



## *Staging Hamlet (2015)*

by Marco Isidori<sup>1</sup>

*Hamlet* will inaugurate our new theatre, “Marcidofilm!”<sup>2</sup>. From the very start, we changed the title into *Amlet-One*, or better, *AmletOne* [“big Hamlet” in Italian], meaning both the first *Hamlet* and a big one at that.

It is a great occasion for our company, both for the venue, since for the first time we will be managing our own theatre in a delicate historical moment, at least for projects of this kind, and for the play itself. *AmletOne* is a first: although we already staged Shakespeare (“Vortice del Macbeth”, 2002), it’s the first time that we’ve been working on a text and a dramaturgy that have been completely rewritten. More specifically, we have maintained and enhanced the features of the Bard’s lesson but we have treated them as something original and therefore very far from what we may define as translation: I’d rather talk of literary “re-creation”.

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<sup>1</sup>Translated by Sara Sullam, Università degli Studi di Milano.

<sup>2</sup>See the trailer of *AmletOne!* at the link: <https://www.youtube.com/watch?v=xNtfmxf918c> (27 September 2017).



MARCIDOFILM! Theatre, Turin, 2016 (rehearsal). "Teatrino" scene. Valentina Battistone (in foreground), Daniel Nevoso (Orazio), Stefano Re (Polonio), Marco Isidori (Claudio), Maria Luisa Abate (Gertrude), Paolo Oricco (Amleto), Virginia Mossi (Ofelia) (from the left). Photograph by Michele Tomaiuoli.

In their thirty-years activity, Marcido have been challenging received and ingrained ideas of drama by developing a style capable of reflecting the enormous breaches of our times, without fearing to be outdated, without having to stick to any agenda but the one dictated by our will to bear witness.

*Hamlet* is still able to fascinate us with its uncommon psychological analysis, one which is surprisingly linear, despite – or should we rather say because of? – the depth and density of the knowledge that it conveys. *Hamlet's* magic works through its poetry, which is like a scan that enables us to sound the inmost recesses of human action. The storyline, therefore, necessarily becomes a mere pre-text of representation, which, in fact, is almost always the case with us, since we are never content with just telling a story.



MARCIDOFILM! Theatre, Turin, 2016. Paolo Oricco as Amleto (in foreground), Daniel Nevoso, Marco Isidori, Valentina Battistone, Virginia Mossi, Francesca Rolli (from left). Photograph by Michele Tomaiuoli

As to the artistic aspects of our production, the real and most insidious challenge has concerned its scenography, that is, “positioning” (that’s the exact word) of the play on the stage of our new theatre (which we equipped to meet our specific needs).

After years in which we could only partially fulfill our idea of stage/world, which had been on top of our agenda from the beginning but difficult to put into practice in a conventional theatrical space, we have been able to realize the overarching design that had remained, until very recently, purely theoretical. This has been possible because for the first time we have been able to fully exploit the potential of a stage that is completely free from any commercial obligation, from any constraint but aesthetic or operational ones.

We are satisfied with our work. The scenic architecture of our *Hamlet* has been designed to match the architecture of its venue with extreme precision, which is something unheard of nowadays.

The visual development of the play revolves around the “affordance” of the diverse levels of the main space (the Reggia), which are each time transformed to meet the needs of the play.

Colour, in this context, has the lion’s share: through the technique of “pitturazione” [painting] of the surfaces of each level, Daniela Dal Cin has succeeded in creating a highly visually evocative atmosphere and a “tremendous” and consistent dramatic body, which reflects our idea of bodily and dramatic unity.



I'd like to conclude with a brief note on performance. A special attention to performance has characterized our work since the beginning, and this time we have taken "extraordinary" care of it. We asked our actors to fully embrace the basic principle of performance that demands to fully expose one's feelings. We believe this is the only way to rescue theatre from decline, from its gradual drifting towards historical insignificance, which we feel is a real threat nowadays. We want to counter this trend, we must do it: we might not win this battle now, but, if we resist, we will eventually win the war.

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