Henrik Ibsen (1828-1906)
Theatrical Naturalism – stage sets for *A Doll’s House*
Conventions of Theatrical Naturalism

1. The fourth wall
2. Everyday conversations & style of speaking
3. Ordinary people
4. A carefully rehearsed acting style that creates or confirms the impression of reality
5. A carefully selected & distilled representation of real life that is still theatrically effective
6. Real settings
There are two kinds of moral laws, two kinds of conscience, one for men and one, quite different, for women.

[...] A woman cannot be herself in modern society. It is an exclusively male society, with laws made by men and with prosecutors and judges who assess female conduct from a male standpoint.

[...] A mother in modern society, like certain insects, retires and dies once she has done her duty by propagating the race. Love of life, of home, of husband and children and family.

[...] Everything must be borne alone. The catastrophe approaches, mercilessly, inevitably. Despair, conflict and defeat.
Ibsen and Feminism – Nora

Betty Hennings (1879)

Hattie Morahan (2014)
Louise Bourgeois, *Femme Maison* series of paintings (1940s)
Further Reading

**Book-length academic studies:**
- Sally Ledger, *Henrik Ibsen*, Plymouth, Northcote House, 1999

**Reviews and interviews related to contemporary productions:**
- Susanna Rustin, ‘Why A Doll’s House by Henrik Ibsen is more relevant than ever’, *Guardian*, 10 August 2013
- Kate Kellaway, ‘Carrie Cracknell: 'It's like bringing people into your dream', *Guardian*, Sunday 21 July 2013
- Craig Hubert, ‘Collaboration of Illusions: Ibsen’s “A Doll’s House” at BAM’, *Blouin Artinfo*, February 21, 2014