

SUMMARIES

Renzo Guardenti, *Theatre and Iconography: a dossier*

The dossier presents some of the contributions produced by the team working at the Dionysos Computerized Archive of Theatre Iconography, at the University of Florence, which is directed by Cesare Molinari and Renzo Guardenti. The material presented concerns the key themes in theatre iconography both from the methodological point of view, as well as that of historical reconstruction. It also discusses the unresolved question of the organisation of the repertory and the relations between theatre and the figurative arts. The different iconographic typologies (ranging from illustrations of dramaturgy and treatise writing to the portraits of actors, from imaginary representations to real scenic stagings) and their possible uses are discussed from the perspective that takes iconography as a privileged type of documentation to reconstruct events, forms of spectacle, and practices of actors.

Odin 40 (Odin's Forty Years). Dossier (edited by Mirella Schino)

Odin Teatret is now forty years old and celebrates its birthday with performances, celebratory encounters and moments of study and theoretical discussion. This dossier presents a snapshot of a working environment, and it gathers materials that are linked to Odin Teatret's artistic initiatives and their context. It includes writings by Eugenio Barba, Kai Bredholt, Thomas Bredsdorff, Fabio Butera, Jørgen Anton, Francesca Romana Rietti, Luca Ruzza, Nando Tavian, Julia Varley, Torgeir Wethal.

Zbigniew Osiński, *Grotowski and gnosis*

This article is a translation of a chapter from the book *Jerzy Grotowski – Sources, inspiration, contexts*, Gdansk 1998. Osiński discusses Grotowski's work in a reverse perspective, i.e. one that goes from «after to before». He therefore starts from «Art as Vehicle» and goes to the «theatre of productions», where he focuses on *The Constant Prince*. The main thread of this work is that of gnosis, which is taken as the way of knowledge based on action. The aim of knowledge based on gnosis is the reconstruction of man as a whole: the «total» act of the actor is the expression of this on the stage.

Carlos (Cacà) Augusto Carvalho de Pereira, *Theatre Boats*. Life story gathered by Roberto Bacci, with an introductory note by Mirella Schino

The Brazilian actor Carlos Augusto Carvalho, nicknamed Cacà, recounts his life in the theatre to the director Roberto Bacci: the performances containing folklore or circus theatre that he has watched and participated in as a boy in Belém, the theatre boat with which he sailed through the rivers and countries of Amazonia, and the theatre environment, both avant-garde and other, at São Paulo, with its ability to couple telenovelas with research theatre. In particular Carvalho recounts the type of need that spurs on a famous and successful actor, and takes him to the theatre in Pontedera, in an atmosphere that was permeated with the presence of Jerzy Grotowski.

Stefano Geraci, *Carlotta Marchionni in effigy*

In this article, through the figure of Carlotta Marchionni, the author reconstructs the incidents that created a particular mentality and way of considering theatre; the relations between life and the stage, the theatrical narration of dramatists. Long ignored, the incidents that marked Marchionni's youth were overshadowed by the legend of the actress's virginity which contrasts with the passion of the characters she represented on stage. The analysis of this legend, which finds echo beyond the artistic life of the actress, brings to light certain relations between the apprenticeship of young women born in families of actors and the creation of «romantic» characters.

Oliviero Ponte di Pino, Anna Maria Monteverdi, *The best of «ateatro»*

«ateatro» is an interactive online journal of theatre culture, edited by Oliviero Ponte di Pino in collaboration with Anna Maria Monteverdi. The journal is independent and autonomously run. It appeared in 2001 and it is free both for those who contribute to it, as well as for those who use it. In less than four years it has published more than 800 articles, interviews, reviews, news, open letters. Besides all this, there are also numerous lively discussions during the various «forums» that are given space and developed by the journal. «Teatro e Storia» carries an anthology of the work *The best of ateatro 2001-2003*, edited by Ponte di Pino and Monteverdi, that is about to be published by Il Principe Costante Edizioni.

Valentina Venturini, *With eyes shut: the double vision of the «cunto»*

Like his master Peppino Celano, Mimmo Cuticchio, one of the major exponents of the art of the *cunto*, closes his eyes just before the *cunto* reaches its climax. This voluntary «blindness» provokes certain reflections on the relations between the art of the *cuntista* and that of the *poeta orbo*, the blind poet (practised in Sicily by the *orvi-cicati*), a particular specialisation in the art of the «cantastorie» (literally: the one who sings stories). The figure of the blind «cantastorie» which has completely

disappeared, first appears in the middle of the 16th century, when the Jesuits, who had noted the blind poets' extraordinary ability to communicate, decided to use them to spread sacred stories. This trend is transformed in the 19th century when the *orvi-cicati* included «lay» stories in their repertory.

Giancarlo Sammartano, «*Mètis*» and presence of the actor. Cross-referenced tales for the actor «*fior di farina*»

The article examines the *mètis* in ancient Greek culture. Metis is the daughter of Ocean and Thetis, and a primitive spouse of Zeus. The word *mètis* appears as a common noun in texts concerning hunting, fishing, sea voyages. It indicates the quality of promptness, of the ability to take advantage of the instant, to see without having foresight. These qualities characterize the quick-witted actor, who couples artistic skill with the ability to improvise. This is the actor «*fior di farina*» (literally: superfine flour) who is gifted with presence.

John J. Schranz, *The quest for the unprogrammed human being*

Founding his statements upon recent discoveries in neuroscience and upon 20th century theatre research, the author treats Performance as a category of thought. Arguing that the Dance between Attention, Intention and Action is at the very foundations of the Performer's creative work (and this, by virtue of it being at the very foundations of this Artist/Medium/Art-work's Human nature), he highlights the uniqueness of Theatre as the art of the Human Being, asserting then the inseparability of Ethics and Aesthetics in the work of the Performer on himself.

Barbara Alesse, *Théâtre du Soleil: History in the Theatre*

Like Odin Teatret, Théâtre du Soleil is forty years old this year. It celebrates this important occasion by staging *Le Dernier Caravansérail*, a performance which deals with the difficult condition of refugees in the world today. It is divided into two parts: *Le Fleuve Cruel* and *Origines et Destins*, which were launched at the Cartoucherie in Spring 2003, one a few months after the other. This article analyses the genesis and structure of this key performance.