

SUMMARIES

Eugenio Barba, *The essence of Theatre*

«The world did not need us as actors. We needed the theatre. It was only right that we paid for it out of our pockets». This could be the key sentence to Barba's essay. Barba takes his thirty-seven year experience as guide of the Odin Teatret, and retraces the phases of his and of other «small traditions» in the 20th century European theatre, to try and discover the essence of theatre worthy to be recognised and transmitted.

Vladimir Mikes, *Vaclav Havel and the theatre of presence*

Vaclav Havel's decisive passage from engaged dramaturg to politician «maker of his own destiny» during the period of opposition to an arrogant communist regime which after having suppressed the Spring revolution, persecutes and humiliates him. A first-hand account of hard struggles between power, media and the culture of individual resistance, also fought in the name of theatre. This transition helps clarify how Vaclav Havel came to be acclaimed as the first president of the newly reborn Czech Republic.

Franco Ruffini, *Stanislavski between bios and value*

Stanislavski's system is examined from the perspective of the actor-character and from that of the «acrobat» intending, by the latter term, the actor whose first task is to perform real actions. The work of the actor-character is determined by expression, that of the acrobat is determined by what comes before expression: *bios*. However, particularly in the actor's case, *bios* leads to value, which goes beyond expression. Theatre Anthropology, the science of the actor launched by Eugenio Barba, brings out these dimensions of Stanislavski's teachings, which are usually overshadowed by the bias towards performance.

Béatrice Picon-Vallin, *Political theatre, poetic theatre*

The emblematic adventure of the Taganka Theatre in Moscow and its director Iouri Petrovich Liubimov, which acts as a mischief-maker in the

stagnant grey times under Brezhnev, and then practically dissolves in the newly-discovered liberty in the following period of *perestroika*. An example of external pressures and conditioning put on theatre, and of theatre's ways of resisting power or giving in to it. Even to the power of liberty.

Pierre Berger, *Theatre in Hell*

The dramatic direct testimonial of a prisoner of the French Resistance during World War II on the value of theatre and music as a frequent collective practice in the Nazi concentration camps. An upsetting revelation of the necessity of theatre.

Ferdinando Taviani, *The scene on awareness*

Three reading exercises – on writings by Pier Paolo Pasolini (a reading exercise written by Taviani in collaboration with Walter Siti), Cesare Garboli, and Giovanni Macchia – which lead the way towards the author's work on «*awareness of the stage*» with, as a foreground, works by these Italian men of letters and as a background their encounter with the theatre, an important and at times decisive, factor of their cultural life. A recurring story, whose pattern can be traced back from Apuleius' work *Lucius*, to Goethe's *Wilhelm Meister*, from Dickens to Proust.

Leonard C. Pronko, *Trolls, trills and tofu: Ibsen, Verdi and Kabuki*

A pioneer of East/West studies highlights the importance and value of Asian theatres, in particular Kabuki, in the refounding of contemporary theatre. Pronko retraces his experiences of researching through the codified forms of the theatre he loves best.

Ogamo Rebecca Teele, *Noh Women today*

In the discussion on six hundred years of Noh history, the fact that from the outset, women were involved in Noh and Kyogen, has gone unmentioned. Through some ancient Noh events, through prohibitions and conditions, the essay pieces together the phenomenon of female Noh actresses up to the present. The author is herself an actress from the Kongo School, one of the five schools that Noh is today divided into.

Larry Tramblay, *Doing and re-doing*

Can acting be taught? Starting out from this question, the author, an actor and drama teacher discusses the basic differences between the appren-

ticeship and training of an actor in Asia and in the West. At the beginning, the West focuses on the creative intuition of synthesis and then falls back on analytical work. On the contrary, in the Orient, at the beginning, the focus is on the analytical work of the body, and this then leads to the apotheosis of the synthesis: a young actor who becomes artist who then becomes master. The West prefers to do, the Orient, to redo.

Henry James, *Tommaso Salvini (1883-1884)*

Henry James profound essays on the quality of Tommaso Salvini's acting and presence which are drawn from the theatre correspondence of the great American writer who was a passionate and devoted theatregoer. Originally printed between 1872 and 1901 on various papers and journals, mostly American, the essays were lovingly brought to light in 1948 by Allan Wade, actor, theatre impresario, director and translator of plays. They are now gathered in one volume, which has been published again in Italy and edited by Alberto Rossatti.

Raimondo Guarino, *To the Muse of Fire. Introduction to the choruses in Henry V*

This essay places the choruses of in the context of the material conditions of Elisabethan theatre and literature. It retraces the classical sources of these texts and their connection with neoplatonic symbols in Chapman's works. Further connections to the Poets' War of the years 1599-1601 are examined.

Giovanna Cermelli, *A theatre for reading: «pure comedy». The metamorphosis of genres in Germany during the Classic-Romantic age*

In the age of French Revolution the interest of German writers becomes focused upon the theatre as the site where a new communal dimension can come into being. Such a conception involves changes which can find expression not only in the theatre but in novels and lyric poetry, as they refer to a theatrical quality not always compatible with the exigencies of performance. Thus, a member of great German writers of the period produce theatrical texts: texts intended for performance and yet impossible to perform, and texts intended to be read, but at the same time meant to point to the theatre of the future.

Valentina Venturini, *The Companies of Raffaele Viviani through contracts and engagements (1916-1920)*

The essay traces the long move by Raffaele Viviani and his company from 'variety shows' to 'legitimate theatre'. This change is examined in the

company's documents, particularly through the various contracts. It brings out a factor, hitherto unknown, in the theatre history of Viviani, chief actor and impresario. The Neapolitan dramatist used two companies to train and perfect actors while working towards his main target, that of eliminating the idea that because his company provided theatre in dialect, it was to be considered of marginal importance.

Carla Arduini, *The paradox of the Grand Guignol in Italy: the first three years (1908-1910)*

The first three years of activity of the Sainati company are examined. At the beginning of the 20th Century this Italian company specialised in Grand Guignol productions. The Grand Guignol genre, which was imported from France, brought to light the limitations of the type of travelling theatre to be found in Italy, where it seemed unable to take root. Fortune unexpectedly smiled on Alfredo Sainati's company, and this was due to a series of changes that radically altered the original aspect of the genre. As in a play of mirrors, the new characteristics provided a reflection of Italian theatre at the turn of the century.

Stefano Geraci, *Luchino Visconti, early years*

Historiography has not paid much attention to Luchino Visconti's theatre, even though Visconti played a key role in the development of the Italian stage after World War II. This essay traces some of Visconti's first performances (1946-47) through unknown and unpublished works. The author strongly underlines the importance of the deep relationship between Visconti's theatrical creations and life within the company.

Giuliano Campo, *The History of the international group L'Avventura (1982-1985)*

The international group *L'Avventura* (GIA) which was born as an autonomous development of Grotowski's paratheatre was one of the theatrical realities that Eugenio Barba calls «the underground theatre» of the 20th Century. The reconstruction of the project called *Viae*, with all its different initiatives, provides a significant testimonial of a work, the relevance of which cannot only be valued in terms of performance.

Honoris Causa degree to Leo De Berardinis (University of Bologna, 4th May 2001)

Laudatio by Claudio Meldolesi and *Lectio Magistralis* by Leo De Berardinis on the occasion of the conferment of the degree *honoris causa* to the

Napoletan actor-author. An opportunity to reflect on the freedom of theatre as expressed by Leo De Berardinis: «Theatre must claim its right to diversity and unyielding resistance to models, modes and labels. It has to give value again to its intrinsic minority and to its right to opposition, as guarantee of a democratic State».

Dossier Cuticchio

A series of writings by and about Mimmo Cuticchio, in order to get to know this particular theatre artist, who is immersed in the tradition of Sicilian puppetry and of the *cunto* (a particular form of storytelling). In the panorama of contemporary theatre, there are very few artists who possess a repertory which is a world and which can boast of novelty through the conservation of tradition. Mimmo Cuticchio ably holds this privilege, without allowing himself to be lured by the usual banalities with regard to the necessity of *modernising*, or the fetishism for «living relics».

Carmelo Bene (1937-2002), *L'Immemoriale*

Reproduction of the number zero of the journal *L'immemoriale*, a new journal wanted by Carmelo Bene on the occasion of publication of his *Opera Omnia* in 1995.

Bibliografia by Fabrizio Cruciani (1941-1992)

Complete checklist of the writings by the scholar on the 10th anniversary of his demise.