

## HEDDA GABLER's PRESS REVIEWS EXTRACTS

from LIBERATION by *Alain Dreyfus*

**INSECTS.** The Teatrino Clandestino acts in its own expressiveness on two levels. The protagonists, locked into a position of flight, are reduced to the size and the speechlessness of puppets. They are not visible, except transparently in a conventionally drawn city street - a fantasmatic space - where they move like a swarm of insects that fly against a glass window. Instead the authentic, the tangible is inscribed in the cinematic projection in close-up.

The tension of the drama of Ibsen, characterized by a trickling sound track, doesn't show any drop in key in the Teatrino Clandestino's imaginary slide. The actors of the Teatrino Clandestino have searched to break down the frontiers between theatre and cinema for the past ten years, to the point that one waits until the end of the credits (of the film) to applaud the actors (of the play).

from IL MANIFESTO by *Gianni Manzella*

Pietro Babina's Hedda Gabler is a drama set entirely in an interior. His stage direction is bare, even visually, of any physical action, over and above any natural recollection.

The action is the word, or better, the form that it assumes in the drama; it is the dialogue that imprisons the action, a tale masked by reason, studied by the notes of Babina's piano music.

from DE STANDAARD by *Geert Sels*

If it wasn't for the final, why see this performance? I have been struck and touched by the personal imprint given to the show, and, by the way, Ibsen's text has been treated in a very free way but, at the same time, extremely correctly. To do this, the Italians make use of cinematographic techniques and knowledge of the history of the theatre. The première of Hedda Gabler was in 1890. At that time, it still smelt of symbolism, a room theatre with suffused lights. The Teatrino Clandestino perform the live performance on small platforms - a reference to Ibsen's dejected and poor domestic stage and to the pier that we find in his fishermen's villages.

In every act a new platform appears, always nearer to the public, so that every episode is associated with a place. At the end of the four acts four platforms represent the blueprint of the play. In seeing them on the stage we see Hedda Gabler materialise. You see Hedda play with Tesman and Brack. You see how she lets Lovborg - her old love - into her loving triangle. And then you see how everything collapses.

from PRIMA FILA by *Paolo Ruffini*

Hedda Gabler, a fully developed play of great visual impact, that made its first appearance at the Tese Theatre at the Biennale Theatre of Venice, today appears to us like the visual conceptual achievement of the trinity made by the study: Please do not discuss "The Doll's House" and by the impulsive "Othello". It is no longer, and not only, an exercise in technique between the reproduced image and its "real" semblance in the scenes with live actors, but a very successful and personal voyage of art from the character, always in motion, of a keen director, supported by the charismatic presence of Fiorenza Menni, actress and Babina's alter ego.

With the perseverance of Hedda's feelings, the relationships and the intertwined events of the protagonists take form, and then inevitably break into pieces within the context of each one's solitude, finding in each other the right dose of crude incompetence to give back rejection from one to another; thus this is the bond with an absent and boring husband, or her dependence on her friend, while at the same time nightmares and letters

from the past return and describe a Hedda who is no longer present.

from TUTTOTEATRO by *Massimo Marino*

With this work, Pietro Babina, who is also responsible for the set, continues on the road he has undertaken with his previous works: "Please do not discuss the Doll's House" and "Othello". He flows through the dramatic form with new dimensions; he dismantles and reassembles classical texts. He submits consolidated compositions to questions, which seem to arrive at breaking point. The intent, well achieved, is to substantiate those beautiful masterpieces with a contemporary rationalism, provoking a short circuit able to bring to light the burning heart of those plays, the fire that can still light up the audience's sensitivity today.

"IL SOLE 24 ORE" by Renato Palazzi

It is a compact and articulated performance achieved through the use of a set where the association between adaptation and technological resources increase the medium of literature and never serve as a means to an end.

from CIEMME by *Roberto Lamantea*

The Teatrino Clandestino has interpreted one of the most dark dramas of Ibsen with an exceptional stylish severity; The group of Bologna commemorate the funeral of middle-class theatre in an autopsy room; with a sharp bistoury they carve the hypocrisy of a civilisation in decline - the war of the characters is a ghost's war. And in this way, joining the middle class theatre to the avant-garde, they do homage to Ibsen's reality, after "Please do not discuss the Doll's House". The note of the piano is implacable and impassive...A tense performance - the direction and the interpretation indicate a mature command of acting method.

from HYSTRIO by *Massimo Marino*

Behind the scenes, the actors on different levels, intertwine in poses, which reveal the strong tension and the dissatisfaction which burn behind their appearance.

It is all face to face and chasing each other. They look for each other while they are escaping among little white paper houses, neat and tortuous as in an expressionist film. Hedda practically assumes a ceremonial gestuality. Sitting down on an ergonomic stool, she feels uneasy being in the middle, on an effigy of a middle class sitting room which appears to transform itself into a room of torture. The video assumes even external surroundings - the brothel where the writer loses himself in a destructive rage; a field where in the end the characters, once they escaped from the upheaval of their betrayed passions, come together again to deal with their lives in a direct run towards the blinding white emptiness. The mark of the actress Fiorenza Menni emerges in an intense and burning performance.

