

The review by Alessandro Paesano

An interesting Antigone

For Antigone Alessandro Vantini chooses a completely different approach compared to the “Oedipus the king” presented in Sala Uno (the two shows are staged together, both on the same day, at different times). Going to the bottom of a drama, of a tragedy, which proposes the establishment of a new pact between city and divinity (where the divine law supersedes that of humans, that can’t be apart from the previous one) Vantini prunes the text (also in this case translated by himself) especially the choirs (the comment part) and puts the word as a unique element of dramaturgy.

An empty scene, bounded on three sides, except the proscenium, by some sticks placed on wooden elevations a few centimeters from the ground and an interesting (but a little distracted...) use of the lights, on which Vantini recites, flanked by Patrizia Bettini and Massimiliano Cutrera.

Taking up the practice of the Attic Theater, the three actors play all the roles of the tragedy, with a dynamic acting, at times randomly cool, but without forcing the meaning of the text and its classicism.

Playing with the differences that exist between the actors (each of them wearing contemporary clothes) and the character, Vantini dries the tragedy of its emphasis, from a pomposity which has been translated in the past (especially the Einaudi edition of the '48) and sets up a real comparison between actors and characters, which corresponds to the competition of the characters of the tragedy. Antigone, the forerunner of feminism, who opposes Creon’s prohibition to bury his brother, who died in battle *against* the city, and therefore considered a traitor by Creon, against whom he also throws himself his son Haemon, promised to Antigone as bridegroom; the father accuses Haemon of being *a woman’s slave*. An agon between two conceptions of the world, that of love for traditional values respectful of a deity and the recalcitrant stubbornness of Creon, who wants to impose the ethics of the city at any cost, even at the expense of the gods.

While Emone represents the young man who is not afraid of Love and does not feel threatened in his virility at all if he openly shows his feelings to Antigone.

A triangulation of reasons and points of view of the tragedy (whose validity is underlined from time to time by the chorus) that Vantini puts on stage by only acting.

The result is perhaps less immediate than in “Oedipus the king”, because this time the drama does not provide the viewer nothing else than the text, supported by an extraordinarily lively acting, showing the remarkable acting skills of Alessandro Vantini, and Patrizia Bettini, who is heroic, rebellious and

spirited Antigone, as it was a Giocasta measured and unmoved, while Massimiliano Cutrera passes with ease from one character to another, managing to propose a credible interpretative key.

The audience was able to follow and include with no difficulty, for a lack of the usual drawl with which these texts are very often brought on stage and in the end applause was grateful and enthusiastic.

Having the possibility and the time, I would recommended seeing the two tragedies Antigone and Oedipus the king on the same day to appreciate even more the diversity but equal treatment of the two fittings of considerable interest.

Seen 10/01/2011 in Rome, (RM) Sala Uno Theater

Vote: * * * *

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