



OTHELLO

DE WILLIAM SHAKESPEARE
DIR. & ADAP. GABRIEL CHAME BUENDIA

TERMINA MAL.

Synopsis

"Always Shakespeare. What's comical is tragic, or at least so tragic that it is comical - what hate and jealousy can make us do".

Four actors, specialists in physical theater, clown, and burlesque, interpret William Shakespeare's famous tragedy, *Othello*.

Within a setting fully stripped of any every day realism, physical games and the English drama master's verse converge and confront one another through playful, hilarious, and absurd dialogue. Respecting *Othello's* original text, its poetry and dramatic tension, I dive inside of the characters intentions using comedic gags and providing sinister irony to the tragedy. I investigate, without solemnity, the relationship between the tragic and the comical, as keys to classical and contemporary theatre.

Othello remains current and raises questions of love and loyalty, racism, greed, domestic violence, envy, jealousy, scientific coldness and/or passionate belief. What is it for us a "neager", a liar, revenge?

Othello is an evil mirage – as you approach, your vision is obscured by sand, almost obscuring its relevance – and its intimacy with your own tragicomedy.

GABRIEL CHAMÉ BUENDIA

Staging

Dramaturgical research, criteria and staging

Mirages and blindness: Iago's intricate tapestry of deception generates a tragedy that, in the eyes of a comedian, is fertile ground for the most authentic drama that exists: human stupidity and the psychology of self-destruction: "what we dare to do for hate and jealousy."

An open, undefined and merely suggestive space allows us to play with the real and the fictional, the visible and the invisible. What appears to be - but is not. Mirages.

The use of multimedia and amplified sound reveal the microscopic intimacy of the characters projected on the screen. The audience sees two levels: what happens on stage and at the same time, a close up of the character's face detailing a cinematic intimacy.

The acting game, individually or within a chorus, recreates spaces, objects and the cities of Venice and Cyprus with its gondolas, balconies, boats, seas, beaches, docks, etc.

In this proposal, the fourth wall does not exist. The relationship with the audience is open, we share this fiction openly, generating complicity with the spectator, making it part of the story, and leading them to identify with the tragedy and humor.

In this version of *Othello* I question myself, without solemnity, about the relationship between the tragic and the comic as the keys to classical and contemporary theater.

The poetical is approached through playful simplicity, a development of the visual aspect associated with a physical, hilarious and absurd display. The mixture of Shakespearean poetry and the game of four players revealing *Othello* motivate us to present a work made even more rich by its games, its visual impact and its unbeatable dramatic structure.

Creative process

It's been 24 years, in parallel with my creations, since I started questioning myself and reassembling classical texts through the comical language, Clown and physical comedy. After all, the classics are contemporary to Italian Commedia dell'Arte, buffoons and mountebanks. I always felt that the classical was part of my theatrical language.

In the '80s and early '90s, when I used to work with the company "El Clú del Clown" I would transform text into a clownish game. But during my residency in France, watching great directors like Peter Brook, Ariane Mnouchkine, Robert Lepage, Complicite and Bob Wilson, among others, and observing their take on Classics at their time, I searched for my own way through a language of physical humor, mixing text and physical game.

Shakespeare was always my main engine and having mounted adaptations of *Macbeth*, *King Lear*, *Much Ado About Nothing*, *Love's Labour's Lost* and *The Two Gentlemen of Verona*, it was time for one of my favorites: *Othello*.

Aesthetic staging concept

The entire set is in public view, with the characters never leaving the scene. Everything takes place in front of the audience and cast. Iago can observe Othello being alone or sleeping with Desdemona, and even sleep with them without being noticed. As Othello does not listen to Iago's musings, characters interact simultaneously, creating a thousand possible comic entanglements.

The scene is composed of a white backdrop with plastic strips in front. With an antique videocamera in hand, the actors record themselves, reproducing the images on the backdrop screen. Thus we see two levels: a theatrical one and a cinematic level that serves to expose the audience to a larger complicity with the characters, secrets, deceit, jealousy, confusion and fear.

Two stand microphones, used at certain times to emphasize what is being said, create disparate levels of sound, utilized for gags with the wire and volume.

Finally, water is present in a plastic pool that can be Venice, a Cyprus beach, or the marriage bed ...



Important: we have english subtitles

**Production/Artistic
Cast & Crew**

Show
Othello

Language
Spanish

Audience Range
All ages

Performers
Matias Bassi
Elvira Gomez
Nicolás Gentile
Agustín Soler

Set design
Jorge Pastorino

Lighting design
Jorge Pastorino

Costume design

Gabriel Chamé Buendia

Executive Producer

Juan Gabriel Yacar

Producer

Buendía Theatre

Director

Gabriel Chamé Buendia

Video

[TRAILER](#)

[TRAILER LARGO](#)

Social networks

<https://www.instagram.com/othelochame/>

<https://www.facebook.com/othelochame/>

SEASONS:**ARGENTINA - Buenos aires city.**

2013-2019 Theater La Carpintería.

2019-2022 Salas Caras y Caretas.

ARGENTINA - Mar del Plata. Buenos Aires.

2017- 2019 Teatro Auditorium. Sala Piazzola y Sala Payró.

FESTIVALS AND NATIONAL PARTICIPATIONS:**2013:**

- Participation in Theater Festival Rafaela – Santa Fé.
- Participation in Festival Cervantino.

2014:

- Participation in Summer Stage - Córdoba.
- Participation in International Festival Polo Circo - Buenos Aires.
- Participation in the National Circuit INT - Paraná.
- Participation in the National Circuit INT - Santa Fé.
- Participation in the National Circuit INT - Rosario.
- Participation in the National Circuit INT - Chacabuco.
- Participation in the National Circuit INT - Formosa.

2015:

- Participation in the Meeting of the Word 2015 - Tecnópolis - Bs.As.
- Participation in Clown Festival of San Pedro - Bs.As.

2017:

- Functions in "La Comedia" - La Plata, Bs.As.

FESTIVALS, TOURS AND INTERNATIONAL PARTICIPATIONS:**2014:**

- Participation in International Contemporary Dinner Festival - Brasilia.

2015:

- Participation in the Festival Dois Pontos, Río de Janeiro – Brasil.
- Participation in the Theater Festival de Caracas - Venezuela.
- Participation in the International Festival of Classical Theater Almagro - España.
- Participation in the International Theater Festival de Manizales.

- Functions in the room Charlot - Bogotá, Colombia.
- Tour of Spain.
- Participation in the South Festival – Agüimes / Encuentro teatral tres continentes - Canarias, España.
- Participation in the Cadiz International Theater Festival - Cadiz, España.
- Functions in Theater Fundición - Sevilla, España.
- International Festival Outono de Teatro de Carballo - A coruña, España.
- Functions in room Focus Villarroel - Barcelona, España.
- Function in Laboratory of the Arts (LAVA) – Sala Concha Velasco - Valladolid, España.
- Functions at the Corral de Comedia Theater - Alcalá de Henares, España.
- Functions in the Max Aub Hall of the Naves del Español in Matadero - Madrid, España.

2016:

- Participation in the Festival Santiago a Mil - Santiago, Chile.
- Tour of France.
- Functions in La Comédie de Saint-Étienne - Centre dramatique national - Saint-Étienne, Francia.
- Functions in the Théâtre Dijon Bourgogne - Dijon, Francia.
- Season in the “Focus Villarroel Room” - Barcelona, España.

2017:

- Performances in the “Finis Terrae” room - Santiago de Chile, Chile.

2018:

- Functions in “El galpón”, Montevideo, Uruguay.
- Tour of Spain.
- Functions in Barcelona “Sala Focus Villarroel” - Barcelona, España.
- Functions in Badalona, Argenton, Hospitalet, Vittoria, Zaragoza, Llinars, Torelló, Murcia, Benicarló, Sant Cougat, Blanes, Vallromanes, Salt, Lleida, El Prat, Ripollet, Valencia y Xativa.
- Performances in International Festival of Living Arts of Loja, Ecuador. Teatro Bolivar.

2019:

- Participation in Festival "Fitcruz", "Theater House of Culture" - Santa Cruz, Bolivia.
- Participation in "Delivery Room Festival" - Lima, Perú.



Press

"This simplicity of Chamé is the concrete sample of a wisdom that reveals strictly what is necessary on stage. With that base, through a precise fabric of scores where the text, voice and movements enter, the director enhances the meaning of the images composed for their clown lords.", **Juan José Santillán, Diario Clarín**

[Payasos que se la toman en serio](#)

"You can highlight the articulation and voice projection used by the actors, especially the protagonist, which allows the viewer to hear the text clearly and without the need for amplifiers, which indicates the quality of the performers. The director's hand It is perceived behind each movement, each gag, and the efficiency in marking a cadence that generates a successful dynamic cannot be denied." **Diario La Nación**

[Shakespeare en tono burlesco - 26.06.2013 - lanacion.com](#)

"An ingenious show, a goldsmith, with four splendid Argentine actors, a surprise from the last Almagro Festival. The Othello by Gabriel Chamé, clown and theater director, is that of Shakespeare but seen from above, with the perspective of the demiurge (as suggested by Don Estrafalarío in The Horns of Don Friolera), with irony and humor, without that subtracting one iota tragically thick. Its performers change sex and characters in public view every two times three, in an abracadabrous fregolism exercise, and they give each other cakes and blows without showing the effort, like the protagonists of Chaplin or Keaton films: they dominate the language of the clown and joke with mathematical rigor". **Diario el País**

[Otelo visto desde arriba | Cultura | EL PAÍS](#)

"Othello' by Chamé or the joy of theater. The essence of invented and reinvented reality; the irreverence. Pure theater. And metatheater." **Javier Villán, El Mundo.es**

[Don William fuera del canon | cultura | EL MUNDO](#)



About Gabriel Chamé Buendía

He is a playwright of national and international dimensions. Actor, clown, adapter, director, teacher and theatrical producer, his work unfolds in Latin America, Europe and Asia.

In Argentina, he has been an actor and assistant director at the Compañía Argentina de Mime directed by Ángel Elizondo, a disciple of Étienne Decroux. The group put on seven shows censored by the military dictatorship.

He was a founding member and actor of the legendary Clú del Claun, a theatrical clown company that spread its new aesthetic vision throughout Latin America and Spain.

In Europe, he develops directing as well as theater research and teaching in spaces such as the RAW Berlin-Friedrichshain, the Seville Theater Institute, the JCCorazza Studio, the Layton Laboratory,

Studio 3, the Cristina Rota School and “Gabriel Chamé Buendía”. theater studies” in Madrid, L'École Nationale du Cirque de Rosny sous Bois, the Samovar, La Cascade and L'École de la Comédie de Saint Étienne in France. As well as in various Latin American cities.

Your theater

The living practice of Gabriel Chamé Buendía's theater goes beyond the territorial. This unique Argentine artist has developed a prolific European path. His is a theater that expands borders. A theater of the world.

Among the shows of his vast European career as an actor and director, the following stand out:

A Season in Hell, (Arthur Rimbaud), Ubu Rey (Alfred Jarry), The Green Bird (Carlo Gozzi), Everything Goes Vian (Boris Vian), The Maids (Jean Genet), The Summer Trilogy (Carlo Goldoni), The Gentlemen of Verona, Love's Labour's Lost, Winter's Tale (William Shakespeare).

At “Cirque du Soleil”, he was a clown in the Quidam show, which toured Europe, the United States and Japan extensively.

Of his international creations, the one-man shows I arrived to go and Last Call (Last Call) stand out. Just like, Othello. It ends badly, a particular rewriting of Shakespeare's tragedy (World Theater Award 2013).

In co-creation with the company Les Nouveaux Nez, France 2016, premieres Triiio 154 Years of Experience.

Adapts and directs Cymbeline, (Shakespeare) at the Comédie de Saint Étienne, France 2019.

Co-directs Bonobos, Teatro Lola Membrives, Buenos Aires 2019.

He directs The Hole X at Espacio Ibercaja Delicias, Madrid 2021.

His works were presented in emblematic venues such as Teatro General San Martín (Buenos Aires) and Teatro Nacional Cervantes (Buenos Aires), Teatro Nacional de Costa Rica, Théâtre de la Ville (Paris), Center George Pompidou (Paris), Avignon Festival, Vidy Lausanne (Suisse), El Matadero Theater (Madrid). As well as, in Barcelona, Seville, Cambridge, Mexico, Colombia, Canary Islands, Brazil, Uruguay, Chile, Peru, among others.

He recently published his first book **El latido del presente**. For a Clown to go from point A to point B, the straight line is the worst path (2021, Ediciones Atuel).

