



Abstracts

Marzia Pieri

Life and stage in Renaissance's sienese comedy

In 16th century in Siena prospers a unique model of comedy adventure, consumed and produced during academic holidays, full of references to the city life, that is often the result of different hands creation. This kind of comedy is characterize by the “pluringuismo”, which means the centrality of female heroines, dressed like males, and protagonists of romantic adventures in a vibrant mix of comic and pathetic. The academy Intronati fixes the dramaturgical rules designed to have an extraordinary european fortune. This was possible thanks to the mediation of a specialized press, of the comedians of Art and of the Bargagli brothers, who build the memorial myth of this show culture after the fall of the republic.

Margherita Piroto

Simone Forti from 1968 to 1979: a “state of enchantment”

Margherita Piroto examines Simone Forti's performances in the years 1968-1979, with the aim of identifying the theoretical principles and the creative process on which they are constructed. The investigated productions by Forti are improvisations based on a pattern meticulously experimented off-stage, in which the performer's body moves with the aim of following its natural laws (e.g. the force of gravity). The resulting work is not objective, cold or “scientific” in the strict sense of the word; on the contrary, here the subjective dimension is fundamental. Indeed, after choosing her object of inspiration (e.g. animals in a zoo), Forti tries to find its moving modalities in her own body, “embodying” them through a process of empathy, unleashing what the artist terms as “a dance state”; defining the meaning of the latter is one of the aims of the present article.

Manlio Marinelli

The night of Koltès: at the origin of a play

In Bernard-Marie Koltès' artistical life there is a remarkable and sudden stylistic gap: the passage from his old way of writing and the new one is not progressive. In

the late 70's his new pieces are absolutely different from his previous works. This article aims to show the origin of this new theatrical conception, emphasizing the significance of some biographical details. There is a traumatic moment in BMK's biography which accounts for the radical shift both in his life point of view and in his theatre. *The night* of Koltès is the night which upset his whole world, marking a real turning point in his life.

Stéphane Resche

Beniamino Joppolo: anti-fascism and social fantastic

Joppolo's anti-fascist political stance is paradoxical to say the least. His "provocative irony" is a systematic political stance attitude that led him to stay clear of any radical positions and to argue in favor of artists' and intellectuals' detachment from the political life. Joppolo's work, especially his plays, defends the necessity of simple action, carried out in the "everyday life humility". As the writer develops his reflection, mathematical and artistic creativity eclipses the socio-political axis. These reflections climax into two concepts: the social fantastic, already theorized by Mac Orlan, and the abhumanism, imagined by both J. and Audiberti, promoted as an overarching principle, both the essence and substrate of Joppolo's ethics. In the end, the complex evolution of his thinking crystallizes in abhumanism understood as the synthetic blend of communism, ecumenical Christianity and existentialism.

Roberto Alonge

Ronconi/Pirandello between Sei personaggi and L'innesto

This essay deals with the practice of the workshop, which always bewitched Luca Ronconi. Recently, Ronconi organized in Umbria, with Roberta Carlotti, the Centro Teatrale Santa Cristina, where he directed the approach to two plays of Pirandello, *Sei personaggi in cerca d'autore* (laid out in 2010 and 2011, before to turn into the *mise-en-scène* seen by Roberto Alonge in Milan, in October 2012) and *L'innesto* (born in 2012, perhaps destined for a brilliant future on the stage also). They are a double expression of the interest that Ronconi attaches to Pirandello, an author not very loved in the past by Ronconi. The Grand Master of the Italian theatre revises the Pirandellian texts, but his reworking focuses attention to the secret sensibility of the dramatist, between maternal instincts and incestuous reveries.

Angela Falco

Hedda Gabler: the stimulating mise-en-scène of Antonio Calenda

This article examines the very recent *mise-en-scène* made by the Teatro Stabile di Trieste, directed by Antonio Calenda (Manuela Mandracchia as the protagonist), and highlights the tied relationship that the director has intended to establish with the more provocative Ibsenian critics, according to which Hedda could be anything except the character of a proto-martyr of the Decadency ideology. The Ibsenian text – in Calenda's staging – is haunted by an incestuous ghost between Hedda and her father, the General Gabler, which – in the past – stopped her love to Løvborg, and – in the present – stops her marriage with Tesman (Hedda accepts to marry Tesman, but she keeps her maiden name (Hedda Gabler, not Hedda Tesman).