

TEATRONAZIONALE

TEATRO
STABILE
TORINO



teatro stabile
di bolzano



photo Lilla Pozzo

A DOLL'S HOUSE

BY HENRIK IBSEN

OCTOBER 4 - 31, 2021 | TEATRO CARIGNANO

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CAST AND CHARACTERS

FILIPPO DINI *TORVALD HELMER - A LAWYER*

DENIZ ÖZDOĞAN *NORA, HIS WIFE*

ORietta NOTARI *ANNE MARIE, NURSE AND MAID*

ANDREA DI CASA *NILS KROGSTAD - AN ATTORNEY*

EVA CAMBIALE *MRS. LINDE*

FULVIO PEPE *DR. RANK*

DIRECTOR FILIPPO DINI

SCENES LAURA BENZI

COSTUMES SANDRA CARDINI

LIGHT PASQUALE MARI

CHOREOGRAPHIC COLLABORATION AMBRA SENATORE

MUSIC ARTURO ANNECCHINO

SOLO VOICE MARTINA SCIOCCHINO

RECORDINGS AND MIX MICHELE FIORI

ASSISTANT DIRECTOR CARLO ORLANDO

COSTUMES ASSISTANT ELOISA LIBUTTI

HEAD OF ARTISTIC, PROGRAMMING AND TRAINING DEPARTMENT BARBARA FERRATO

HEAD OF PRODUCTION DEPARTMENT SALVO CALDARELLA

HEAD OF SET PRODUCTION MARCO ALBERTANO

STAGE MANAGER MARCO FILIPOZZI, STAGE ENGINEER FLORIN SPIRIDON, ENGINEER MANUEL BUSCO

CHIEF ELECTRICIAN DANIELE COLOMBATTO, ELECTRICIAN GIACOMO EMANUELE GALLO, SOUND ENGINEER ADRIANO CAPORASO,

PROPSMAN DELIA COLANINNO, HEAD SEAMSTRESS MICHELA PAGANO, MAKEUP ARTIST/HAIRDRESSER GLORIA CORRADINO

SET BUILDER ERMES PANCALDI, SET CONSTRUCTION WORKSHOP - TEATRO STABILE DI TORINO - TEATRO NAZIONALE

SET AND TECHNICAL WORKSHOP COORDINATOR ANTIOCO LUSCI, STAGEHANDS ANDREA CHIEBAO, LORENZO PASSARELLA

LUCA DEGIULI, WITH THE COOPERATION OF FAST EVENTS -TORINO AND LABORATORIO GRUPPO 5 - SETTIMO TORINESE (TO)

STAGE PHOTOGRAPHER LUIGI DE PALMA

TEATRO STABILE DI TORINO - TEATRO NAZIONALE

TEATRO STABILE DI BOLZANO

WITH THE SUPPORT OF



RUNNING TIME: ACT I 1 HOUR AND 30 MINUTES - ACT II 50 MINUTES



Dennis Ozdogan, Filippo Dini, photo Luigi De Palma

The play abounds in mysteries, revelations and extraordinary events. The plot teems with endless twists and surprises, designed to hold the audience's attention in an on-going sense of amazement, disbelief and occasionally shame. The first of the mysteries is contained in the title. At first, and prompted by the popularity of the title throughout this century, we might be inclined to regard it as an interpretation of the "cage" in which the female lead has felt confined since childhood: first as her father's doll and then as her husband's. Eventually, one realises that Ibsen's term actually refers to a toy: a dollhouse. But who are the dolls? And why should the name of a toy be the name of such an extraordinary masterpiece? Suppose we attempt to acquaint ourselves with its characters. In that case, we realise we are dealing with a colossal composition, an intricate web of relationships, ties and passions that have shaped and ultimately defined the six characters. They have formed and defined them in such a way that they present themselves to us spectators, and hence to our consciences, exactly as we see them moving before us in the play. Or perhaps we should say in this game that Ibsen presents and offers us, inviting us to take part in it with him. He presents us a doll's house that stands for man's adventure throughout his existence. The writer has not opted for a puppet show or for any other anthropomorphic depiction that might provide a self-representation. Conversely, he has invited us to play a little girls' game: a childish representation to be experienced and enjoyed (or not) alone, in the intimate setting of our childhood bedroom, or of our conscience, but with the innocence of a child, with the curiosity, the expectations, the ambitions, the dreams, and the desires of a child. Hence, the entire story taking place in this house - which is precisely "a" and not "the" house, and consequently in no way exhaustive - focuses on the woman, her relationship with the man and the unsolvable enigma that binds them together. Ibsen seems to be telling us that we, like children, should try to explore this enigma, treasure it as the most precious of goods, attempt to observe it, to rejoice in it and in the extraordinary opportunity to behold a man and a woman (as well as ourselves in them) with the joyful openness and lively imagination of a child preparing to play with her favourite toy.

Filippo Dini

