

# Overconsumption and Starvation Tackled in Fat Boy at MACLA

Teo Castellanos's new work uses multiple art forms to contrast "fat nations" and the "starving ones"

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by Aaron Carnes on Nov 12, 2013     0  0



*Fat Boy* explores over-consumption and starvation through spoken word, dance and performance art.

Starvation and over-consumption are explored in abstract form in *Fat Boy*, the latest work by Miami playwright Teo Castellanos, which [comes to MACLA on Nov 15-17](#). Castellanos uses multiple art forms to explore the contrast between what he sees as the "fat nations" (like the U.S.) and the "starving ones" (like India). Even though there are starving people in the U.S., *Fat Boy* contends, most people are shielded from the extreme starvation and suffering that exist in other countries.

Castellanos was inspired to tackle the topic after a trip to Mumbai, India. He encountered some hungry, desperate people at the train station, spurring him think about himself, the American mass-consumer culture and what some of the negatives of over-abundance might be.

*Fat Boy* isn't a traditional narrative play. It incorporates spoken word, dance and performance art. At times, as in some of his monologues, Castellanos' discussion of the cultural and financial disparity that exists on the planet are clear, sharp and biting, but the play also relies on dance and music to capture the emotion behind these issues.

Like a lot of Castellanos' prior work, *Fat Boy* draws on ancient and modern art forms. The work combines old Buddhist and Balinese rice rituals, modern dance styles and reggae music. These musical and performance sequences are built around the spoken word pieces, a cornerstone of Castellanos' work.

Grammy-nominated DJ Le Spam composed the music for *Fat Boy*, which draws heavily on reggae, particularly '80s dub and reggae—a time when reggae was transitioning from a purely organic sound to more electronic-infused music. The music helps to bridge a gap between the old rituals and modern dance styles.

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