

TSUNAMI

A play by Hernán Gené
based on William Shakespeare's *The Tempest*.



Contact: teatro@hernangene.com / +34 620 683 491

Promotional video on: <https://vimeo.com/manage/videos/1228110904>

Watch complete video on: <https://vimeo.com/1007889072>

TSUNAMI

A play by Hernán Gené
based on William Shakespeare's **The Tempest**.

*"Let me explain something to you about the theatre.
Its natural state is one of overwhelming obstacles,
on the road to imminent disaster. What can we do? Nothing.
Strangely enough, everything turns out all right in the end.
How? I don't know; it's a mystery".*

SYNOPSIS

Whilst a fierce bombardment rocks the city, Luca D., director of the Kartoffel Theater, weather the siege in the basement of his famous theatre. He is now alone; the great actress Laura R. has died, and the star's ghost appears, inviting him to a tribute inspired by their last production together: William Shakespeare's **The Tempest**.

Thus, the director pays a heartfelt tribute to the woman who was once his muse and stage partner.

Meanwhile, outside, the Apocalypse seems to have been unleashed, and a fierce bombardment – which at times is indistinguishable from a raging storm – threatens to sweep away what little life remains, as the director and the actress once again enter into the stubborn ritual of theatre.

Has the world gone mad? Is the chaos outside real, or is it the fiction of the theatre?

A moving tribute to the theatre and to all those who work within it, making stubborn resistance their main weapon.

ABOUT THE SHOW

Tsunami is a love story between two people who loved the theatre above all else. A play that speaks of perseverance, of giving one's life for what we love, of loneliness and, of course, of the theatre and Shakespeare, and of war and horror, and of humour, and of resisting and resisting, and of so many things...

Drawing on **The Tempest** and its main characters, on Shakespeare's plays and on his own life, Hernán Gené stages his new theatrical dream across several interwoven layers: one is the fictional story of a director holed up in the basement of a bombed-out theatre. Another is the fictional world of **The Tempest**, so full of mysteries and contradictions, and brimming with parallels to life in the theatre. The third takes place in his own mind, where the ghost of his partner lives and roams at will. And another, the real one, is the play that is being performed here and now, and which spans all eras and stories, both his own and those of others.

A fascinating game of mirrors in which nothing is what it seems until, suddenly, it ceases to seem what it seems and becomes what it is: a play. For the protagonist of **The Tempest** is a prince and a powerful magician, but he is also a great stage director, capable of manipulating the characters, of bringing them into relation with one another, of crafting memorable scenes. In fact, his power is that of the director: to determine the fate of his creations, to alter space and time, to create vivid illusions, to enchant the audience.

A play about a director; but also a play about a director who reflects himself in the work of a director. Hernán Gené once again immerses himself in the Shakespearean universe. This time to pay a heartfelt tribute to the world of theatre and its enormous contradictions, with his personal and iconoclastic interpretation, brimming with personal references to his life in the theatre, his childhood, his mother and father, Shakespeare's words and characters, the clown, masks, the infinite ocean, pop culture, the Renaissance, adventure films, Jorge Luis Borges, Federico Fellini, David Bowie and Corto Maltese.



Promotional video on: <https://vimeo.com/manage/videos/1228110904>

Watch complete video on: <https://vimeo.com/1007889072>

HERNÁN GENÉ'S COMPANY

Hernán Gené is one of the leading figures in physical theatre and clowning, both in Europe and Latin America. His theatre is a sort of cabinet of curiosities, an almanac of opinions and flashes of genius, quotations, favorite passages, a compilation of loves, hates, fantasies, experiences and journeys that never end, but it is, above all, a form of theatre that explores the mystery of being alive, the little or no control we have over what happens to us: the mystery remains as to why something very specific – and not something else – captures our interest.

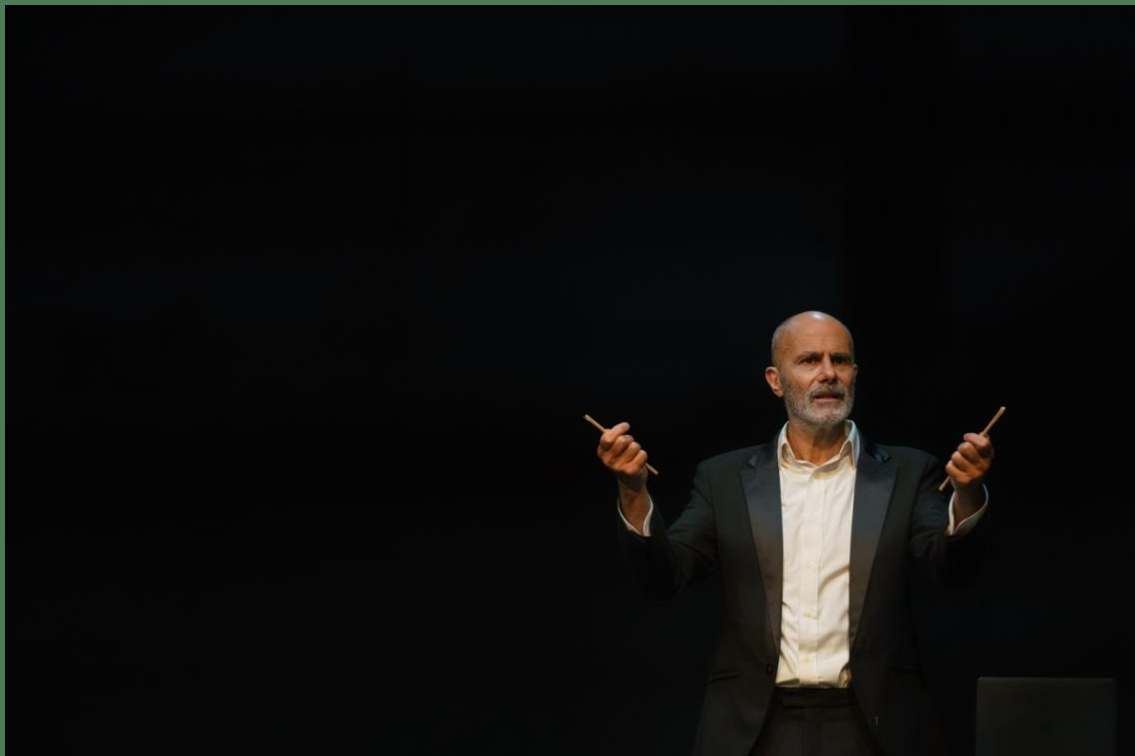
Moving into the worlds of the circus and the clown, as well as that of classical theatre, with productions of Shakespeare and Molière, amongst other playwrights, Gené has forged a unique and personal style.

His company's productions implicitly feature a blend of styles that has become his trademark, his guiding principle and his identity.

By exploring classical forms, the Hernán Gené Company has created a modern and uninhibited style of theatre, capable of telling the finest stories ever written or crafting its own plays.

Its most recent productions have been:

- Timon of Athens, by William Shakespeare (2026)
- Tsunami (2024)
- Shakespeare and I (2023)
- Aka Hamlet, based on Shakespeare's play (2022)



TSUNAMI
A play by Hernán Gené
based on William Shakespeare's *The Tempest*.

Cast and crew.

Playwright and director: Hernán Gené.

Cast: Hernán Gené and Esther Acevedo.

Assistant director: Esther Acevedo.

Second assistant: Laura Ubach.

Masks: Raquel Alonso Romero.

Lighting design: Juan Miguel Alcarria.

Sound design: Juan Bellia.

Photographs: Take Rosell.

Production design: Francisco García-Muñoz (Teatro Vivo).

Special thanks to: Andrea Alvarez, Paula Canals, CELCIT-Teatro La Veleta, Joaquín Hinojosa, África Lafite, Marta Larralde, Vanessa Rasero, Isabel Velarde.

Thanks also to certain authors from whom I drew inspiration to craft this play: Juan Carlos Gené; Harold Bloom, Wilson Knight, Oriana Falacci, Jan Kott.

A production by Producciones HG.

Contact: teatro@hernangene.com / +34 620 683 491.



TSUNAMI
A play by Hernán Gené
based on William Shakespeare's *The Tempest*.

Technical requirements*

Indoor show.
Audience: adults.
Running time: 70 minutes
Language: Spanish (Castilian). Option with surtitles.

Number of people on tour: 3 (3 rooms)

Technical Requirements

Stage:
Proscenium (minimum) 7 metres
Depth – (minimum) 6 metres
Height – (minimum) 3 metres
Floor: Black (wood or dance mat)
Black box.

Stereo sound desk:
The sound is played from a computer located on stage. The venue must have adequate cabling.

2 on-stage monitors.

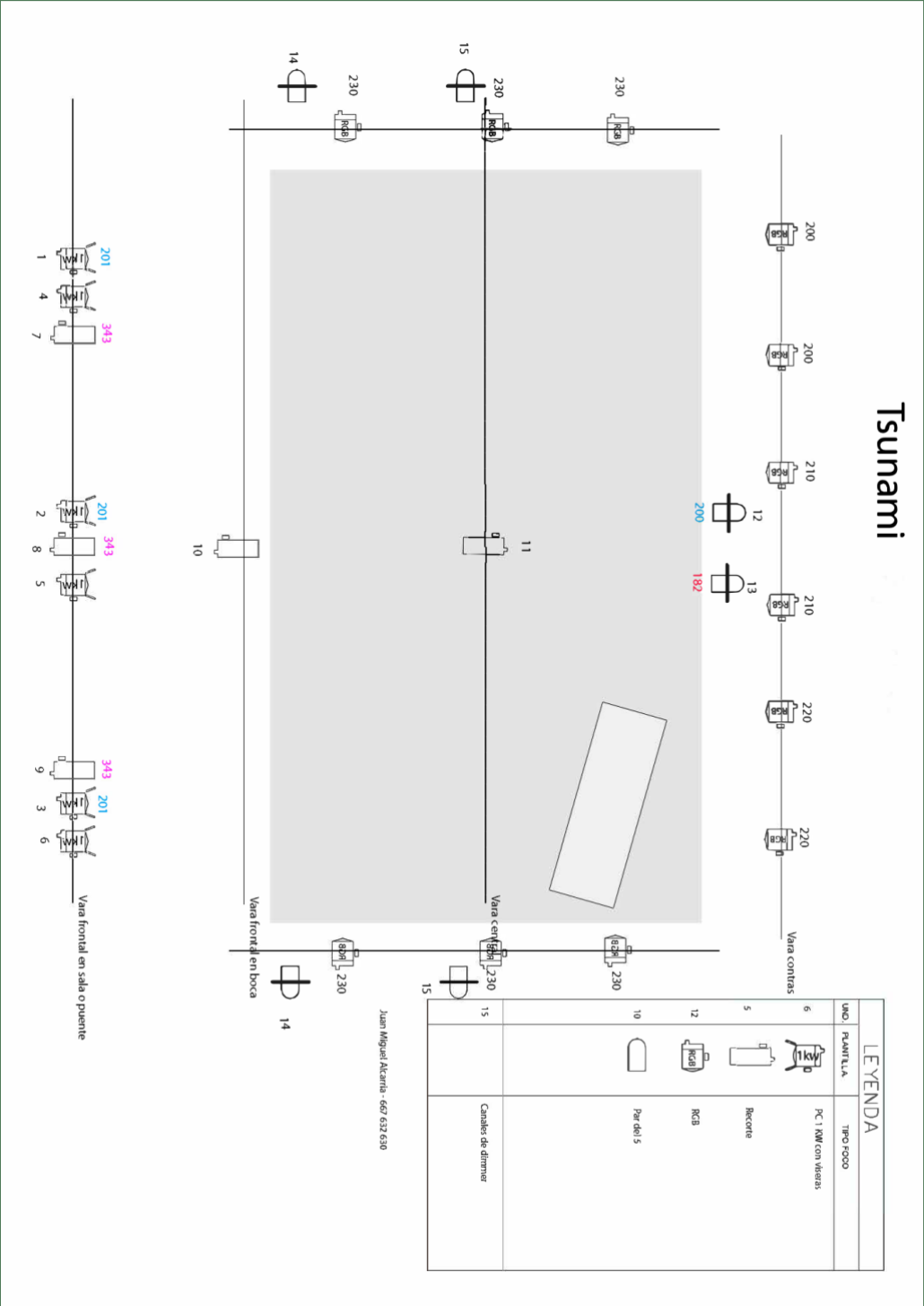
If the venue's acoustics are poor, the client must provide two headset microphones.

Set-up time: 6 hours (the contractor must provide one lighting technician and one sound technician)
Dismantling: 1 hour.

*Please refer to the list of items to be provided by the contractor.

Tsunami

Basic Light Design



***Items to be provided by the contractor:**

- A table measuring approximately 80 x 60 cm, covered with a black cloth.
- A bar-style stool (height approximately 65 cm). (The photographs are for illustrative purposes only)



View of the set-up.



REVIEWS AND COMMENTS

“Tsunami” on the 56^º Festival internacional de teatro de Manizales, Colombia.

Rubén Darío Zuluaga Gómez

September 13th - 2024.

‘Let me explain something to you about theatre. Its natural state is one of insurmountable obstacles, leading to imminent disaster. What do we do? Nothing. Strangely enough, everything turns out all right. How? I don’t know; it’s a mystery.’

Tsunami is a form of self-referential theatre, in which not only do the authors who inspire the plot appear, but the actor – who also acts as director – enters into multiple relationships: with authors, memory, family, love and fiction. In this play, the director recalls his thwarted love affair with an actress, who appears on stage but is a ghost, as she is already dead, and he recounts her disappearance following a bombing of the city where they were performing Shakespeare. The woman almost always seems absent, and her presence is felt only through memory, when she enters his life to accompany him whilst performing the English playwright’s *The Tempest*, in the role of Ariel, the spirit who will help Prospero take revenge on his brother.

The actor-director plays several characters and has a very strange relationship with the woman: he loves her, yet he is distant from her; she is a memory, yet she is present; she is very beautiful and delicate, yet in rehearsals she seems rather plain; he conveys this in a subtle, comical way.

She is poetry, pain, a reminder of a profound tragedy in her life that seems to blur the lines between her own thoughts and language and those of Shakespeare.

The play is a tribute to the theatre, to the actor, to Shakespeare, and it is a delight to discover the profound meaning of the great poet and playwright, who always seems to be creating situations that straddle reality and fiction, strange atmospheres and dreamlike creations, born of a strange and astonishing talent that rational judgement cannot measure or define with certainty. The actor and director are reflected in Shakespearean poetics; there are always quotations from the scenes, and each one corresponds to a specific situation. The character’s spirit is possessed by the poet and by the missing woman he loves; the theatre is his chance at life, for that is where memory lies, and within it lives the woman and an aesthetic condition that allows him to survive.

SIDE NOTE: In the world of theatre, playwrights are fundamental, particularly the classics who left an indelible mark on its future development.

Being imbued with the characters of a particular play is a recurring and interesting theme in current productions on the Argentine stage. Like the play *Brote*, this one contains many references to the world of playwrights and plays; it is a kind of ‘theatre within theatre’ or self-referentiality, which nourishes and strengthens the theatre scene, because it brings it back to its origins and perhaps to the essential questions from which ‘post-dramatic theatre’ sometimes strays, losing itself in its fragmentation and lack of philosophy, with symbolism absent from the essential myths.

Manizales, Colombia. September 13th - 2024.

https://www.instagram.com/p/C_3fM3Ct1D8/?img_index=1

The theatrical power of 'Tsunami'.

"As part of the 56th Manizales International Theatre Festival, the Hernán Gené theatre company took us on a powerful journey with the play "Tsunami".

A production brimming with intensity, which immersed us in profound emotions and striking visual moments".

It was an unforgettable experience that left a lasting impression on everyone present.

9 de septiembre – 2024.

@teatromanizales

https://www.instagram.com/p/C_tREUSOz7D/

"Hernán Gené, a leading figure in the world of clowning and physical theatre in Europe and Latin America, takes the 'Shakespearean' universe into a new dimension."

Revista Godot. April 13th - 2022.

"Ibero America's presence was also felt through the extraordinary show 'Tsunami', written, directed and performed by the renowned Argentine artist based in Madrid, Hernán Gené, accompanied by the talented Spanish-Swiss actress Alexandra Nicod. Without a doubt, this world premiere was received with great enthusiasm by the audience and was fortunate enough to take place in the dreamlike setting of Almagro."

Almagro.es

October 14th - 2024.

"In AKA Hamlet, Hernán Gené moves the audience to tears with a brilliant performance."

La Tribuna de Ciudad Real, Spain

October 3rd - 2023

"Hernán Gené confirms the enduring relevance of the Shakespearean universe amongst Ibero-American playwrights, and particularly in his own career."

Perla Zayas de Lima

July 6th - 2020.

www.goenescena.blogspot.com.ar

“Hernán Gené presents us with a meticulously crafted production, playing on the duality of what one is and what one portrays, between what was intended and what was achieved.”

Luis Muñoz Diéz

Revista Tarántula, October 6th - 2016

“In Hernán Gené’s work, the metamitic function is associated with playfulness; it combines styles, destabilises the canon and abandons the sacred nature inherent in the cultural narrative, yet at the same time displays a high degree of originality, for his transfiguration of the text is, rather than an appropriation, more akin to what Barbara Cassin terms ‘affloration’ or ‘friction’.

His texts are characterised by a self-referentiality in which the theatrical event points not only to the creator but also to the audience; they represent a clear example of the coherence between Gené’s theoretical thought and his practice as an actor, playwright and director; they confirm the enduring relevance of the Shakespearean universe amongst Ibero-American playwrights and, in particular, within his own career path.”

Perla Zayas de Lima.

www.goenescena.blogspot.com.ar