

culture teatrali

**Donne Teatro
Storiografia**

a cura di Silvia Mei

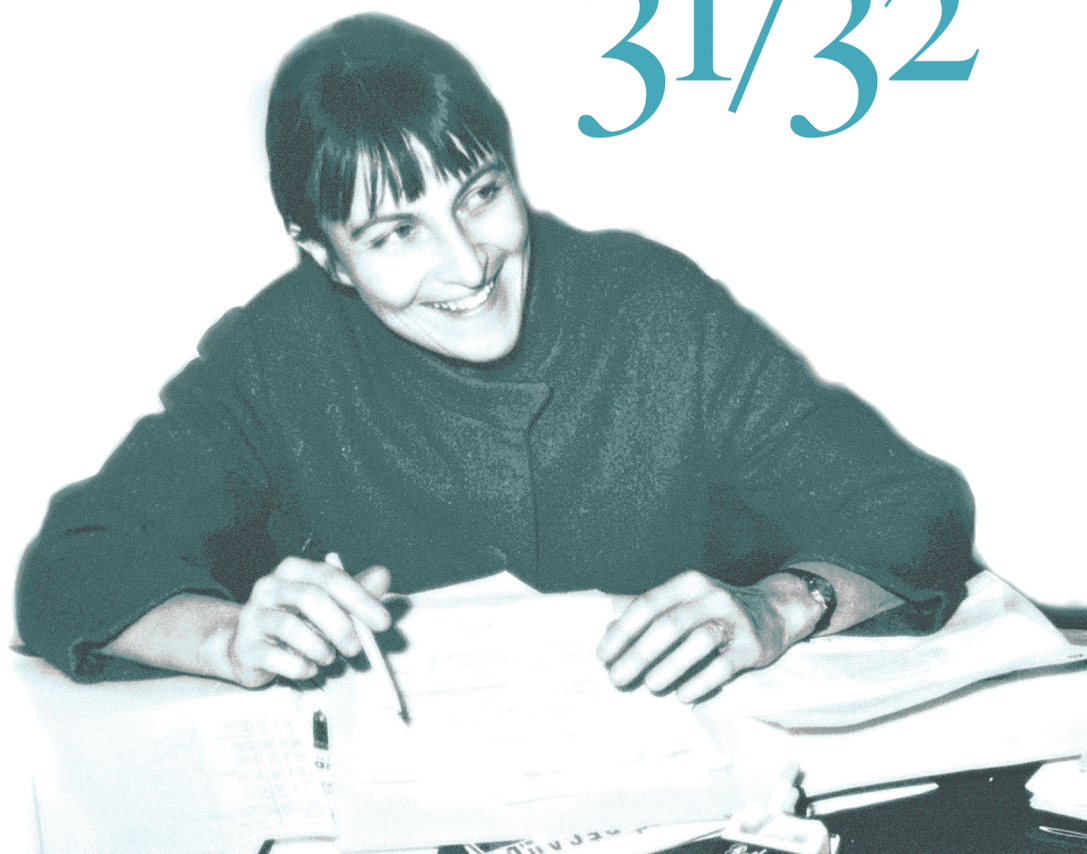
**Dossier sul Workcenter
of Jerzy Grotowski
and Thomas Richards**

a cura di
Marco De Marinis

Sezione Studi

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Contatti rivista: rivista.cultureteatrali@gmail.com

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a cura di Marco De Marinis

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Abstracts

DONNE TEATRO STORIOGRAFIA

edited by Silvia Mei

Maia Giacobbe Borelli

A bitter cup of tea: The a Tre performances in Rome (1978-1980)

The text focuses on the feminist performing group The-a-Tre, active in Rome from 1978 to 1980. The source material is an unpublished interview from 2017 with one of the performers, Ippolita Avalli. The interview is part of “Women in theatre during the feminist movement in Rome 1965-1985” a research I carried with F. Fava and R. Gandolfi and now part of Oral History ORMETE’s (Orality, Memory, Theatre) website, where theatre testimonials from the period are collected. The essay compares the agency of this group with other Italian performing experiences of the time. The-a-Tre performing was extremely distinctive, more connected with radical feminist behaviour and topics than with the traditional feminist theatre shown at the time in Teatro La Maddalena. The essay ends with a critical reflection that compares the group’s with another feminist performance experience of the time, Nemesiache.

Laura Budriesi

The contribution of Una Chaudhuri and Laura Cull. Animalising theatre studies

Many of the operational concepts born in the context of radical feminist theory which have pushed thought and practice beyond divisive and hierarchising dualisms, such as man/animal and nature/culture, have intersected in recent years with the field of studies – and practices – of Critical Animal Studies (CAS). These studies are positioned alongside militant anti-speciesist activism with the aim that to benefit from them are non-human animals, considered allies in the liberation struggle. The dialogue between live performance and CAS has been opened up with great impetus by two scholars: Una Chaudhuri in the USA and Laura Cull in England. This essay explores their impact on the field of theatre studies, a domain that has evolved through the development of concepts, reinterpretations, and collaborations with artist-activists. In Italy, until now, this topic is yet to be discussed.

Annamaria Corea

Dance, the pioneer historian women generation and the case of the Enciclopedia dello Spettacolo (1954-1967)

The essay aims to highlight the pivotal role of women as dance historians from the 1930s to the 1960s. These pioneer women worked as critics and editors of newspapers and specialised journals, authors of books and encyclopaedia entries, leaders of institutions such as archives and libraries, academics, teachers, and dancers in international companies. While dealing with some major figures of the most active cultural contexts (Great Britain, URSS and United States of America), the essay focuses on the *Enciclopedia dello Spettacolo* by investigating the women agency in the field of dance and by considering both international collaborations and the contribution of the select group of Italians participating in this prestigious editorial case.

Monica Cristini

The theatre-world of Ellen Stewart

Ellen Stewart founded Café La MaMa in 1961 in the Off-Off Broadway theatre circuit of New York and was a promoter of a vision of theatre as a universal language at the crossroads of diverse cultures, by organising tours and inviting foreign artists in the US. This article focuses on her support for the experimental scene, her collaborations with international associations and her dialogue with the academic world, also addressing the demand for a new actor training. Finally, the article underlies Stewart's lifelong commitment highlighting her as one of the leading women of the American Avant-garde theatre.

Francesca Di Fazio

Eco-feminism and creatures of possible worlds. The theatre of Marta Cuscunà between counter-narrative and figurative use

From the *Resistenze femminili* trilogy to her latest creation *Earthbound*, Cuscunà places stories of resistance to patriarchy at the centre of her works, offering counter-narratives and alternatives to social and ecological issues. To convey worlding stories, Cuscunà adopts the languages of puppet theatre and the visualisation processes that they activate. The dramaturgy is thus interconnected with the construction of the puppets, in a careful architecture that contributes to shifting the paradigm of contemporary puppet theatre, from both a thematic and a structural perspective.

Donatella Gavrilovich

The history of Modernist theatre, anti-trend and undervalued, by Russian-Soviet women scholars

The history of Russian-Soviet theatre spread internationally primarily through the publications of male scholars (e.g. Pavel Markov, Konstantin Rudnitsky), who gave their vision on historical events and key figures. The research outputs of Russian-Soviet women scholars (e.g. Flora Syrkina, Dora Kogan, Milica Pozharskaya, Julia Rybakova) were marginalised and most of them have neither been translated nor disseminated abroad. These women scholars recognised the significance of the Modernist movement for both the birth of direction and choreography and for the evolution of the stage design. They have courageously unearthed and published the activities of personalities branded as “formalist” and then marginalised. In many cases their enlightening insights are entirely unknown beyond their homeland.

Cristina Grazioli

Figures of women: research and creation in the puppet arts

The essay outlines an overview of the relationship between theatre studies and women in Puppetry, considering their position, role and incidence in theatre historiography. The survey is not intended to offer an exhaustive state-of-the-art on the subject, but rather to provide insights and approaches to be pursued in a scarcely investigated field, especially in Italy, highlighting the most recent developments. Starting from the role of women in the historiography of Puppetry, towards the consideration of female artists

(puppeteers, playwrights, directors, often singularly engaged in both aesthetic reflection and praxis), the research proceeds at the intersection of visual and performing arts. Particular prominence in this sense is given to the consonances between the 1920s and the same decade at the beginning of the third millennium.

Erica Greco

Ria Rosa: a sciantosa between theatre and political activism

Ria Rosa (Naples, 1899 - New York, 1977), a *sciantosa* from the ranks of the Neapolitan café-concert scene, was able to self-determine herself as a true woman-subject and legitimised her art by being a spokesperson, through her songs, for the demands of women's emancipation. She was considered a transgressive gender subversive for her en travesti performances, and her entire musical body of work exhibited a proto-feminist vein. As a bold champion of the 'marginalised' and of gender equality, she persuaded (male) authors to craft songs that best suited her "character" of a strong woman free from the constraints of patriarchal society, distinguishing herself within the diverse realm of "minor" theatre.

Selene Guerrieri

Anne d'Arbeloff (1925-2022). Traveller, builder of bridges

This contribution sketches a biographical portrait of French-Russian journalist, artist, and cultural activist Anne d'Arbeloff. The portrait is reconstructed through personal testimony and historical materials from family archives by her daughter, Selene Guerrieri, and her aunt, Natalie d'Arbeloff – a remembrance is also offered here. Anne d'Arbeloff's neo-humanist profile is meticulously outlined, from her childhood and early education through the pivotal encounter with Gerardo Guerrieri in 1953, whom she married and with whom she co-founded the Teatro Club, later known as Premio Roma (1957-1985), to her final years of fervent activity before her demise. She is portrayed as a woman who consistently viewed theatre as a means to build bridges and foster connections among people. After Guerrieri's death, d'Arbeloff dedicated herself to preserving her husband's memory and writings while continuing her own spiritual and personal journey, remaining a figure of reference and inspiration for younger generations.

Maria Morvillo

Helene Weigel at the helm of the Berliner Ensemble

Not only was Helene Weigel the wife of Bertolt Brecht, but she was also his closest artistic partner. On the one hand, as the first epic actress ever, she became the on-stage embodiment of epic theatre theories; on the other, she was the co-founder of the Berliner Ensemble and she had been its administrative director for twenty-two years. This article aims at describing Weigel's crucial role in the foundation of the Berliner Ensemble, and investigating the way she dealt with both the internal management of the theatre and its complicated relationship with the Socialist Unity Party of Germany. The ultimate purpose of this study is to prove that Weigel's administrative work at the helm

of the Berliner Ensemble was a necessary prerequisite for Brecht's theatre to reach global celebrity.

Maria Pia Pagani

Dora Setti: a voice in the historiographical studies on Eleonora Duse

This essay wants to reconstruct the contribution of Dora Setti (1902-1989) in the historiographical studies on Eleonora Duse. In 1922 she admired the actress on stage in Milan and retained an indelible memory of that moment. Setti was one of the best students of Ofelia Mazzoni; for many years she taught phonetics and diction at the Accademia dei Filodrammatici and at the Piccolo Teatro in Milan. She was particularly appreciated for her poetry readings, in Italy and abroad, also broadcast by various radio stations. She studied Duse under the triple role of scholar, performer and admirer. The connection among these complex dimensions constitutes the intimate essence of the volume *Eleonora Duse ad Antonietta Pisa: carteggio inedito* (1971) and of the memorial book *La Duse com'era* (1978).

Laura Peja

Taking care of history and memory as a political act:

Franca Rame between stage and archive

Building upon the suggestions of contemporary thinkers like Lévinas, Butler, and notably Cavarero, the essay insists on the meticulousness with which Franca Rame worked for more than half a century, in and out of theatres, wearing many hats including at least those of actress, playwright, manager, organiser, archivist, and editor. The multifaceted nature of her work has a unity of inspiration and intention that expresses the feminine inclination towards care in a fashion that is anything but passive and domestic. It combines in fact the idea of care with traditionally distant words such as 'struggle', or 'political engagement', matters to which Rame had always committed herself, even at a great cost. By reviewing various aspects of her work around texts and the stage and for the creation of the extensive Fo-Rame archive (with its early use of digitalisation), the essay highlights the generative impulse that is perhaps Rame's most important legacy. Furthermore, it points to a direction within the difficult and urgent search for a balance between the two logics of archive and repertoire identified by Diana Taylor.

Irene Pipicelli

Unveiling the body: a future dialogue between choreography, feminism, and gender

The paper provides an account on the reciprocal resonance between gender, understood as an operational concept from a feminist matrix, and dance studies. This resonance allows for an in-depth examination of the contribution of dance as a non-logo-centric, embodied, culturally and historically situated practice tightly intertwined to the production of thought about the body. The specificity of a focus on the axis of gender allows to bring to light powerful genealogical lines that have not yet been organically explored, particularly in the Italian context, and at the same time to highlight the con-

tribution of dance to the renewal of the concept of gender. To conclude, the paper opens briefly to a third aspect of this resonance: feminist thinking as a tool for choreographic production.

Valeria Puccini

A woman in the male-dominated world of melodrama:

Paola Masino, author of opera librettos

Paola Masino's life and works (Pisa, 20 May 1908 - Rome, 27 July 1989) reflect her revolutionary vision, well ahead of her time, of burning issues such as motherhood and the role of women in society. Writer, journalist and theatre and film critic, Masino was a rare example in the history of melodrama as she contributed to writing opera librettos. This essay aims to delve into the librettos she composed, namely *Viaggio d'Europa*, *Vivì*, *La negra di Capri*, *Luisella*, *La madrina* and *Il ritratto di Dorian Gray*, highlighting their connections with source materials. The analysis will explore on how these sources were approached, the purpose behind their treatment, and any departures she made from the established conventions of melodrama.

Francesca Soldani

Un episodio dei misteri del chiostro napoletano: dramma in 5 atti

by Enrichetta Caracciolo: from the novel to the stage?

Enrichetta Caracciolo di Forino distinguished herself, among other things, as a playwright with a strong revolutionary nature. Through *Un episodio dei misteri del chiostro napoletano: dramma in 5 atti*, to be considered as the theatrical transposition of his historical novel *I Misteri del chiostro napoletano. Memorie di Enrichetta Caracciolo di Forino*, the author analyses in depth the historical events of the Risorgimento in Naples. The paper aims to investigate the drama, a *mise en abyme* with exquisitely historical traits of the Italian nineteenth century: patriotism, revolutionary movements, political activism and militancy within environments traditionally intended only for men, which contributed to starting Caracciolo's dramaturgical literary production.

Mimma Valentino

For an actress dramaturgy. Marion D'Amburgo's artistic education

Between the 1960s and early 1980s, the Italian experimental scene was shaken by a seismic shock that aimed to question the theoretical foundations (both artistic and productive) of the existing theatre, beginning with a structural landslide of language. From this perspective, a new idea of 'show's progressively emerged which – especially in the Seventies – dramaturgically relied on increasingly radical scenic solutions, to the point of eliminating the expressive level and every form of representation through a conceptual investigation of the theatrical code. This rethinking took shape through the proposals of a series of male and female artists who, over a period of about twenty years, came to define a new theatrical 'model', based on visual writing. Commencing with a contextualisation of the subject at hand, this essay seeks to provide a focused analysis of the professional journey of Marion D'Amburgo, an artist whose significant contributions

helped shape the landscape of the 1970s. Her unique and deeply personal expressive style, particularly within the realm of actress dramaturgy, will be explored in detail.

DOSSIER SUL WORCENTER OF JERZY GROTOWSKI AND THOMAS RICHARDS

edited by Marco De Marinis

contributors: Paul Allain, Antonio Attisani, Mario Biagini, Dariusz Kosiński, Felicita Marcelli, Mara Nerbano, Thomas Richards

Founded in 1986 in Pontedera, the Workcenter of Jerzy Grotowski (and also, from 1996 of Thomas Richards) closed in January 2021. For thirty-five years it has been not only the place where Grotowski conducted his later research under the label of Art as a Vehicle until his death in January 1999, but also a space that established itself as a beacon for the Performing Arts on a national and international level. After the death of the Polish master, the Workcenter began experimenting with various kinds of connections between Art as a Vehicle and theatre under the direction of Thomas Richards and Mario Biagini, training generations of young practitioners from all over the world. Since 2007, two distinct teams, led respectively by Richards and Biagini, have been operating within it. In this dossier, besides the protagonists themselves, some highly qualified witnesses discuss the import of the Workcenter's presence on the international scene over the last three decades, its contribution in rethinking the role and functions of performing arts in the contemporary world and the perspectives it has opened up in this field.

STUDI

Vanja Baltić

Adikia. On Original Sin within the Tragic Imagery

The idea of a world ruled by the absurd approached through Bruegel's, Dostoevsky's or Hugo's poetic imagery, poses questions about the root causes of the tragic aspects of life, within which a human being is called to exert his inalienable right to choose and to be fully responsible for the consequences of their own free will. The article tries to tackle the aspects of this, to say the least, uncomfortable position, whereas the faults of the human gaze invite the plague into Thebes, while its extraordinary potential to see the invisible, promises the creation of Nietzschean "radiant patches", able to subside the tragedy.

Matteo Boriassi

Acknowledging the True Porcile: Bestiality and Sacrificial Will in the Tragedy of Pier Paolo Pasolini

Art has adopted the figure of the pig as a symbol of the bourgeois class and as a metaphor for power. So did Grosz and the American artist Paul McCarthy; the latter created an installation in which President George W. Bush is represented in the act of sodomising a pig. In the *Porcile* tragedy, Pasolini makes Julian – the protagonist of the story and a character opposite to the men of power such as Bush – accomplish the same

zoophilic gesture. Starting from the analysis carried out in my three-year degree thesis, this essay seeks to resolve this contradiction by analysing both the themes that appear in the play and that intersect with the homonymous film, and themes that move about the pig figure and materialise in Pasolini's contemporary society.

Angelo Romagnoli

Notes on the Three Spaces of the Actor

From the perspective of theatre practitioners, understanding how humans process space may outline a framework for encompassing different approaches to performance and for establishing new practices in performer training, especially in multicultural contexts. This investigation on stage and acting space is informed by archive research and by three branches of Neurophysiology: interoception, the multidimensional processing of bodily inputs from internal organs grounding selfhood, rhythm, and *Kairos*; Peri-personal space, the multisensory-motor system that sets boundaries in the space surrounding the body by integrating tactile stimuli with visual or auditory information; the functions of the hippocampus, which determine how humans build and share cognitive maps of the space in their brains.

Gregory Scott

Plato's *Ion* and poiësis as "Music-dance and Verse"

Plato's and Aristotle's philosophy of art forms much of the foundation of Western aesthetics, and for generations commentators, including feminists, have translated *poiësis* as "poetry," in effect the meaning that the sophist Gorgias coined about 415 BCE when Plato was a teenager. Yet I have published the reasons for the two philosophers instead using the term as Diotima explains it for Plato at *Symposium* 205c, as "'music' and verse/meters" (*mousikē kai metra*), whatever *mousikē* means in this passage. A host of dilemmas never before resolved consequently dissolve. This article extends the insights to Plato's *Ion*, demonstrating that using "poetry" for the creations of the song-maker Tynnichus continues to generate absurdities, whereas Diotima's meaning allows for a much more sensible reading.