

Title || Writing off the character. CollettivO CineticO's anonymous Hamlet  
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Published in || «Sciami», 2017 - [www.nuovoteatromadeinitaly.sciami.com](http://www.nuovoteatromadeinitaly.sciami.com)  
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Number of pages || pag 1 di 1  
Language || ENG  
DOI ||

## **Collective CineticO. Amleto (2014)**

*concept, direction and voice by* Francesca Pennini  
*dramaturgs:* Angelo Pedroni, Francesca Pennini  
*action and acting for Hamlet:* Carmine Parise, Angelo Pedroni, Stefano Sardi  
*technical advice and applausometer programming:* Simone Arganini, Roberto Rettura  
*co-production:* CollettivO CineticO, Teatro Franco Parenti, Milano  
*Premiere:* 6th December 2014, Teatro Vascello di Roma

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by *Angela Bozzaotra*

Three dancers are on stage tied to a set of strings, alternating centrifugal movement and centripetal constriction in a circular, obsessive motion. Four random spectators are selected from the audience to join in a competition to play the Prince of Denmark; a “clap-o-meter” determines who the winner is. The strings to which the performers are bound draw out a triangle shape, which reflects the composition of *Hamlet*: the triadic mother-son-father structure, at whose centre we find the Prince of Denmark, cursed and moody, crazy but wise.

The show's leading device is consistently multiple in nature: visually, performatively, ludically and semiotically. Treated as a given and introjected into contemporary mass culture, Hamlet is a non-being that supplies the pretext to reveal the ruthlessness of character interpretation, which is shown as riddled with customary clichés and requiring critical distance in order to be discussed.

The performers act out their own death several times, an action that takes on a grotesque parodic flavour and that reveals starkly how there is no Hamlet, nobody is in Denmark, and you cannot interpret something that does not exist. Representation thus becomes the presentation of an impossible given, of a limit: an image as a short-circuit without actors nor plot. There are, however, masks: cardboard envelopes cover the face of the performers, a hint of an urban, “low” iconography. These *Mr Nobodies* are all Hamlet, but at the same time none of them are: the performance highlights the thin line between being and non-being the interpreter of a fictional character. Comical? Tragic, in its performance of a semantic laceration? How can I be someone who is not? How can there be a Hamlet if there is no Hamlet? At the end, the performers cue an applause; the audience joyously obliges. This device, it seems, is set to ON.