NTFI 2015 “Miss Julia”, Strindberg and the aporiae of human interaction”

Published: June 22, 2015

Tags: [FRONT PAGE](http://corrierespettacolo.it/category/prima-pagina/), [Review](http://corrierespettacolo.it/category/teatro/recensioni/), [Theater](http://corrierespettacolo.it/category/teatro/)

For the 2015 edition of the Napoli Teatro Festival Italia, Lorenzo Montanini revisits Miss Julia, based on an adaption by J. Ed Araiza. Montanini’s interpretation of Strindberg’s classic is set in an unspecified era of “American” history as a place of impossible psychosocial contradictions. Staying true to the original text and the hostile dynamics found within the play (the amorous encounters-clashes between the American “mistress” and the Hispanic “servant,” the ever-widening gap among social classes, the split between private vices and public virtues of the wealthiest classes), this contemporary version of Miss Julie stands out **thanks to** light-hearted and cross-cultural staging including a bilingual performance (the play is recited in English and Spanish) and a fusion of various theatrical styles, beginning with a live and evocative original score by Helen Yee.

The audience, welcomed with a glass of wine by male lead Jhon Alex Toro, was also invited to sit onstage, thus emphasizing the lurid nighttime encounters between the well-to-do Miss Julia and her servant. Both characters put their morals at risk, seducing and rejecting each other in a passionate and rage-driven vortex with inevitable dramatic consequences. Tina Mitchell uniquely embodies the female protagonist’s ambiguous personality using a combination of playful, ironic and melodramatic registers. Ornamental and distracting theatrical sets and unnecessarily heavy text are omitted in order to enhance the actors’ physicality, who endlessly pursue one another, back and forth on a desk, almost mimicking their different “positions of power,” which, time after time throughout the course of their affair, seem almost to switch places. If, after more than a century since the publication of Stringberg’s original text, “scandals” are no longer considered scandalous, we can rest assured that at least the dialectic mysteries between the sexes and the “aporiae of human interaction” will never lose their appeal.

*Amedeo Junod*

MISS JULIA by AUGUST STRINDBERG

DIRECTOR LORENZO MONTANINI

ADAPTATION J. ED ARAIZA

WITH JHON ALEX TORO, TINA MITCHELL, GINA JAIMES ABRIL

ORIGINAL SCORE HELEN YEE

COSTUME DEGISN ADÁN MARTÍNEZ

PRODUCTION COMPANY VUELTAS BRAVAS PRODUCCIONES