

## **A Colombian Strindberg in the Rhythm of Tammurriata.**

The beheading of the canary becomes a bite given to an apple taken out of a cage. And the other razor cut - the one with which Julia cuts her throat after having had sex with Jean, her servant, during the obsessive and allusive night of Saint Juan - it is only announced by Juan himself who makes just the gesture of the cutting many times during the play.

Those two ideas alone would be more than enough to prove the intelligence, and at the same time the extreme precision and articulation, with which - in the staging of Miss Julie (here "Miss Julia") presented by the Colombian Company Vueltas Bravas at the Theatre Galleria Toledo, for the NTFI - the director Lorenzo Montanini pinpoints the essence of the famous one-act play by Strindberg: and that's because "Miss Julie" is probably the first play in history where the "impossibility" of tragedy becomes real.

In this case, tragedy is impossible because of the impossibility of the ethic conflicts between the characters; they are already condemned inexorably to the solitude of existence. What is left is only the furore of bitter and casual intercourse. Julie's suicide, therefore - after the clear signal of the beheading of the canary - is perfectly predictable.

And so, in Montanini's show, the action - moved to Colombia - softens endlessly into abstraction and formalization: the fact that Julie belongs to a different class is underlined by her dress, some kind of tutu, and by the fact that she speaks English and the servants, dressed ordinarily, speak Spanish; while the inventiveness of Helen Yee's original music, played live with the violin, for this NTFI run of the show, went together with the syncopated rhythm of the "tammurriata" played by the Ars Nova.

And in addition two striking symbols reaffirm all that: Jean's evening dress hangs in the middle of the stage as a lifeless symbol of a man reduced to his social position, and Cristina, the servant, often sleeps in view embodying the indifference of life to human passions. In conclusion the actors performances (Tina Mitchell, Jhon Alex Toro and Gina Jaimes Abril) are excellent and perfectly consistent with the director's intention. In other words "Miss Julia" is one of the (uncommon) high peaks of this 8th edition of the Napoli Teatro Festival.

Enrico Fiore ("Il Mattino", 23 June 2015)