BURDEL  
SÓTANO  
EL MAL DE HOLANDA  
LA CAÍDA DE AMLET  
ENSAYANDO PITARRA  
EL DÚO DE LA AFRICANA  
TENNESSEE  
SANGRE LUNAR  
PPP  
EL PROFESOR BERNHARDI  
EL ENCUENTRO DE REME  
L'HOME DE TEATRE



**RUBÉN DE EGUÍA** is an actor graduated by Institut del Teatre. He also studied in London and Poland with Song of the Goat. And studied musical training and piano since he was a kid.

He has been chosen to work alongside great directors such as Xavier Albertí, Andrés Lima, Josep María Pou, Lluís Homar, Àlex Rigola, Calixto Bieito or Josep Maria Flotats.

He has worked hand in hand with great theater actors such as the 450 performances in which he co-starred with Concha Velasco in "La Vida por delante" and which won him the Ercilla award for Best Rising Star. He has also worked with actors such as Lluís Homar, Mercè Arànega, Pere Arquillué, Francesc Orella, Gonzalo de Castro... He is also known for his works on TV.

#### THE CRITIC HAS SAID ABOUT HIM

"Rubén de Eguía has established himself as a great actor, sober and content, and at the same time captivatingly expressive."

Isaias Fanlo, El Núvol

"A magnificent Rubén de Eguía who modulates the emotional progression of his character in a way that is as impressive as it is precise."

Ramon Oliver, La Vanguardia

"A Rubén de Eguía who gives voice to the protagonist in a brilliant way..."

Andreu Sotorra, Clip de Teatre

"I think that Rubén de Eguía's interpretation will be a turning point in his career. Containment, sincerity, credibility, torment, insecurity..."

Oriol Osán, El Núvol

"Rubén de Eguía is splendid, and sustains the show with confidence and firmness."

Oriol Puig, El Núvol

"A great exercise in containment and emotional distance for and from Rubén de Eguía."

Juan Carlos Olivares, La Vanguardia

"The physical and gestural work of Rubén de Eguía acts as a beacon throughout the work."

Manuel Perez, El Periódico

"Rubén de Eguía comes out with maximum marks in credibility and dramatic depth."

Lena Pauils, Pont d'Enseula

#### THEATRE

PARAÍSO PERDIDO  
ELS HOMES I ELS DIES  
LA VENUS DE LES PELLIS  
EL ENFERMO IMAGINARIO  
EL GRAN MERCADO DEL MUNDO  
BEATRICE  
EL PÚBLICO  
LEHMAN TRILOGY  
PROFESSOR BERNHARDI  
CAIXES  
L'HORT DE LES OLIVERES  
EL JUEGO DEL AMOR  
EL PRINCIPIO DE ARQUÍMEDES  
SMILEY  
LUCES DE BOHEMIA  
LA VIDA POR DELANTE  
EUROPEAN HOUSE  
EL BORDELL  
ICEBERG. SINFONÍA POÉTICO VISUAL  
LA GRAN NIT DE LOURDES G

#### FILM & TV

MÍA ES LA VENGANZA  
NOCHE DE CHICAS  
HERIDAS  
MENTIRAS  
CUÉNTAME CÓMO PASÓ  
GLOW AND DARKNESS  
COM SI FOS AHIR  
ACACIAS 38  
LA DAMA DEL CUADRO  
MERLÍ  
EL VIRUS DE LA POR  
EXPIRATION DATE

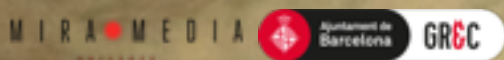
**TONI UBACH** is a technical director. He has led the technical direction of festivals such as TNT, and tours of productions by TNC, Mercat de les flors, Bitó, CAET, Teatres en Xarxa... He has created sound spaces and original music by the hand of directors and companies such as Pep Pla (Cyrano, la casa de la muntanya...), Pere Arquillué (Fil de memòria), Miquel Gòrriz (Art, Vicca les Nuvis, Molly Sweeney...), Zipit Company (Mil bocins). He has done the lighting design for shows directed by Pep Pla (Kwech, Cyrano...), Àngel Pawlowsky (Hoy, siempre, todavía), Susana Egea (La flauta Màgica, The Turn of the screw, Betly. ..), Quim Bigas (Desplaçament variable), Gabino Diego (Una noche con Gabino), Paloma Muñoz (L.E.V.E.), Eulàlia Bergadà (VeryVerySlightly). He has been a professor of lighting at the Theater Institute specializing in Scenography since 2019.

**ELENA MARTÍNEZ** is a production director. For more than 25 years, she has been producing, promoting and distributing performing arts. She has worked with different public and private companies such as Pentación, Teatros del Canal, Producciones Cristina Rota, Heartbreak Hotel, SANRA, Hernán Gené and Teatro de La Abadía, among others. He has developed tasks of executive production, production on tour, distribution at the National and International level. She has worked for twelve years at the Teatr de La Abadía. Elena also develops teaching tasks on Production and Distribution of AAEE for the Juan Codina School, Master in Cultural Management of the ICCMU and Teatros del Canal.

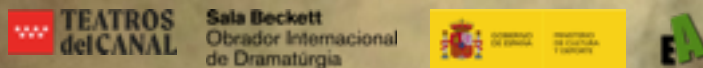
**ROSER SOLER** is a production director. She has been head of production at Sala Beckett in Barcelona for 10 years. Prior to this stage, she was head of production and communication at the Mataró Shakespeare Festival and production assistant at La Cubana. She has worked at the ODA, the ICUB, and the Teatre-Auditori de Sant Cugat, among others. Currently, Roser is the producer of La Calòrica and collaborates with different companies, for example: Cultura i conflicte, Escenaris Especials, Teatre Estable de Sabadell.

**ADRIÁN NOVELLA** is a playwright, director, actor and cultural manager. As an assistant director he has worked for the Valencian Institute of Culture and Olympia Metropolitana, and for directors such as Antonio Díaz Zamora or Rafael Calatayud. His texts have received the Teatro Autor Expres award or the Escalante Children's Theater Award, and he has directed shows for Teatros de la Diputación de Valencia and for Bullanga Compañía Teatral. With "Girls' Game" she received the 2018 Max Audience Award.

Production



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