## MY BOHÈME WITH FILIBECK

by Dante Ferretti



Marco Filibeck with Dante Ferretti

that time, Pier Luigi Pizzi joined me as costume project.

Scala and I sensed his talent.

collaborated on a La Bohème for the Hyogo romantic and real. Performing Arts Center in Japan.

The project had a protracted incubation due to my sets resonate. the pandemic; there were several meetings in with the development of the idea.

I liked to imagine the 'attic' of the protagonists better coincidence.

of Bohème as a barge moored along the Seine, the smallness of the space for the stage action could isolate and emphasise the story of love, and death of Mimì, Rodolfo and their friends. The barge almost floated in space against a changing sky, and Marco used light to best develop the intense emotions that blossomed on that chilly Christmas Eve night.

In Act II, I built an enormous wall that was positioned almost at the proscenium to give a sense of the alleyways of the Latin Quarter being crowded on Christmas Eve; through the glass doors of the Café Momus, the warm light of the interior spilling out onto the street. With a single mechanical upward movement of the wall, one immediately entered the Café, a movement that simulated a cinematic zoom, and here too Marco Filibeck succeeded in heightening the contrast between the outside crowd filling the street lit by streetlamps and the warmth, smoke and Christmas lights of the interior.

Act III is typically a rather bleak act, we are at the Barrière on the outskirts of Paris, a few passers-by and small groups enter the town while Rodolfo, Marcello and Musetta interact inside the inn. From the windows we T n my career as a set designer for film, I glimpse patrons bathed in the glow of warm light. Here, too, Filibeck first designed for opera with La Traviata, succeeded in using light to narrate the development of the protagonists' Liliana Cavani and then, feelings through an imposing sky that acted as a pivotal backdrop to the again with her and Gabriella Pescucci for the stage action, shifting from a frosty dawn to the clearing of the sky on costumes; I continued with many other titles a cold February day, emphasising the transition from the anguish over until Macerata, my hometown, asked me to Mimi's illness to the promise of the two young people to separate in the direct and design a production of Carmen. At spring to the decisive quartet of the four lovers in the final part.

designer, but from that time on, I have always The last act takes place, of course, on the barge where we first met the main conceived and designed the shows as an entire characters of the story, but everything has changed; it is almost summer, the bright and beautiful sky devised by Filibeck forms the backdrop to I first met Marco Filibeck at La Scala when I the tragedy. The spectacle that I envisioned, majestic and cinematic, designed the sets for La Traviata. He embodied was matched by Filibeck's intuitive and painterly skills and his love of the legacy of the great lighting designers at La contrasts. During the rehearsals, with Marco a wonderful relationship of creative collaboration was born: a rare syntony, a series of ideas and We would cross paths for many seasons but exchanges, a journey within images, and pointers that each one gave to it was finally in the summer of 2022 that we the other that created the perfect synthesis of an opera that was at once

Marco Filibeck, a creator of luminous spaces that have enhanced and made

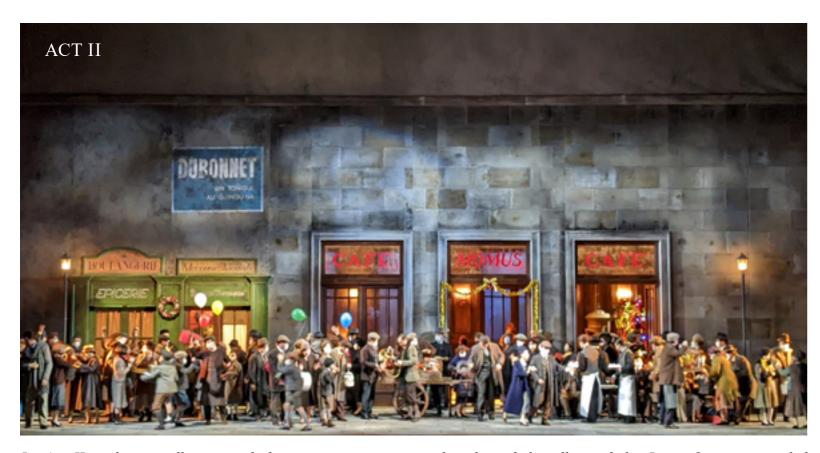
Italy between ourselves and with the Japanese A rare mutual trust and partnership created between two fellow journeymen organisers and technicians, and discussion on was cemented one day by the discovery of the long-held friendship that the aesthetic and lighting went hand in hand bound me to the Roman painter Gilberto Filibeck, Marco's father, during my time at the Academy and the early years. There could not have been a





LA BOHÈME. Music by Giacomo Puccini. Libretto by Luigi Illica and Giuseppe Giacosa. Conductor: Yutaka Sado. Direction: Dante Ferretti. Set designers: Dante Ferretti and Francesca Lo Schiavo. Costume designer: Dante Ferretti. Lighting designer: Marco Filibeck. Hyogo Performing Arts Center, 2022.

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In Act II, a large wall appeared that was meant to give the idea of the alleys of the Latin Quarter crowded on the eve of the evening; through the glass doors of the Momus Café, the warm light from inside splling out onto the street. With a single technical upward movement of the wall, one immediately entered the Café, a movement that simulated a cinematic zoom.





Act III is traditionally a rather bleak act, we are at the Barrière on the outskirts of Paris, snow falls and few passers-by enter the town while Rodolfo, Marcello and Musetta interact inside the inn. Act IV takes place again on the barge, but everything has changed, it is almost summer, a clear, pastel-coloured sky is the backdrop to the tragedy.



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