

PICCOLO

stagione
2025/26



L'angelo del focolare

testo, regia, scene e costumi **EMMA DANTE**

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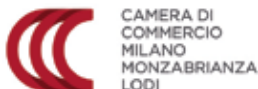
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FOTO DELLO SPETTACOLO

di Masiar Pasquali



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VIDEO

**realizzato da Ufficio Produzione video Piccolo Teatro di Milano
responsabile Sabrina Scamporrino
videomaker Daniele Bellini, Alessia Donnini, Stefano Teodori,
Giulia Violante Teruzzi**



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PICCOLO

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GUARDA IL VIDEO

***L'ANGELO DEL FOCOLARE
COME NASCE UNO
SPETTACOLO***

**Emma Dante brings
the horrific ritualism
of femicide
to the stage
with a new surreal
theatrical work.**

**11 - 30 NOV 2025
TEATRO GRASSI**

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**The Piccolo Teatro di Milano –
Teatro d'Europa Foundation**

L'ANGELO DEL FOCOLARE IN BRIEF



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1. *L'angelo del focolare* is the fourth play created by Emma Dante for the Piccolo Teatro, in the wake of *Bestie di scena* (2016/17 season), *Misericordia* (2019/2020 season) and *Re Chicchinella* (2023/24 season).
2. The director has been a guest at the Milanese repertory theatre with other productions: *Le sorelle Macaluso* (2013/14 and 2015/16 seasons), *Operetta burlesca* (2015/16 season), *La scortecata* (2018/19 season) and *Pupo di zucchero. La festa dei morti* (2022/23 season).
3. In addition to directing, Emma Dante is also a playwright. *L'angelo del focolare* tells the story of a femicide that is both surreal and terrible, considering that the victim – despite being killed every night by her husband, who bashes in her head with an iron – is forced to come back to life to continue taking care of the family and the home.
4. We are not told the names of the four characters in the play, and they are identified by the roles they play within the family, i.e., Wife, Husband, Son and Mother-in-law.
5. Emma Dante chose the title *L'angelo del focolare* (*The angel of the hearth*), considering this definition of the woman – based exclusively on her

role as carer for the home and her relatives – an oxymoron, the opposite of her actual condition.

6. *La 27^a Ora*, a blog by a series of journalists at the *Corriere della Sera* newspaper, has counted 1,421 femicides in Italy since 2012, although the figure is variable because so-called induced suicides must also be considered. The victims were women of all ages and social background. They are both Italian – from all the regions of our country – and non-European, stressing how the phenomenon knows no bounds and is not connected to any particular circumstance or life situation.

7. The duration of the play is one hour and five minutes without intermission.
The performances on 15, 16, 22, 23, 29 and 30 November will be subtitled in English and in Italian by the Prescott Studio.
The play contains explicit language and scenes of violence.

L'angelo del focolare

text, directing, sets and costumes
by Emma Dante
lighting Cristian Zucaro

with

Leonarda Saffi

Ivano Picciallo

David Leone

Giuditta Perriera

the wife

the husband

the son

the mother-in-law

Sud Costa Occidentale

co-ordination and distribution
Aldo Miguel Grompone, Rome
management Daniela Gusmano

Piccolo Teatro di Milano – Teatro d'Europa

stage manager Amleto Diliberto

a Piccolo Teatro di Milano – Teatro d'Europa
| Teatro di Napoli – Teatro Nazionale |
Châteauvallon-Liberté, scène nationale | Les
Célestins, Théâtre de Lyon |
La Comédie de Clermont-Ferrand | Scène
Nationale d'ALBI-Tarn | Le Cratère, Scène
nationale Alès | L'Estive, scène nationale
de Foix et de l'Ariège | Théâtre + Cinéma
Scène nationale Grand Narbonne | Théâtre
de l'Archipel, scène nationale de Perpignan
| Théâtre Molière – Sète scène nationale
archipel de Thau | Le Parvis, scène nationale
Tarbes-Pyrénées | Compagnia Sud Costa
Occidentale | Carnezzzeria co-production

Italian and English surtitles
by Prescott Studio, Florence

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by Claudio Longhi



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As noted by Giorgio Vasta in a brief essay accompanying the book *Bestiario teatrale* (2020) by Emma Dante, “what the narrative imagination” of the Palermo-born director “creates is a land where the living and the dead co-exist, involved in a laborious negotiation whose outcome, rather than resolving the dilemma, is capable of elevating it to exponential levels”. In the latest work by Emma Dante, this oscillation between the realms of the living and the dead outlines the exploration of the (more or less) underhand forms of abuse that women are forced to suffer within the domestic environment, in that family space that becomes a place of physical and psychological torture and that is “the place” – as the artist herself says – “where everything is born and everything dies, and there is no confine between the two”. Imprisoned in a kind of eternal present of constant domestic oppression that perpetuates femicide, the story of the “angel of the hearth”, which, with a sarcastic tone, forms the title of the play, manifests the opaque pervasiveness of a form of gender-based violence encysted in the prosaic liturgy of everyday life, through the disintegration not only of private relations but of the collective fabric as a whole. The exhausting monotony of evil, rooted in the male tyranny of practices and arguments that have become so common as to seem “invisible”, the “matriarchal” theatre of Emma Dante opposes the percussive strength of the action on stage, which swerves away from current affairs to the ritual (and mythical), expressing all its ethical charge and highlighting the extremely widespread social and cultural customs that lie at the roots of violence against women. Between the folds of the destiny of the

“angel of the hearth”, one might hear the words of Carlo Michelstaedter on how much “life” there is “in death”, and how much “death” there is “in life”.

Claudio Longhi

Artistic Director of the Piccolo Teatro di Milano – Teatro d’Europa

**Piccolo Teatro di Milano
Teatro d'Europa
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a conversation with Emma Dante



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Where did the idea for this play come from? Did you draw inspiration from the news, which is unfortunately and dramatically full of episodes of gender-based violence, or did your motivation come from elsewhere?

I was driven by a profound need to explore what I call the *maintenance of domestic violence*. I am lucky enough not to have personally experienced situations like the ones depicted in the play; however, I also grew up in a family that, like all the others, was founded on a hierarchy of power and on a system that is, above all in the South, predominantly male.

Our production – which tells the story of a case of femicide – does not concentrate on spectacularising the woman's death, but rather on the deep-set reasons that lie at the base of a type of “non-collaborative” male behaviour seen within families. This male passiveness is, in my opinion, one of the factors that deserves attention, not because it always leads to femicide, but because it provides fertile ground for violence. The play addresses the evident chasm between the women who take care of the home and the children – they are, in fact, the *angels of the hearth* – and the men who use the home as an exercise ground for their own egos, pumping their muscles to then show off in public. I was interested in talking about this behaviour,

which directly leads to the strong abusing the weak, to oppression and to the rage that is interwoven into the domestic fabric. This served as the springboard for a play that presents violence as a completely ordinary event, part of domestic ritual: shaking the crumbs off the tablecloth after dinner is as normal as the slaps dealt to the Wife, the main character, by her Husband. It is why, when the woman is killed, no-one believes her, forcing her to get back up and continue her role of serving everyone else..

Why the name *L'angelo del focolare* (the angel of the hearth)?

I have always been struck by this way of depicting women who look after the home and family: *the angel of the hearth*... I find it to be sarcastic, because what I see is exactly the opposite: a woman who spends her whole life looking after the home and children and who ends up becoming a demon, someone who is anything but angelic. The sweet, air-headed and candid image of the “all home and family” woman has always amused me because I find it embodies Pirandello’s “feeling of the contrary”: it makes me laugh, but it is laughter rooted in something deeper, in the suffering that lies behind that image. My mother was a full-time homemaker who never had a moment to herself, and, just like my grandmothers, she never received any form of compensation. I am certain that she harboured countless dreams and desired, but she lacked the time and the opportunity to achieve them. Thus, I see the female figure in my play, who takes care of everyone and everything with the exception of herself, as an emblem of a devious form

of violence, a shocking example of negation, privation and coercion by society. Things have, in some sense, changed: women work, and can count on more collaborative partners, but a certain ritualism persists within the home...

Why are the four characters – the Wife, the Husband, the Son and the Mother-in-law – all nameless?

I did this because I see them as icons, as symbols: the Mother-in-law living at home with her daughter-in-law, the Son, who is also a grandson... there is a touch of sarcasm here, certainly, but it is, above all, a picture of the family complete with all its horrors. In order to depict this situation, we need to address these figures, who really exist and form part of reality, representing the deep-set roots of our society. I was drawn to the management of emotions within the household, but I was also intrigued by the relationship with objects, such as the table around which the family gathers and eats, but which, at a certain point, also bears the Wife's dead body. I wanted to further examine the entire mechanism of the violence that takes place within the home, impregnating the objects and furnishings: everything plays a part, even the table, the bed and the armchair. Violence lives there, nestled between the weaves of domestic fabric, rather than simply as an evident episode: the murder is the final stage, and perhaps even the least interesting to explore. What begs examination is what lies behind such an exaggerated reaction to the fact that there are still crumbs on the floor after lunch or that the towel in the bathroom has not been folded properly... I wanted to reflect on

this training ground for abuse, the oppression of the weak by the strong. The slaps and blows that the Husband deals to the Wife seem part of normality: giving or receiving a slap is like putting on or taking off a shoe, or shaking out the tablecloth. The family gets used to it, in some manner succumbing to this dynamic: gestures, glances and bitter words become part of the domestic ritual and are lost among the endless household tasks to be done.

Why is the Wife unable either to die or even to leave?

The Wife cannot die, because her death is part of this very *routine*. When the Husband kills her, he, together with the Son and the Mother-in-law call her back to life, demanding that she gets back up because the day must begin again, because that violence and death have become interwoven into the domestic fabric. This family exists by eating itself, devouring itself and killing itself, and in the end, the Wife's body is devastated by all this violence. Often, when people talk about Sicily, they say that "Sicily is more than the Mafia". It is a phrase that I have always found to be particularly striking: it is true that there is more than just the Mafia, but the everyday actions of the people are characterised by *Mafia behaviour*, which I think is even worse. It provides fertile ground for the creation and production of the horror – which is, in fact, the Mafia – of a patriarchal and abusive form of behaviour that for decades and centuries has formed the ideal conditions for death, violence and femicide. Where does the paradox lie? In the fact that this woman is constantly oppressed and tormented by the behaviour of the

Husband, who ends up also contaminating the Son. Despite the constant danger in which she finds herself, she is unable to escape the home. There is an obsessive, inexplicable and inescapable bond – one that has nothing to do with love – that prevents the four members of the family from leaving. It is something related to suffering, which turns into weakness and the impossibility of escaping this prison. There is a moment in the play that explains this precisely, in the scene in which all the characters grip each others' hands so hard it hurts, crushing, trying to move in opposite directions but instead creating a human chain that binds them in pain, suffering and horror.

How did you work with the four actors?

The most astounding thing for me – considering that they are four actors, a table, an armchair and a bed – is their brilliance in using and communicating with the objects and furnishings, like Geppetto with Pinocchio, a man talking to a log, which is, in the end, the idea of theatre... This play demands a particular level of care because one needs to avoid sliding into rhetoric when telling such a terrible story. Thus, the description of this *domestic maintenance*, of a man who, in the home, forms his personality by using the woman as an object, reflects a comic and grotesque situation. We do not simply want to foster indignation, but rather to ridicule certain behaviour, not to justify it, but to develop even greater empathy with the Wife, generating a form of complicity with her. Obviously, men like our character are unlikely to see a play like ours, but if they ever do, then maybe, seeing themselves reflected - which is what theatre ought to do - as the audience laughs, they may change their behaviour just a little...

The actor playing the Wife performs with blood on her face the entire time. What is the reason for this?

It is the result of much contemplation. The play begins at the end, with the protagonist dead, her head split open by the iron she was hit with. An object that was not chosen by chance, because in this type of crime, the weapons – knives, stones, household objects – are the easiest to find... The Wife has been killed, and the blood has run down her face. What should we do with all that blood? In rehearsals, at a certain point I had her wash her face and begin her day as usual. But then, *I sensed the absence* of that blood. I thought of those women, who are constantly tormented within their own homes, ending up covered in lasting wounds: it is the insult of rape, the marks left by a lifetime of blows. So, I thought that, perhaps, she should make the bed with her face covered in blood... In the end, as the story progresses, all those watching the play end up not noticing that blood anymore. The atrocity, the worst thing we do, is to forget about those wounds.

by Eleonora Vasta

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**Emma
Dante**

TEXT, DIRECTING, SETS AND COSTUMES



**Cristian
Zucaro**

LIGHTING



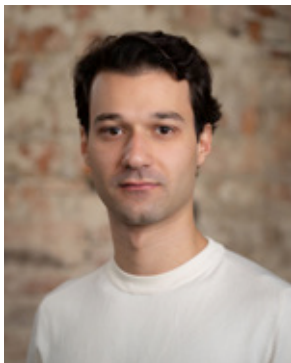
**Leonarda
Saffi**

THE WIFE



**Ivano
Picciallo**

THE HUSBAND



**David
Leone**

THE SON



**Giuditta
Perriera**

THE MOTHER-IN-LAW



Emma Dante

TEXT, DIRECTING, SETS AND COSTUMES

Born in Palermo in 1967, Dante explores the theme of the family and marginalisation with a language of tension and folly, marked with a permanent streak of humour. A playwright and director, she graduated in Rome in 1990 at the “Silvio d’Amico” National Academy of Dramatic Arts. In 1999, she set up the Sud Costa Occidentale company in Palermo, with which she won Scenario 2001 awards for the *mPalermu* project and the Ubu 2002 award for Italian newcomer. She won the Lo Straniero award, assigned by Goffredo Fofi, as young emerging director in 2001, the 2003 Ubu award for best Italian newcomer for *Carnezzzeria*, and in 2004 the Gassmann award for best Italian director and the Critics’ award (National Association of Theatre Critics) for dramaturgy and directing. In 2005, she won the Golden Graal award as best director for *Medea*. She later published *Carnezzzeria. Trilogia della famiglia siciliana* with a preface by Andrea Camilleri (Fazi, 2007) and the novel *Via Castellana Bandiera* (Rizzoli, 2008), winner of the 2009 Vittorini and Super Vittorini awards. In October 2009, she was presented with the Sinopoli award for culture. On 7 December of the same year, she opened the season at the Teatro alla Scala by directing Bizet’s *Carmen*, with Daniel Barenboim as conductor. Between 2000 and 2010, the productions *mPalermu*, *Carnezzzeria*, *Vita mia*, *Mishelle di Sant’Oliva*, *Medea*, *Il festino*, *Cani di bancata*, *Le pulle* and three fables for children and adults (published in the book *Le principesse di Emma* by Dalai editore) have featured in the programmes of Italian



and foreign theatres. She toured Italy in 2011 with the play *La trilogia degli occhiali* (text published by Rizzoli), consisting of three chapters: *Acquasanta*, *Il castello della Zisa* and *Ballarini*. In April 2012 she debuted in Paris at the Opéra-Comique with *The mute of Portici* by Auber, directed by Patrick Davin, which returned to great general and critical acclaim in March 2013, at the Petruzzelli in Bari, conducted by Alain Guingal. The play won the Abbiati award in 2014. In October 2012 she debuted at the Teatro Olimpico in Vicenza with *Verso Medea*, based on Euripides, with music and song composed and performed live by the Fratelli Mancuso. In 2013 she competed in the 70th edition of the International Cinema Exhibition in Venice with the film *Via Castellana Bandiera*, based on the novel of the same name, for which Elena Cotta won the Volpi Cup for best female performance. The film also won the Soundtrack award for best score, the Navicella award – assigned by the Rivista del Cinematografo – and the Lina Mangiacapre award. On 18 January 2014, she opened the season at the Teatro Massimo in Palermo with *Feuersnot* by Richard Strauss, conducted by Gabriele Ferro. In the same year, she was appointed with the two-year role of artistic director for the 67th series of classic performances at the Teatro Olimpico in Vicenza, and made her debut at the Mercadante of Naples with *Le sorelle Macaluso*, co-produced by the Teatro Stabile of Naples, Festival d'Avignon, Théâtre National Bruxelles and Folkteatern Göteborg as part of the Cities on stage project. The production won the Le Maschere award for best show of the year, the 2014 Critics' award and two Ubu awards (directing and best show of the year). She made her debut at the Teatro Kismet in Bari with



Operetta burlesca, produced by the Sud Costa Occidentale company, and became lead director at the Teatro Biondo di Palermo, as well as director of the Entertainment School set up by the same institution. The end of the first course run by the school marked the creation of the play *Odissea A/R*, which has toured the most important theatres in Italy. It won the De Sica award for theatre and the Ipazia award for female excellence. In 2015 she inaugurated the season at the Teatro Massimo with *Gisela!* by Hans Werner Henze. In 2016, she directed *La Cenerentola* by Rossini, conducted by Alejo Pérez. In 2017 she opened the season at the Teatro Massimo in Palermo with *Macbeth* by Verdi, conducted by Gabriele Ferro. She later debuted at the Teatro Strehler with *Bestie di scena*, co-produced by the Piccolo Teatro di Milano – Teatro d'Europa, Atto Unico / Compagnia Sud Costa Occidentale, Teatro Biondo di Palermo and Festival d'Avignon. She went on to stage the diptych *La voix humaine* and *Cavalleria rusticana* at the Teatro Comunale in Bologna, conducted by Michele Mariotti. For the 60th edition of the Festival dei Due Mondi in Spoleto, she presented *La scortecata*, by Basile, co-produced by Festival di Spoleto 60, Atto Unico / Compagnia Sud Costa Occidentale and Teatro Biondo di Palermo. She directed *Eracle*, by Euripides, translated by Giorgio Ieranò, inaugurating the 54th Syracuse Festival of Greek Theatre in May 2018. In 2019 she debuted at the Teatro dell'Opera in Rome with *The Fiery Angel* by Prokofiev. The end of the second course at the School of Performing Arts of the Teatro Biondo, in Palermo, saw the creation of *Esodo*, which performed for the first time in July 2019 in Spoleto for the 62nd Festival dei Due Mondi and



was staged in Palermo, Moscow and Paris. She ended 2019 with the debut in Paris, at La Colline - théâtre national, of *Fable pour un adieu*, loosely based on the tale *The little mermaid* by Hans Christian Andersen. On 14 January 2020 she came to the Teatro Grassi in Milan with *Misericordia*, co-produced by the Piccolo Teatro di Milano, Atto Unico / Compagnia Sud Costa Occidentale and Teatro Biondo Palermo. In July 2021 she debuted at the Teatro Grande di Pompei, as part of the Pompeii Theatrum Mundi festival, with *Pupo di zucchero. La festa dei morti*, an international co-production. Her more recent works include *Scarpette rotte*, a tale for adults and children (Teatro Bonci di Cesena, 2022) and *Il tango delle capinere* (Teatro Biondo, 2023). March 2024 saw the debut at the Teatro Studio Melato of *Re Chicchinella*, co-produced by the Piccolo Teatro di Milano – Teatro d'Europa, Atto Unico / Compagnia Sud Costa Occidentale, Teatro di Napoli – Teatro Nazionale, Teatro Stabile del Veneto – Teatro Nazionale, Carnezzaria, Célestins Théâtre de Lyon, Châteauvallon-Liberté scène nationale, Cité du Théâtre – Domaine d'O - Montpellier / Printemps des Comédiens, followed, in November of the same year at the Teatro Biondo di Palermo, by *Extra moenia*, co-produced by Teatro Biondo and Carnezzaria, in collaboration with Compagnia Sud Costa Occidentale.

Her most recent operatic projects include *La bohème* (Teatro di San Carlo in Naples), *Ifigénie en Tauride* (Teatro Fraschini, Pavia) both in 2021, *I vespri siciliani* by Giuseppe Verdi at the Teatro Massimo di Palermo, *Dialogues des Carmélites* by Francis Poulenc at the Teatro dell'Opera in Rome (both in 2022), *Rusalka* by Antonín Dvořák (Teatro alla Scala, 2023),



Nabucco by Giuseppe Verdi (Staatsoper Unter den Linden in Berlin, 2024), *Giovanna d'Arco* by Giuseppe Verdi (Teatro Regio di Parma, 2025), *Salome* by Richard Strauss (Teatro Maggio Musicale Fiorentino 2025).

For the cinema, the 18th Festa del Cinema di Roma (2023) saw the presentation of *Misericordia*, winner at the Tallin Festival of the Grand Prix for Best Film and the award for best actor, which went to Simone Zambelli.

Cristian Zucaro

LIGHTING

He trained in the early 1990s with the Laboratorio Teatro Settimo company, directed by Gabriele Vacis, focusing primarily on the use of light.

He has been working closely with Emma Dante since 2000, designing the lighting for her theatre and opera productions and serving as technical director.

He has also designed the lighting for a number of major Italian companies, working in the fields of theatre, opera and dance.

He continues to develop his work through collaborations with emerging companies, as well as projects in other fields, including exhibitions, installations and various types of events.



Leonarda Saffi

THE WIFE

An actress and musician, she began her artistic training at a very young age. In 1999, she joined the Genoese ensemble La Compagnia delle Vigne, directed by Antonio Minelli, taking part in numerous theatre productions, national tours, site-specific performances and short films. At the age of fifteen, she embarked on her first national tour with the production *Deus le volt*. She studied at the DAMS program run by the University of Salento and continued her training with renowned national and international masters, including Emma Dante, Eugenio Barba, Chiara Guidi, Jos Baker (Peeping Tom), Danio Manfredini and others.

In 2010, she founded The Rainbow-Theatre company, writing and directing several productions – *Nutopia*, *Characters for Sale*, *Da qualche parte, non troppo lontano*, *Oreste e Sara, amore di periferia*, and *InFesta* (currently touring), created in collaboration with the writer Michele Ciavarella.

She has been working regularly with Emma Dante since 2011, performing in *Le sorelle Macaluso* (winner of the Ubu Prizes for Best Direction and Best Show, 2014, and nominated for an Ubu award for Best Actress for the entire female cast), *Cappuccetto rosso vs Cappuccetto rosso*, *Bestie di scena*, *Misericordia*, and *Extra moenia*. She has also appeared in *Occidente* by Rémi De Vos (adapted and directed by Angelo Savelli) and *Badesse Mitrate* (directed by Ilaria Cangialosi).

She leads workshops in Italy and abroad, including *Cuerpo en Chaos* with Lucía Callén, *Mockumentary Lab* with filmmaker



Mattia Mura, and *Characters for Sale Laboratory*, focusing on improvisation and character creation. In 2013 she began developing *Le pene di Penelope*, a touring performance and research project on abandonment and violence against women. Alongside her theatrical work, she has pursued a significant career in music, studying opera singing with Maestro Viviana Manisco, vocal technique and experimentation with Luisa Cottifogli and Maestro Gianna Montecalvo and double bass with Maestro Michele Cellaro at the “Nino Rota” Conservatory in Monopoli. In 2010 she became a certified Ritmìa trainer. She has collaborated as a singer and chorister in numerous projects, including *Sur l’île de France*, the Simil Band of Rutigliano, the Nino Rota Conservatory Choir and the Teatro Piccinni Choir of Bari with the RAI Orchestra. She has also performed as a soloist in world music, jazz, and traditional Apulian and Neapolitan ensembles, studying tambourine and folk rhythms with Massimo La Guardia and Davide Torrente. More recently, she has also turned to cinema, appearing in *Misericordia* by Emma Dante and *Vive les mariés* by Elsa Blayau. She continues to explore and experiment, deepening her study of various aspects of theatrical and musical communication.

Ivano Picciallo

THE HUSBAND

An actor and playwright, he trained at the Auroville School of Theatre under the direction of Augusto Zucchi, earning a



degree in Performing Arts and Crafts from the “La Sapienza” University in Rome. He furthered his study of acting techniques at the Centro Teatro Ateneo with Carlo Quartucci and Claudio Tatò, and explored the language of the Commedia dell’Arte with Claudio De Maglio.

He has trained with various masters of Commedia dell’Arte, including Michele Monetta, Fabio Mangolini, Alessio Nardin, Carlo Boso, and Hernán Genè, and has continued his research into new forms of masked performance at the Teatro della Pergola with Nikolaus Wolcz, Marc Proulx, and Janusz Skubaczkowski.

He attended workshops with Emma Dante and later joined her company Sud Costa Occidentale, performing in a number of productions, including *Bestie di scena*, *Carmen*, *The Fiery Angel*, and *Extra moenia*.

Over the years, he has worked in productions directed by Giancarlo Sepe, Carlo Boso, Leonardo Petrillo, Luciano Melchionna, and Teresa Ludovico, and with theatre companies such as I Nuovi Scalzi and Vucciria Teatro, moving between classic and contemporary theatre.

He is the founder of the MalmandTeatro Company, with which, as author and performer, he has created *A Sciuquè* – winner of the Roma Fringe Festival for Best Show and Best Directing – *Sammarzano*, *Sembra Amleto* and *Ombre*.

For film and television, he has appeared in Paolo Virzì’s *Like Crazy* (*La pazza gioia*) and in the series *Dostoevskij*, *Imma Tataranni* and *Fino all’ultimo battito*, as well as the second season of *Le indagini di Lolita Lobosco*.



David Leone

THE SON

A young actor who began his artistic career through acting and singing. In 2020, he started theatrical training, taking part in workshops and seminars. He met Emma Dante in 2023 during a workshop in Palermo and began a professional and educational career under her guidance, participating in a number of workshops and in the play *Extra moenia*. He is currently completing a degree in Modern Literature at the “Aldo Moro” University of Bari.

Giuditta Perriera

THE MOTHER-IN-LAW

An actress and director from Palermo, she began working at a very young age alongside her father, Michele. Over the course of her career, she has collaborated with a number of directors, including Carlo Cecchi, Natalya Kolyakanova, Pino Caruso, Walter Manfrè, Daniela Ardinì, Cinzia Maccagnano, Thierry Salmon and Emma Dante. In 1994, she received the Mazzucco Award in Rome for Best Actress. She has appeared in numerous television dramas for Rai and Mediaset, as well as in films celebrated at the Cannes and Venice film festivals. She has also been honored with the Pirandello Award, in Agrigento, and celebrated at the National Festival organised by the “Elisabetta Turrone” School of Theatre with an award presented at the Teatro Bonci in Cesena for her directing of productions



created with and for young people. She is the author of a number of short stories published in various magazines, and in 2019 she released *Il suono del candore. L'abisso di cristallo di Antonin Artaud*, an illustrated book on Artaud, published by rueBallu.



THE PICCOLO TEATRO DI MILANO FOUNDATION



A BIT OF HISTORY

The first public repertory theatre in Italy, the Piccolo Teatro di Milano was founded on 14 May 1947 by Giorgio Strehler and Paolo Grassi, together with Nina Vinchi, with the aim of creating a Theatre that provides a public service; an essential artistic and cultural institution responding to a collective need and thus working to the benefit of the entire community.

“An Art Theatre for All” is the motto and underlying principle that has accompanied the Piccolo ever since it was founded, and that continues to express its mission: staging quality shows aimed at the most wide-ranging of audiences possible.

With support from the State and local administration – first and foremost the Municipality of Milan and the Lombardy Region – the Piccolo currently runs three auditoriums: the original location in Via Rovello, renamed the Teatro Grassi, is situated in Palazzo Carmagnola and, since 2009, also includes the magnificent Renaissance Cloister named in honour of Nina Vinchi, which was brought to light and reopened to the city through a restoration project; the Teatro Strehler, the main venue, designed by Marco Zanuso and inaugurated in January 1998 to the music of *Così fan tutte* by Wolfgang Amadeus Mozart, the last production to be directed by the great director after whom it is named; the Teatro Studio Melato, an experimental theatrical space dedicated to research and education and named in honour of the actress Mariangela Melato since 2014. Its home is the site of the nineteenth-century Teatro Fossati, which was reopened to the public in 1986.

The building also houses the “Luca Ronconi” Theatre Academy, founded by Giorgio Strehler in 1987. Over the years, the Piccolo has also developed a sets workshop and a costume department to support operations.

Over seventy-nine years of activity, the Piccolo Teatro has produced more than 450 shows – many of which were directed by Giorgio Strehler –, offering major productions of both classic and contemporary writers that have over time become part of international theatrical history. With regard to Strehler’s works alone, these productions include: William Shakespeare (*King Lear* and *The Tempest*), Carlo Goldoni (*Harlequin*, *Servant of two masters*, *Brawling in Chioggia*, *The little square*), Anton Chekhov (*The Cherry Orchard*), Bertolt Brecht (*Threepenny Opera*, *Life of Galileo*, *The Good Person of Szechwan*) and Samuel Beckett (*Happy days*).

Since 1991, the Piccolo Teatro has also been a “Theatre of Europe”, a status confirmed by article 47 of Italian Ministerial Decree 322 dated 27 July 2017, as amended. Strehler was the first to strongly promote a vision of openness and to seek a position in the international theatrical panorama, and this philosophy was carried forward under the directorship of Sergio Escobar – who headed the Foundation from 1998 to July 2020 – and of Luca Ronconi (artistic consultant and director of the School of Theatre until February 2015).

During his time in Milan, Ronconi wrote a number of extraordinary theatrical masterpieces during the dawn of the new millennium, which – among their many merits – celebrated the interdisciplinary nature of theatrical expression.

This was the case with *Infinites* by the English mathematician

John D. Barrow, a literal theatrical experiment staged in the ex-workshops of La Scala in the Bovisa district for the 2001/02 season, or with *Lehman Trilogy* (2015), an epic ballad that explored the downfall of Western capitalism and was the last production to be directed by the maestro, based on the piece by Stefano Massini – who soon after was called on to take over as artistic consultant from 2015 to 2020.

It is thanks to these figures, and to the commitment of all the artists, workers and craftspeople who have played a role in its history that the Piccolo is now an urban and European centre for culture, with its stages playing host to theatre and dance, reviews and festivals, round tables and cultural events.

Since December 2020, Claudio Longhi has served as the Director of the Piccolo. Under his guidance, in addition to the traditional rich programme of in-house and guest productions, the cultural policy of the Theatre has focused on supporting contemporary playwriting, promoting young artists, internationalisation and the development of European networks and programming. In particular, as of the 2021/22 season, the Piccolo has become – in line with the desires of its founders – a veritable “home” to artists. The theatre now collaborates with fifteen Associate Artists from Italy and abroad, with the conviction that the theatre’s activities are not confined to the production of shows, but must also serve to favour processes of exchange, creation and cooperation, allowing spectators to connect not only with the performance themselves but also with the related processes.

On the occasion of the celebrations for the one hundredth anniversary of the birth of Giorgio Strehler, the 2021/22 season

also saw the launch of the *Festival Presente Indicativo*, a grand expression of international theatre that, for the May 2022 edition – *per Giorgio Strehler (paesaggi teatrali)* – saw the participation of 21 theatrical companies and ensembles involved in 25 shows performed in the Piccolo's auditoriums and throughout the city, offering a total of more than 70 hours of theatre. May 2024 saw the presentation of the second edition of the Festival: *Milano Porta Europa*, a kaleidoscopic exploration of the multitude faces of contemporary Europe, of its contradictions, its hopes and its opportunities.

Last, but not least, through its various activities, the Theatre dedicates significant attention to dialogue with the community and to the theme of sustainability in the broadest and most inclusive sense of the term, examining relations between the environment, the economy and society.

In light of the imminent reform of the network of Italian theatres announced by the Ministry of Culture, the end of 2024 saw the beginning of a process to restructure the governance of the Foundation. One of the first steps, on 1 December 2024, was the unanimous vote by the Board of Directors of the organisation to renew the mandate of the Director Claudio Longhi – who, as part of his role as artistic director of the theatre also took on the management of the “Luca Ronconi” School of Theatre – and to appoint Lanfranco Li Cauli as General Manager, responsible for technical and administrative operations. To underscore the educational vocation of its Maestros, the Piccolo Teatro also launched a specialised master's course for actors, overseen by Andrea Chiodi. At a later stage, implementing Italian Ministerial Decree 463 of 23 December 2024 and following a change in

statute, in September 2025 the Fondazione Piccolo Teatro di Milano – Teatro d'Europa divided the directorate, creating the artistic directorate and general directorate.

In particular, in the spirit of serving the Institution and the community, Lanfranco Li Cauli was appointed to fill the role of Chief Executive Officer, and Claudio Longhi was appointed as Artistic Director.

Almost eighty years on from the debut of *L'albergo dei poveri* by Gorky, the memorable inauguration of the theatre in via Rovello, the journey continues, with the ceaseless daily task of realising the dream of "an art theatre for all", embracing tradition and future, and celebrating the greatness of the Piccolo Teatro the world over.

THE PICCOLO: FROM 1947 TO THE PRESENT

Productions	465
Engaged Actors	2,251
Performances in Milan	17,944
Performances across Italy	8,402
Performances abroad	2,208
Total number of performances	28,554

updated as of November 10, 2025

THE PICCOLO TEATRO DI MILANO – TEATRO D'EUROPA FOUNDATION

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THE PICCOLO TEATRO DI MILANO – TEATRO D'EUROPA FOUNDATION

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last updated in November 2025

* Head of Department / Office Manager ** Deputy Head of Department

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PARTNERSHIP

Associa la tua azienda al Piccolo e metteremo il nostro talento al tuo servizio. Potrai inoltre approfittare di una vetrina su Milano, l'Italia e il mondo, organizzare i tuoi eventi nei nostri spazi e vivere esperienze indimenticabili per te e tutti i tuoi stakeholders.

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UN LASCITO AL PICCOLO

La generosità è l'eredità più grande. Ricordarsi del Piccolo è una scelta d'amore per il teatro e per la cultura.

Grazie a te, potremo continuare a realizzare importanti progetti per la comunità, impegnarci a mantenere la coesione sociale e rendere il Piccolo sempre più sostenibile.

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