

ABSTRACT

Teresa Megale

For Gerardo Guerrieri and Federico Fellini, one hundred years after birth. With two writings of the first on the cinema of the second

Gerardo Guerrieri and Federico Fellini, two among the major protagonists of contemporary culture, live parallel lives in the Rome of the 1940s and 1950s.

Two articles belonging to Guerrieri's endless critical production testify to an intense and deep-rooted relationship between these two intellectuals and artists. The journalistic writings on Fellini's *Casanova* (1975) and *La città delle donne* (1980) are examples of art solos and shows a continuous dialogue between their poetics and utopias, with the same cultural and emotional tone. Describing Fellini's sets, Guerrieri refines his eyes and finds theatrical rhythms and times, using a cutting language and his sharp analytical skill.

Mirella Schino

The problem of Third Theatre: Thebes of the seven doors

In Italy of the Seventies and Eighties, a series of very young theatres tried, for a certain period, to constitute themselves as a world of their own, with its principles, its rules, its organization. A confused memory of this phenomenon has remained, which risks making us lose the sense of a significant juncture in the history of theatre. The essay begins a path of investigation starting from two assumptions: the need not to think in terms of "Third Theatre", which highlights too much the Odin model, but from the wider, but inseparable, "group theatre". And the need, for the theatrical historiography of this period, to face the problem of a perspective from below, of a fragment of history that is not composed of great protagonists, but is equally vital.

Manlio Marinelli

Mythos and plot: at the root of an idea. Aristoteles, Sartre, Heiner Müller

The goal to be achieved in this article is to analyse the dramaturgical practice as both a craft and a mind habit, which has been layering over numerous ages. Thanks to Aristotle's theories, the author recognizes the origin of a tragic compositive idea, depending on the principle of "action composition". The author analyses and goes through this idea, turning it into theatrical practice. Looking back to ancient paradigms, this article describes how this concept of theatrical "Verfassung" is a sheer realistic practice inside the "Dramaturgie". Moreover the author identifies theories and modern versions (particularly Sartre and Müller) of it in the XXth century which, in spite of being still affected by Aristotle's theories, show the realistic vividness inside the material culture of the theatrical world.

Laura Budriesi

Animalizing the scene

The work of two significant theatre companies, Anagoor and Teatro Valdoca is read in the light of the theme of animality. Anagoor brings images of animal suffering to the stage in intensive breeding, while Teatro Valdoca animalize the scene through the col-

lective body of the choir and the creation of figures in which the actor's corporeity becomes-animal.

The intent of the writer is to re-read cultural and spectacular events and ways of operating in light of the political need to attribute to other animals the weight that is due to them in the cultural products examined, in line with Animal Performance Studies.

Emma Pavan

Myth and logos in Giuliano Scabia's creative universe

The present article explores the essential relationship between *logos* and myth in the narrative, poetic and dramatic works of Giuliano Scabia. In particular, it focuses on their connection with the symbolic image of the forest, which represents a key aspect of the author's production. Paying attention to the features of the woodland, this text investigates how both areas can provide effective tools in order to analyze social inconsistencies and to create personal and collective identity, thus demonstrating the inherent complementarity of these two approaches to reality.

Cristina Tosetto

Through an expansion of "dramaturgy" in writing critique: Giuseppe Bartolucci and Bernard Dort in Venice (1967)

What does dramaturgy mean? Is it the art of writing dramas? Its sense expands by incorporating drama on the stage, as noticed by Lessing in 1767: but how does this expansion work? The comparison between dramaturgy and scenic writing might help us to shedding some light on this question. The expression "scenic writing" became popular in the Sixties in France (as *écriture scénique*) thanks to Roger Planchon and Bernard Dort; and in Italy (as *scrittura scenica*) thanks to Giuseppe Bartolucci. In 1967, Dort and Bartolucci met in Venice to discuss about dramaturgy and scenic writing. What emerged from this is that dramaturgy expanded in two specific ways and that, as critics, this awareness led Bartolucci and Dort to change their approaches. The paper analyses weaknesses and strengths of the critics' argumentations.

Cinzia Toscano

Essay on theatrical robotics: between scientific guidelines and scenic practices

The purpose of this article is to give an overview of the objectives that scientists and artists set themselves when they start the production of a play using robots. In this context theatre models itself as an instrument of knowledge, deepening and reflection, as well as a laboratory of practical experimentation. The degree of integration between art and technology allows these disciplines to achieve a common development starting from the formulation of questions or the ability to give answers concerning the idea of nature or the concept of subjectivity.