

SUMMARIES

Eugenio Barba, *Real Action*.

The subject of «exercises adrift» within the actor's work has represented the tendency to progressively detach from the world of rehearsals and shows: This is an attitude which from Stanislavskij onwards has permeated 20th century plays as the basis of theatrical education. The author examines its significance today, in the light of the basic principles of Theatrical Anthropology, anticipating some of the arguments dealt with in the volume *La canoa di carta: Trattato di Antropologia Teatrale*, soon to be published by the Bolognese editor Il Mulino.

Franco Ruffini, *Artaud between Japan and Stanislavskij: 1921-1925*.

The author deals with the study of the theatre of Artaud during his early years: Abandoning Artaud's 'totalizing' and generalizing theatre formula as a merciless theatre which risks suffocating its thought-fulness, an important historiographical revision is carried out. In the analysis of Artaud's thought process, paths at the margins of theatre come into play, with the conclusion that the theatre of Artaud – in the period in question – possesses specific coordinates. They bring to mind Japan and Stanislavskij: as technical mastery of the actor and, in the second case, as autonomy of that which Stanislavskij evoked in western theatre at the start of the 1920's, above all from the point of view of his earnest ethic of sincerity.

Victor Weijie Yu, *Chinese Theatre since 4 June 1989*.

Within Asian culture there is the important 20th century problem of the use of Western theatre («spoken» theatre) alongside traditional local forms. The main objective is adaptation of «spoken» theatre to local culture as a means of social and political propaganda. In this sense the social situation in 20th century China has particularly favoured the diffusion of «spoken» theatre. The great Western playwrights, Stanislavskij, Brecht etc. have had different functions within Chinese cultural mutations; in this context, the author pays particular attention to the contemporary situation in Chinese theatre following the end of the Cultural revolution (1977) and the events of 1989.

Raimondo Guarino, *Re-reading Wedekind*.

Storiographical tradition gives us a circus-like, provocative image of Wedekind, painting him as a light-weight literary figure. Observing Wedekind in the materiality of his action and his biography means, instead, fully understanding the weight of adopted theatrical solutions and the relationship between the figures of dramas and the literary hypothesis which sustains them. It is the works of the 90's (that is, before Wedekind became famous) which supply the most radical solutions to the investigation.

Ferdinando Taviani, «*Sei personaggi*»: two interviews in one with the first father.

During a radio interview in 1960 the actor Luigi Almirante discussed Pirandello and the *Sei personaggi in cerca d'autore*. Making full use of these excerpts, the author of the essay in his turn 'interrogates' Almirante, seeking out the inexpressed possibilities of Italian theatre. Through a reading of the *Sei Personaggi* as 'joué' theatre, Pirandello becomes the example of an Italian renewal which has never taken place, a renewal that could have occurred with collaboration between the actors' and writers' knowle-

dge: a reply to European production as awareness of its own vital poverty.

Fabio Mauri, *On Pirandello's lap*.

A look at theatre through the eyes of one who has lived it: from the memoirs of the heir of a noted family of impresarios, there emerges a concrete image of theatre. Pirandello stands out in a non-conventional manner. Against the banality of «Pirandellism», especially lazy theatre void of any real knowledge of reality, poetry and culture.

Judith Malina, *The Living Theatre Pirandello (with participation by Hanon Reznikov)*.

The Living Theatre met Pirandello in 1955, staging *Questa sera si recita a soggetto*. Almost forty years on from that date Judith Malina does not describe the play, but rather explains how the Sicilian author has been a constant reference point and a continuous and important source of inspiration for all Living Theatre works.