

TEATRONAZIONALE

TEATRO  
STABILE  
TORINO

WILLIAM SHAKESPEARE

# OTHELLO



«When I read a text, especially a great classic, I can't help but wonder what it might mean to audiences today. The secret marriage of the young daughter of a prominent senator and an older black officer, who's held in high regard by the government of some Western power, the night before he leaves for a distant war...

This premise - extrapolated from its original historical context - allows me to bring the story closer to our false Western consciousness, and provides extraordinary material for a lucid and exciting examination of the backward journey (like travelling upstream on a river) from an infinite ocean of Love to the source of purest Hatred; from the sea of Light - the life of every human being - to the most terrifying Darkness, that of death; from a prosperous Peace, where it makes sense to dwell, to a furious War, which has always marked the destiny of women and men.

In my imagination, the story of black Othello becomes the love story of a Western general who has been stationed with his troops on an exotic and wonderful island (Cyprus in the original), to defend it from enemy forces from the Middle East (Ottoman Turks). His splendid bride has accompanied him to the front: she is a very young, beautiful, free and intelligent woman (Desdemona), and she loves him profoundly despite all the prejudices of a still strongly-racist society - as is ours in part, after all. He is also accompanied by an officer whom he trusts completely (Iago); a man who is as intelligent and trustworthy, in appearance, as he is deeply devoted to an obscure nihilism and the destruction of every vital instinct. This triangular relationship will result in the forces of pure love (represented by Desdemona) and deepest hatred (represented by Iago) ferociously clashing in the heart of the protagonist, to the point of kidnapping his mind and leading him into the depths of a mad and murderous jealousy.

BY WILLIAM SHAKESPEARE  
TRANSLATION EMILIO CECCHI AND GIOVANNA CECCHI

WITH (IN ALPHABETICAL ORDER)  
PAOLO ARLENGHI (MONTANO)  
JURIJ FERRINI (OTHELLO)  
SONIA GUARINO (BIANCA)  
MARIA RITA LO DESTRO (EMILIA)  
AGNESE MERCATI (DESDEMONA)  
FEDERICO PALUMERI (CASSIO)  
STEFANO PARADISI (RODERIGO)  
MICHELE PULEIO (GRATIANO)  
REBECCA ROSSETTI (IAGO)

DIRECTED BY JURIJ FERRINI

SETS JACOPO VALSANIA | COSTUMES AGOSTINO PORCHIETTO  
LIGHTING JACOPO VALSANIA AND GIAN ANDREA FRANCESCUTTI  
SOUND GIAN ANDREA FRANCESCUTTI - SERVIZI TEATRALI S.R.L.  
ASSISTANT DIRECTOR CARLA CARUCCI  
CHOREOGRAPHY REBECCA ROSSETTI  
EXECUTIVE PRODUCER WILMA SCIUTTO  
STAGE PHOTOGRAPHY LUIGI DE PALMA

OUR THANKS TO SERENA GIOIA FOR OTHELLO'S MAKE-UP,  
FILIPPO CONTI FOR SOUND COLLABORATION  
VOLUNTEER INTERNS MICHELA GIOIELLA, EMANUELE DI  
BENEDETTO, GIULIA SFERRAZZA  
TEATRO STABILE DI TORINO - TEATRO NAZIONALE  
PROGETTO URT

DURATION 2H AND 30' WITHOUT INTERMISSION

TEATRO GOBETTI  
SUBTITLED IN ENGLISH  
JANUARY 31ST - FEBRUARY 5TH 2023

TEATROSTABILETORINO.IT

WILLIAM SHAKESPEARE  
**OTHELLO**  
DIRECTED BY JURIJ FERRINI

Thus, the private drama of jealousy becomes - in a more collective vision - the tragedy of human violence, which, unfortunately, has always had excellent reasons for being chosen, at least compared to the much more complex and articulated choice of dialogue, insight and mutual understanding. Dialogue is a necessary part of the human revolution, for which we must never stop searching. We can start by revolutionising ourselves: recognising ourselves in our adversaries and bowing down to their humanity, which perfectly mirrors our own. Right now, when an absurd war has returned us to the brink of the destruction of every living species, such questions about the nature of human beings take on even greater significance.

However, the war we're currently immersed in is too close at hand for it to be contextualised by a common narrative. I suppose this is why, in my imagination, I cannot untie the story of the black Othello from the images of the last extraordinary cultural and revolutionary movement of the modern world, which began in the mid-1960s and reached its zenith in 1968. Opposition in the USA to the war in Vietnam; uprisings against totalitarian regimes in countries under the influence of communist USSR; civil rights' struggles, without distinction of creed, gender or race; ideals of Love and Freedom, above all sexual freedom, which were considered capable of opposing the brute violence of any war; the rejection of all recognised authority to obtain change... suggestions, movements, ideas, inspirations that vigorously pushed the whole of humanity, from America, through Europe, and on to the Far East, towards that human revolution which could have been the only truly important turning point in history».

*Jurij Ferrini*

