Abstract

After the Empty Space
edited by Angelo Romagnoli

Marco Adda
***Actor's Score, Martial Arts and Animality: from the* Animal Turn *to* Zoosomatics**

The integration of animal movements in theatrical landscapes reflects a profound shift towards a posthuman perspective, challenging anthropocentric paradigms and fostering ecological awareness. As the actor embraces a renewed assignment, transitioning from bodymind to bodyworld encompasses animality and other-than-human forms. The animal turn emerges as a pivotal framework to introduce zoosomatics. The workshop proposed at the IPPT Conference 2023 integrates martial animal forms in actor training and composition, delving into absorption and transposition of actions and reflecting the ethological concepts of crypsis and mimicry. Animality enriches our creative ecologies and deepens our understanding of embodied consciousness and its intersections with the natural world.

Renzo Francabandera
Technologies, Senses, and Augmented/Virtual Landscapes in Contemporary Performance: Evidence from a Comparative Analysis of Recent International Performances

The advent of digital technology has fundamentally transformed the theatrical medium, placing increasing emphasis on project-based and engineering aspects during creative ideation, laboratory practice, and the spectator's active role. The shift from physical environments to augmented or virtual performance spaces now demands digital attire and geo-sensory acclimatisation. The merging of engineering elements with geographical-sensory aspects presents new challenges for the performing arts, driving transformative changes in its core practices. This study offers a comparative analysis of recent international performances, focusing on how the digital revolution has reshaped the medium of representation and its future direction.

Laura Gemini, Francesca Giuliani
Environments Possible Otherwise: The Space within Digital Liveness

In the framework of studies on the mediatisation of the performing arts, this article aims to account for how specific online projects reinvent the scenic space. We argue that the notion of space is increasingly aligned with the idea of an immersive, connective environment and, as Lev Manovich suggests, should be understood as a medium in its own right. Based on these assumptions, online performances become spaces for observing how mediatised environments recontextualise theatrical, choreographic, and performative dynamics in response to the nature and logic of digital cultures and technologies. In this paper, we propose three performances from the Residenze Digitali (RD) project, one of the few curatorial initiatives in Italy dedicated to online experimentation since 2020.

Davide Giovanzana, Samuli Nordberg
Space and Digital: "Shared Space", Actor and Spectator Agency, and the Notion of Immediacy and Touch in Mediatized Acting

The article examines the alteration and transformation of the theatrical "space" when a screen (or any digital technology) is placed in between the performer and the spectator. The article discusses a series of exercises that have been presented at the IPPT 2022 conference and then widened during the PQ2023 workshop. The exercises propose a simple initial situation which is declined into several variations to examine issues of "shared space", the agencies of actors and spectators, and the preservation of immediacy in mediatized acting. Finally, we conclude by suggesting that, rather than evaluating whether technology and theatre training are trapped in ambivalent positions, it may be more compelling to explore how this tension can be displayed within both.

Kasia Lech, Marianne Kennedy
Displacing Practitioner: on Professional Training for Multilingual Theatre in Europe

This essay explores methods for multilingual theatre training in contemporary theatre and its implications for European theatre systems. It argues for a displacement – from one's language, system, and culturally-framed "artistic quality" – as a core element of such training. The essay shows that multilingual theatre training goes beyond role-specific techniques (voice, acting, directing etc.) and also includes skills and understandings related to different audiences, theatre systems, and socio-political aspects of theatre. The case study is the *Jeune Théâtre Européen Jeunes Publics* (JTEJP). This Creative Europe project involved early-career theatre artists working across multiple languages and cultural backgrounds to create new models for multilingual theatre for young and new audiences.

Raffaele Rufo, Flavia Gallo
Reclaiming the Metamorphic Imagination: Ecosomatic Practice and the Poetics of Myth in the Age of Ecological Disaster

This article presents a poetic dialogue between the authors—a dancer and a dramatist—discussing their evolving pedagogical practices as a foundation for developing an ecosomatic approach to performer training. We highlight how theatre culture can confront ecological wounds by nurturing bodily connections with the nonhuman and reclaiming our mythic imagination. Based on the experience of La Selva, an international residency held in the Natural Reserve of the Roman Coast (Rome, Italy) in October 2023, we interrogate spaces beyond theatres—where rivers flow, dunes begin, and bark pulverises. This uncharted theatre fosters care, response-ability, and cultural resistance, guiding us in becoming ecosomatic artists.

Magdalena Stawman-Tuka
Emerging Hybrid Workspaces in Creative Practice

The development of new technologies and the environmental crisis are stimulating artists to seek new spaces for creative practice. Existing models of studio work may not be adequate responses to the economic reality. There is a necessity of embracing new

ways of communication and at the same time a need to return to laboratory work as a culture-creating space. From notions of body in crisis, of documentation as space for improvisation, and a poetics of the Semantic Web, the article looks at the working strategies and practices of three independent and interconnected performance makers whose expressive language is constantly being transformed on the basis of creative reflection.

Darren Tunstall
Giants, from a Distance

Aeschylus' Persians is considered as an example of the collective space of Greek theatre. Drawing upon the ritual theory of Harvey Whitehouse, I argue that many features of Athenian theatre are costly signals designed to create group cohesion. The paper makes use of Construal Level Theory to propose that while drama distanced the spectator from the play's subject, the rhetorical technique of phantasia served to bind the community through an emotionally intense representation of a ritual action. The Athenian theatre created a space in which sacred values were made available to the senses.

Sara Uboldi
Trousse *nel teatro e nell'arte di Renato Mambor: dispositivo incarnato della mente estesa*

This contribution provides an interdisciplinary reflection on the Trousse device in the theatre and art of Renato Mambor. Here we argue that Trousse represents a paradigmatic example of the 4E model of cognition, emphasizing the crucial role of the body, environment, interaction, and extension in the construction of meanings and experiences. Indeed, cognition is a dynamic and multidimensional process, deeply anchored in our interaction with the world. Moreover, this contribution highlights the transformative potential of art and the theatrical space as mediators of new perspectives and interpretations of reality. Mambor's Trousse offers a powerful metaphor of the extended mind, embodied and rooted in context, paving the way for exploring the infinite possibilities of human experience.

Teatro e cittadinanza
edited by Silvia Mei and Francesco Saverio Minervini

Silvia Manciati
Theatre as "Counter-Process" and Feminist Struggle Practice: The Public Performance by Female Students of Verona in 1976

The contribution examines a pivotal moment in the history of the Italian feminist movement when, for the first time in Verona in 1976, a coordination of feminist groups participated in a rape trial, transforming it into a crucial moment of political struggle. Women not only filled the courtroom but also occupied the square and surrounding streets, staging in the public space a theatrical performance that mirrored the courtroom proceedings: a "counter-trial". Theatre became a powerful medium of feminist

advocacy, a creative opportunity which in Verona, as in other locations during this period, helped these movements to publicly recognise themselves as a collective subject.

Lorenzo Mango
Towards a Theatrical Community: The Living Theatre

Theatre belongs to the people, and people are the true creative subject. Herein lies the utopian thrust of the Living Theatre, which experiences revolution as the condition where city and theatre come to share history. But what happens to a revolutionary when the revolution has not taken place? This is the underlying question running through Beck's reflections between the late 1970s and 1985, when he died, published posthumously in his *Theandric*. Although revolution remains on the horizon of his thought, these pages reveal a critical and, at times, desperate sentiment about the present. Beck, whilst remaining true to his history, maintains a lucid relationship with a world that had moved beyond the sixties without being transformed by those years. The relationship between theatre and city is thus reconsidered. The challenge is no longer their fusion but rather returning inside the wooden horse of theatre and immersing oneself in reflection on the self and the changes that each individual can bring to their own life and art.

Valeria Merola
A Moral Theatre for the City: Pathways through the Tragedies of G.B. Giraldi Cinzio

The essay analyses the relationship of Giraldi Cinzio's dramaturgy with the Ferrara's city space. The theatrical culture of the Este court favoured the development of scenic writing with a strong edifying vocation, aimed at celebrating the Duke and transmitting the values of court life. The prologues of Giraldi's theatre demonstrate the author's constant attention to the city audience and his concern for the definition of a moral system of civic life.

Florinda Nardi
Through the Medium of Theatre: Language, Culture and Training for an Active Citizenship

Language learning, intercultural dialogue, experimentation and self-development amongst non-Italian speakers can find in theatre a fundamental instrument for expression, research and growth. This paper aims to illustrate, though in broad strokes, the various forms these expressive urgencies may take in theatre: from language teaching tools to expressive workshops for foreigners, from experiments in intercultural communication to the artistic achievements of foreigners who have adopted Italian as their chosen language of art. Particular attention will be given to definitions and expressions of migrant and intercultural theatre, from significant early manifestations in the 1990s such as «Griot-Fulèr» by Albe-Ravenna Teatro, to more recent and deliberate expressions by professionals of foreign origins who use Italian language and culture to influence social and cultural change, such as Younis Latif Jaralla, Gabriella Ghermandi and Alessandro Ghebreigziabiher.

Franco Perrelli
Rethinking Kantor

Tadeusz Kantor addressed, with remarkable prescience, the essential question faced by the Second Theatre Reform which the Living Theatre and Jerzy Grotowski initiated in the 1960s: that of the relationship between stage and life. He proposed to «bring theatrical work to that point of tension where only a single step separates drama from life, actor from spectator!» This paper analyses this declared tension, both existential and historical, the latter arising from the artist's subjective experience of twentieth-century Poland. The paper also examines why Kantor, despite delayed recognition, suddenly emerged as a significant theatrical reference point in the 1980s, a period of disillusionment and restoration. During this time, critical perspectives could be mediated, preferably as an ambiguous «rediscovery of the theatre» (Jerzy Pomianowski), even though the Polish artist appeared to express himself through the creation of an «anti-world».

Piermario Vescovo
Longing for Celebration: Afterlife and "Intermediary Forms"

This paper examines the notion of "civic theatre" (teatro di cittadinanza), focusing primarily on a distinct genre that flourished in Venice from the sixteenth to the eighteenth centuries, namely "Venetian civic comedy". The analysis draws particularly on Goethe's observations regarding artistic representation and the Venetians' engagement with their "quotidian life", as recorded in his *Italian Journey*. Given the historical distance from this direct correlation, the second part of the paper explores the indirect relationship between "afterlife" and revival, whilst considering both the notion of "festivity" and the interplay between art and life, which Aby Warburg conceptualised through his theory of "intermediate forms".

Studi

Gabriella Elina Imposti
"Art-Activism" and Resistence to Neo-Totalitarism: Vojna and Pussy Riot in the Russian Federation

Moscow art-group "Voina" was founded in 2007, its roots were in Moscow Conceptualism. For a period of almost five years the group "Voina" carried out an ever more spectacular series of projects, bordering on pornography, as in the notorious performance «Fuck for the Heir Puppy Bear!», staged in February 2008 on the eve of the election of the mock-President of the Russian Federation Dmitry Medvedev. This and other actions were filmed and posted on YouTube and other social networks, immediately going viral. The same M.O. was adopted in the actions of the group "Pussy Riot" while access to internet and social media was still relatively free and provided a powerful means for these dissident groups to publicise their performances against the restoration of neo-Soviet ideology and to assert their non-conformist identity.

James Knowlson
Samuel Beckett's* Happy Days *Revisited

With the notes on philosophy and psychology that Beckett made in the mid-1930s re-surfacing after his death in 1989 (following their discovery in a trunk in his cellar) and in the light of some findings made in the course of and since researching his biography of Beckett entitled *Damned to Fame. The Life of Samuel Beckett*, James Knowlson sheds new light in this essay on Beckett's remarkable 1961 play *Happy Days.* After examining the place of music and the impact of visual images on the writing and staging, he examines the intellectual background to the play, revealing for the first time how Beckett's early familiarity with Greek philosophical writing and his re-readings of Freud, Otto Rank, and Karin Stephen are reflected in it.

Teresa Megale
Unprecedented Performance Ventures.
An Englishman, a Wooden Theatre and Some Acrobatic Rope Dancers

Through the discovery of an important archival document, this essay confirms the presence of foreign theatrical impresarios in Naples at the beginning of the eighteenth century and verifies the practice of acrobatic rope performances, a pervasive specialisation that counted amongst its practitioners armies of unknown yet sought-after artists. Starting from the analysis of this source, the essay also offers a survey of funambulists, aerial artists of the unexpected, examined here through literary, figurative and historical evidence, in a brief excursus spanning from Pompeian frescoes to nineteenth-century judicial proceedings. The complete transcription of the document is included.