

## La Regia Teatrale

This contributed volume is a collection of international writings on dance, human rights, and social justice in the 20th and 21st centuries. The book illuminates and analyzes dance in contexts of oppression and its subversion, as well as in situations promoting access to dance, and those encouraging healing from human rights abuses through movement.

Dai precursori della regia teatrale nella Parigi degli anni Trenta dell'Ottocento ai suoi padri fondatori – Stanislavskij, Mejerchol'd –, ai molti interpreti contemporanei, italiani e stranieri – da Strehler a Ronconi, da Kantor alla Mnouchkine, da Grotowski a Eugenio Barba –, Roberto Alonge presenta i grandi maestri che hanno 'inventato' la regia, ne hanno fatto un'arte e ancora oggi ne rinnovano quotidianamente l'essenza.

The 1916 silent film *Cenere* (Ashes) features the great Italian actress Eleonora Duse (1858–1924) in her only cinematic role. In her meditative approach to her craft, she reprised for the screen all the “mother roles” she had created for the theater. Marking the film’s 100th anniversary, this collection of essays brings together for the first time in English a range of scholarship. The difficulties involved in the making of the film are explored—Duse’s perfectionism was too advanced for the Italian movie industry of the 1910s. Her work is discussed within the creative, political and historical context of the silent movie industry as it developed in wartime Italy.

This book explores the Czech composer Václav Trojan (1907-1983) and his compositions for Jiri Trnka's films, a very influential puppet stop-motion animator. Trnka is regarded as one of the finest outcomes of Czech art in the aftermath of the Second World War and inspiration for contemporary directors like Tim Burton and companies such as Aardman or Laika. Trojan's music for animation sets a great artistic model in European animation, at least as meaningful as Carl Stalling's music for Warner Bros. cartoons in the USA. Trojan was an eclectic artist, which encompassed folk songs, jazz and blues influences, neoclassical symphonic and chamber works, opera and more. Key Features: A historical overview of the origins and early development of Czech animation Biographical sketches and stylistic outline of both Trnka and Trojan An audiovisual analysis of all the available Trnka films Trojan wrote music for Filmography and bibliography

"Did Rudolf Steiner dream these things? Did he dream them as they once occurred, at the beginning of all time? They are, for sure, far more astonishing than the demiurges and serpents and bulls found in other cosmogonies." -- Jorge Luis Borges Rudolf Steiner recorded his view of the world in numerous books. He also gave more than 5,000 lectures, in which he explained his ideas, using only minimal notes. When describing especially difficult subjects, Steiner frequently resorted to illustrating what he was saying with colored chalk on a large blackboard. After his earlier lectures, the drawings were erased and irretrievably lost. After the autumn of 1919, however, thick black paper was used to cover the blackboards so that the drawings could be rolled up and saved. The Trustees of Rudolf Steiner's Estate in Dornach, Switzerland, possess more than a thousand such drawings. A selection of these drawings was first shown to the general public in 1992, and since then, exhibitions in Europe, America, and Japan have generated much interest in Steiner's works.

Il panorama della regia nell'ambito dello spettacolo dal vivo del terzo millennio è quanto mai articolato per numero di proposte, soluzioni espressive, modalità di produzione. È molto difficile, dunque, classificare i fenomeni spettacolari entro i limiti del teatro di regia tradizionale. Ecco, allora, l'idea di proporre una serie di esercizi di lettura di spettacoli che, in modo diverso, hanno indicato una via nello studio delle dinamiche produttive e registiche del teatro contemporaneo. Ciascuno degli allestimenti 'raccontati' propone sulla scena alcuni archetipi dello spettacolo teatrale coraggiosamente rinnovati: l'uso della parola, il rapporto col pubblico, i codici visivi e molto altro. Un canto e controcanto alla contemporaneità che mescola performer e attori, scenografie e installazioni, periferie e melodramma in un pastiche di suggestioni che ci auguriamo possa incuriosire i giovani grazie alla forza espressiva imprevedibile e immediata che li caratterizza.

Modern Italian drama ranks among the most important and influential in the western world, yet it has long been inaccessible to English-language readers. Finally, an anthology is available of the best and the brightest in Italian theater, including never-before-translated work by Luigi Pirandello, Pier Maria Rosso di San Secondo, Massimo Bontempelli, Italo Svevo, Eduardo De Filippo, and Alberto Savinio. This volume of *Twentieth-Century Italian Drama* covers the period spanning from the end of the nineteenth century to that immediately following World War II, displaying the rich breadth of Italian theater in the modern age, from the comedic legacy carried on by such writers as Eduardo De Filippo to the delicate tragedy of playwrights like Federigo Tozzi. Guided by Italian theater critic Antonio Attisani's authoritative introduction, readers will discover the fascinating world of Italian literature: the aesthetic-mystical movement, futurism, teatro grottesco, magical realism, the Catholic strain of drama, and cabaret and variety theater. *Twentieth-Century Italian Drama* sheds new light on the period of Italian history marked by the reign of Mussolini's fascist regime, offering unprecedented cultural perspective on the changes this wrought on the dramatic productions of the day. Included are seven full-length plays, five one-act plays, one variety sketch, and three futurist sintesi (sketches). Brief introductions preceding each play contextualize the piece within the various movements in Italian theater, and biographies of the editors and translators appear at the end of the volume. An extensive bibliography offers many suggestions for further reading in English. Here, actors and directors will find stage-ready versions of the finest Italian dramatic works. Other readers interested in Italian literature, comparative literature, theater, and the humanities will also appreciate the opportunity to read this important body of work. *Twentieth-Century Italian Drama* provides unique insight into the profound influence of the Italian theater on the dramatic productions of other nations, and puts into perspective the broader spectrum of European drama.

In this essay collection, established experts and new researchers, reassess the performances and cultural significance of Ellen Terry, her daughter Edith Craig (1869–1947) and her son Edward Gordon Craig (1872–1966), as well as Bram Stoker, Lewis Carroll and some less familiar figures.

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*Poetry on Stage* focuses on exchanges between the writers of the Italian neo-avant-garde with the actors, directors, and playwrights of the Nuovo Teatro. The book sheds light on a forgotten chapter of twentieth-century Italian literature, arguing that the theatre was the ideal incubator for stylistic and linguistic experiments and a means through which authors could establish direct contact with their audience and verify solutions to the practical and theoretical problems raised by their stances in politics and poetics. A robust analysis of a number of exemplary texts grounds these issues in the plays and poems produced at the time and connects them with the experimentations subsequently carried out by some of the same artists. In-depth interviews with four of the most influential figures in the field – critic Valentina Valentini, actor and director Pippo Di Marca, author Giuliano Scabia, and the late poet Nanni Balestrini – conclude the volume, providing invaluable first-hand testimony that brings to life the people and

controversies discussed.

"The central importance of the actor-author is a distinctive feature of Italian theatrical life, in all its eclectic range of regional cultures and artistic traditions. The fascination of the figure is that he or she stands on both sides of one of theatre's most important power relationships: between the exhilarating freedom of performance and the austere restriction of authorship and the written text. This broad-ranging volume brings together critical essays on the role of the actor-author, spanning the period from the Renaissance to the present. Starting with Castiglione, Ruzante and the commedia dell'arte, and surveying the works of Dario Fo, De Filippo and Bene, among others, the contributors cast light on a tradition which continues into Neapolitan and Sicilian theatre today, and in Italy's currently fashionable 'narrative theatre', where the actor-author is centre stage in a solo performance."

La nascita della regia, snodo essenziale della storia del teatro, fa del Novecento una delle età d'oro delle arti sceniche. Questo libro ricostruisce il percorso tecnico ed esistenziale che ha rivoluzionato il teatro e lo ha reso una delle grandi avventure dell'età contemporanea.

Containing almost 600 entries, this impressive 2-volume reference presents detailed and authoritative treatment of the field of Italian literature, with attention both to the work and influence of individual writers of all genres and to movements, styles, and critical approaches.

This fourth volume in the series Theatre in Europe charts the development of theatrical presentation at a time of great cultural and political upheaval.

This publication offers for the first time an inter-disciplinary and comparative perspective on Futurism in a variety of countries and artistic media. 20 scholars discuss how the movement shaped the concept of a cultural avant-garde and how it influenced the development of modernist art and literature around the world.

Italian Futurist Theatre provides an overview of the theatrical activities of the Italian Futurist movement, headed by F. T. Marinetti. It analyses the theory and practice of Futurist performance, covers the theatre work of all leading artists and writers of the movement, and discusses the main aims and achievements of their theatrical experiments. The main focus of the study is directed towards reconstructing the performance history of Futurist theatre. But it also incorporates aspects of dramatic writing, stage and costume design, theatre architecture, dance and opera, and is heavily illustrated.

Bollato spesso dalla nuova critica teatrale come passatista e nostalgico, «Il Dramma» (periodico fondato nel 1925 da Pitigrilli insieme a Lucio Ridenti, che ne fu il vero animatore e il direttore fino al 1973) e il suo archivio, prodotto in decenni di lavoro redazionale "sul campo", costituiscono oggi una vera e propria riscoperta storica, offrendosi come uno strumento imprescindibile per chiunque voglia penetrare la cultura teatrale del nostro Paese. Esso risente fortemente della poliedrica personalità di Ridenti, già attore, fotografo, consigliere d'eleganza (e dandy egli stesso), giornalista, editorialista, intenditore d'arte. Il convegno di studi "Il laboratorio di Lucio Ridenti. Cultura teatrale e mondo dell'arte in Italia attraverso «Il Dramma» (1925-1973)", di cui vengono pubblicati in questo volume gli Atti, rappresenta la prima iniziativa di esplorazione sistematica e organica del Fondo Lucio Ridenti, avvalendosi di competenze e sguardi incrociati, nel solco di quel laboratorio di sapere, mestiere e passione che è stato appunto «Il Dramma».

L'Archivio Storico dell'Accademia Nazionale d'Arte Drammatica custodisce un ingente patrimonio documentario che consente di indagare le forme, i modelli e l'organizzazione del sistema pedagogico che la Scuola promosse a partire dalla riforma sollecitata da Silvio d'Amico. Il periodo qui documentato è compreso tra il 1935, anno di nascita della Scuola, e il 1941, anno del scioglimento della Compagnia dell'Accademia, in cui debuttarono gli allievi attori e registi diplomatisi nei primi corsi. I loro nomi, nella maggior parte dei casi, non sono noti. In modo particolare, si è impresso nella memoria, e negli studi storiografici, quello di Orazio Costa (1911-1999), così come Ave Ninchi (1915-1997) occupa un posto di primo piano nell'immaginario collettivo. La ricostruzione e l'analisi di alcune delle esperienze con cui si misurarono gli allievi e le allieve della neo-nata Accademia – i saggi, i viaggi di istruzione in Europa, le prime tournée – delineano una microstoria. Singole esperienze di formazione, nascenti percorsi artistici finora poco conosciuti e spettacoli di "sperimentazione" inscenati in un piccolo teatrino, riuscirono a influenzare i mutamenti della storia del teatro italiano fino al secondo Dopoguerra, contribuendo alla costruzione di un nuovo modello pedagogico, attorico e registico, seppure fortemente in debito con la tradizione capocomicale.

Teatro è idee, pensieri, emozioni, ma anche trucco, materia, legno, stoffa, corpo, luci. Attraverso una serie di ritratti di registi e racconti di spettacoli particolarmente significativi dalla fine dell'Ottocento a Bertolt Brecht, Mara Fazio mette a fuoco le procedure del lavoro scenico e i modi in cui un testo si traduce in evento, un'idea nella pratica materiale del teatro.

Publisher Description

La storia dello spettacolo in Italia è una materia piuttosto nuova, che si forma accademicamente nella temperie politica, culturale e artistica che si snoda fra gli anni Sessanta e gli Ottanta. Ma la sua vicenda è molto più lunga e complessa. Anzitutto, perché poggia su di una tensione storiografica preesistente: per questo, più che di "nascita", nel nostro Paese si parla di rifondazione degli studi di teatro. E poi in quanto alcune delle domande alla base del nuovo paradigma scientifico – a partire dalla definizione stessa dell'oggetto d'indagine – continuano a riverberare anche in seguito. Incastonato com'è fra passato e futuro, il processo di istituzione della disciplina non rappresenta esclusivamente uno snodo-chiave nella nostra cultura teatrale novecentesca. È anche una tappa, certo dirompente, di una storia di più lunga durata, da un lato in larga misura già in atto rispetto al momento che si è soliti considerare il suo innesco e dall'altro lato per certi versi tuttora ben viva e attiva. Questo libro ha il proposito di ricostruire i primi passi di tale progetto, alla ricerca tanto delle ragioni che a un certo punto, intorno alla metà del XX secolo, hanno spinto una serie di giovani ricercatori a perimetrare il nuovo campo di studio; quanto degli esiti di quei percorsi, che hanno portato a immaginare – e poi a concretizzare – un altro, nuovo modo di pensare e studiare il teatro all'interno dell'università, che a tutt'oggi pone questioni ancora estremamente attuali.

"In our highly literate culture, orality is all-pervasive. Different kinds of media and performance - theatre, film, television, story-telling, structured play - make us ask what is the relation between improvisation and premeditation, between transcription and textualization, between rehearsal, recollection and re-narration. The challenge of writing down what is spoken is partly technical, but also political and philosophical. How do young writers represent the spoken language of their contemporaries? What are the rules governing the transcription of oral evidence in fiction and non-fiction? Is the relationship between oral and written always a hierarchical one? Does the textualization of the oral destroy, more than it commemorates or preserves, the oral itself? Twelve wide-ranging essays, the majority on

contemporary Italian theatre and literature, explore these questions in the most up-to-date account of orality and literacy in modern Italian culture yet produced. With the contributions: Michael Caesar, Marina Spunta- Introduction Michael Caesar- Voice, Vision and Orality: Notes on Reading Adriana Cavarero Arturo Tosi- Histrionic Transgressions: The Dario Fo-Commedia dell'Arte Relationship Revisited Gerardo Guccini- Le poetiche del 'teatro narrazione' fra 'scrittura oralizzante' e oralita-che-si-fa-testo Richard Andrews- Composing, Reciting, Inscribing and Transcribing Playtexts in the Community Theatre of Monticchiello David Forgacs- An Oral Renarration of a Photoromance, 1960 Alessandra Broccoli- Identita locali e giochi popolari in Italia tra oralita e scrittura Marina Spunta- The Facets of Italian Orality: An Overview of the Recent Debate Kate Litherland- Literature and Youth in the 1990s: Orality and the Written in Tiziano Scarpa's Cos'e questo fracasso? and Caliceti and Mozzi's Quello che ho da dirvi Elena Porciani- Note su oralita e narrazione inattendibile Marco Codebo- Voice and Events in Manlio Calegari's Comunisti e partigiani: Genova 1942-1945 Hanna Serkowska- Oralita o stile? La trasmissione orale e le modalita narrative ne La Storia di Elsa Morante Catherine O'Rawe- Orality, Microhistory and Memory: Gesualdo Bufalino and Claudio Magris between Narrative and History"

Once Bukowski was asked: "Do you believe in God?" He replied: "No, I believe only in horses. I do not know why we always realize things when it is too late. I've also bet on horses for a period. But, differently from Bukowski whom I respect so much, I quit horses and bet on God. Really, I think it is for this faith that I found myself with my back against the wall. "Against the wall" was the first title I wanted to give to this book. There are a lot of people in the world: tramps, prisoners, all types of emarginated people who are alienated just because, in my opinion, they do not manage to keep pace with a cheering occidental cult of efficiency, to keep up with the rules for which the society, the system did not forgive them. But Christ said: "I came to the world for the ill, not for the sane". Thus, is it really true the last will be the first? Maybe, if, as far as I know, a probable God does not consider things the way people do. Anyway, what I have never understood is: there is a baby born from Gypsies and there is another one born from a rich American family. What is the fault of the first one whose destiny is immediately signed? A mystery! So, "A Gemstone in the Rock", in its essential message, is an invitation to bet on God as it is the only chance we have in our life. It is also an invitation to pray—to pray more often during the day. Even at work. But without putting the entertainment aside: it gives colours to our life. That's why the title is "A Gemstone in the Rock": life is nothing but a precious stone in the rock: you can observe it in its splendour but you cannot take it with your naked hands. As far as the emarginated people are concerned, let us help them bearing in mind that, differently from what the main part of respectable Catholics think, to help them is not at all a walk of pleasure. I say it with a poem: "How much pain I get for a kiss to a poor wretch!" "This book has got a particular: it is like a human being in the course of his life with it's high and low moments between faith and total loss of courage". P.S. As far as my poem "Now" ("Faith") is concerned, for a question of a dramaturgic effect I left the sequence of the passion events according to my poetic license". Have a good time reading! Sincerely, Donato Placido This book was born as a synthesis of our writings, our thoughts and vision of the world. I made Donato's acquaintance while he was focused on hypotheses of a staged version of a Pirandello's play. His poetry published and appreciated in Italy, inspired me. I proposed to him being published abroad. I read Donato's material thoroughly and put it in a sequence (I would rather say I had to cut it like a movie: his writings evoke movie-like images). This book owes to me its structure, order and some chapters: trilogy "Loneliness of Light" I wrote on the basis of apocryphal Gospels found in the Dead Sea in 2004, in particular, Judas' and Magdalene's Gospels. However, the dialogue between Judas and Magdalene (staged in 2006 in Moscow at an international festival of directing plays) and Magdalene's monologue are of pure intuition (or, if we prefer so, of artistic invention). Other book parts of which I am the author are: the dialogue "Puppets of freedom" inspired by "Danton's Death" by Georg Büchner, extracts from Disillusions (money, power, female love), extracts from Absence and silence ("The end of the world", "Silence, loneliness and . . ."), the whole chapter of "Encounter" (which is Donato's novel of the same name I put in a nutshell and in blank verse) and my poem on a true love, "Till the darkness". In a human life everyone passes from happiness to despair, from the idea of God dissolved in everything to the idea of his absence, one stakes on the material goods accumulation, on power, on love, even on the idea of freedom—but then one notices all these concepts are only illusions, just glimpses

Stanislavsky in the World is an ambitious and ground-breaking work charting a fascinating story of the global dissemination and transformation of Stanislavsky's practices. Case studies written by local experts, historians and practitioners are brought together to introduce the reader to new routes of Stanislavskian transmission across the continents of Europe, Asia, Africa, Australasia and South (Latin) America. Such a diverse set of stories moves radically beyond linear understandings of transmission to embrace questions of transformation, translation, hybridisation, appropriation and resistance. This important work not only makes a significant contribution to Stanislavsky studies but also to recent research on theatre and interculturalism, theatre and globalisation, theatre and (post)colonialism and to the wider critical turn in performer training historiographies. This is a unique examination of Stanislavsky's work presenting a richly diverse range of examples and an international perspective on Stanislavsky's impact that has never been attempted before.

Schweizer Jahrbuch für Musikwissenschaft. Bd. 28/29 Herausgegeben von der Schweizerischen Musikforschenden Gesellschaft"

Members of the Moravian Church who settled in North Carolina were meticulous record keepers, documenting almost every aspect of their day-to-day lives. A significant part of those records is preserved in the form of photographs. Moravian photographers—both professional and amateur—created an enduring legacy by capturing their society and surroundings in faithful detail. Their photographs, which record the towns of Bethabara, Bethania, Salem, Friedberg, Hope, and Friedland, as well as other communities throughout the state, provide a rare glimpse into the historic world of Moravian life in North Carolina.

La regia teatrale nel secondo Novecento: forme e pratiche La regia teatrale La regia teatrale dalla pagina alla scena Gremese Editore La regia teatrale in Italia, oggi. Culture teatrali 2016 La nascita della regia teatrale Gius. Laterza & Figli Spa

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