

PICOLO

EASTAP

EUROPEAN ASSOCIATION FOR THE  
STUDIES OF THEATRE AND PERFORMANCE

# THEATRICAL MIND

## Authorship, Staging and Beyond

5<sup>th</sup> EASTAP Conference  
Milan, 23 — 27 May 2022

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curators:

Alberto Bentoglio,  
Claudio Longhi  
and Daniele Vianello

CONSTANZA MACRAS  
EASTAP Associate Artist for 2022  
RICHARD SCHECHNER  
EASTAP Associate Scholar for 2022

Piccolo Teatro Grassi,  
Piccolo Teatro Strehler  
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26 – 27 May 2022

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# WELCOME TO THE 5<sup>TH</sup> EASTAP CONFERENCE 2022

**Josette Féral**  
**EASTAP PRESIDENT**

Dear Friends and Colleagues,

I have the great pleasure of personally welcoming you to the fifth EASTAP Conference. I do this with even greater joy, since your presence will fill the coming five days with intriguing exploration and discovery of a topic central to theatre today. Thank you for having responded in such impressive numbers to the Call for Papers. This fifth Conference (after Paris 2018, Lisbon 2019, Bologna 2020 and Vilnius 2021) is organized by Alberto Bentoglio, Claudio Longhi and Daniele Vianello, and their team along with the Piccolo Teatro and the University of Milan. We thank them heartily for all their investment and hard work. As you all know this is the second Conference Claudio Longhi and Daniele Vianello have organized for EASTAP in two years. It is a challenge that will not be faced that often. It is thanks to their dedication, as well as to Alberto Bentoglio's, that we will bring together our perspectives and our experiences, and open a dialogue on the questions closest to our hearts: *Theatrical Mind: Authorship, Staging and Beyond*.

I also want to welcome Constanza Macras as our Associate Artist for 2022. She follows our previous Associate Artists, FC Bergman (2020), Shermin Langhoff and the Maxim Gorki Theatre in Berlin (2019) and Milo Rau (2018).

Our Associate Scholar this year is Richard Schechner, an internationally known researcher and writer.

In choosing these personalities we want to focus attention on people who have made a major international contribution to Theatre and Performance, and who promote internationalism and interculturalism in interweaving cultures and languages in their own work.

With this fifth Conference, EASTAP membership has reached 499 from 42 countries. The enthusiasm that accompanied the creation of EASTAP when it was founded in October 2017 goes to demonstrate that our association answers a need. I believe that our field of research is indeed in need of such a structure beyond schools of thought and regional groups, and not just on a national or international level (where other associations exist), but on a truly European level, especially in our troubled times.

EASTAP intends to be very close to practice, hence the link to festivals, masterclasses and Associate Artists. It aims to illuminate the major lines of thought that shape our relationship to Europe as well as the parameters that Europe in turn imposes on the ways we work with cultural materials. It is in order to achieve that goal that we have launched five years ago the *European Journal of Theatre and Performance* whose editors are Agata Łuksa and Luk Van den Dries with Timmy De Laet as Managing Editor. I invite you to visit our website ([www.eastap.com](http://www.eastap.com)) and join us on Twitter, Facebook and Instagram.

This is my last EASTAP conference as President. It has been a real pleasure and an honor to preside on this Association for those past years. I have been more than thrilled by the excitement the creation of this Association has spawned when it was first launched in Paris in 2017 and by the ever growing number of its registered members.

I will have the opportunity to thank more personally all those who helped me make this dream become a reality during our General Assembly on May 26.

I wish all of us an exciting Conference.

A handwritten signature in black ink, appearing to read 'Nival', written in a cursive style.

## **Josette Féral** **PRÉSIDENTE DE L'EASTAP**

Chers collègues et chers amis,

Je suis heureuse de vous accueillir à ce 5e Congrès EASTAP. Je le fais avec d'autant plus de plaisir que votre présence va marquer cinq journées de rencontres riches en exploration et découvertes sur un sujet au coeur du théâtre d'aujourd'hui. Merci d'avoir répondu à l'appel en si grand nombre. Ce congrès est le cinquième (après celui de Paris en 2018, celui de Lisbonne en 2019, celui de Bologne en 2020 qui n'a pu avoir lieu en raison du COVID, et après celui de Vilnius en 2021). Il est organisé par Alberto Bentoglio, Claudio Longhi et Daniele Vianello entourés de leur équipe ainsi que par le Piccolo Teatro e l'Université de Milan. Comme vous le savez, c'est le deuxième Congrès EASTAP que Claudio Longhi et Daniele Vianello organisent en deux ans. Il s'agit d'un véritable défi qui se produit rarement dans l'histoire d'une association. Nous les remercions chaleureusement, ainsi qu'Alberto Bentoglio, de s'être lancés dans cette immense aventure et pour tout le travail accompli. Grâce à leurs efforts, nous allons pouvoir confronter nos visions et nos expériences, et ouvrir un dialogue sur une question qui nous est chère: *Theatrical Mind: Authorship, Staging and Beyond*.

Je voudrais également souhaiter la bienvenue à notre Artiste Associé pour l'année 2022, Constanza Macras. Elle succède à ce poste à Milo Rau (2018), Shermin Langhoff et le Théâtre Maxim Gorki de Berlin (2019) et la Compagnie FC Bergman (2020). Nous les remercions profondément de leur présence ainsi que de leur soutien.

De plus, cette année, pour la deuxième fois, nous avons décidé d'élire un Chercheur Associé. Nous avons choisi d'honorer Richard Schechner, éminent chercheur, auteur et formateur. En choisissant artistes et chercheurs, nous souhaitons distinguer des personnalités qui apportent une contribution internationale au théâtre et à la performance, qui promeuvent l'internationalisme et l'interculturalisme dans leur travail et qui travaillent en tissant cultures et langues.

L'Association compte désormais près de 499 membres venant de 42 pays. L'enthousiasme qui a accompagné la création de cette Association lors de sa création en octobre 2017 démontre que celle-ci répond à

un besoin. Je crois que notre champ de recherches a besoin de se structurer loin des chapelles et des appropriations territoriales, et il a besoin de se structurer non seulement au niveau national et international (où d'autres associations existent) mais au niveau proprement européen, surtout en ces temps particulièrement troubles. EASTAP entend rester au plus près de la pratique, d'où les liens étroits que nous créons avec les festivals, les nombreuses masterclass et la présence d'artistes et chercheurs associés. Elle a pour objectif de clarifier les lignes de pensée qui forment notre relation à l'Europe et les paramètres que l'Europe à son tour impose à la façon dont nous travaillons.

Afin de le faire, nous avons lancé une revue, *European Journal of Theatre and Performance*, dont les éditeurs sont Agata Łuksa et Luk Van den Dries, aidés de Timmy De Laet. Je vous invite à explorer notre site ([www.eastap.com](http://www.eastap.com)) et à vous abonner à nos fils Twitter, Facebook et Instagram. C'est le dernier congrès EASTAP que j'accompagne à titre de présidente. Cela a été à la fois un plaisir et un honneur d'être présidente de cette Association depuis cinq ans. J'ai été plus que ravie de constater l'enthousiasme que cette Association a suscité depuis sa création à Paris en 2017 ainsi que le nombre toujours croissant de ses membres. J'aurai l'occasion de remercier personnellement tous ceux qui m'ont aidée à rendre cela possible lors de notre Assemblée générale à laquelle vous êtes tous conviés le 26 mai.

Je nous souhaite un excellent Congrès.

A handwritten signature in black ink, appearing to read 'Nival', written in a cursive, flowing style.



**Alberto Bentoglio, Claudio Longhi and Daniele Vianello**  
**5TH EASTAP CONFERENCE CURATORS**  
*Theatrical Mind: Authorship, Staging and Beyond*

As a continuation of, and in line with, the themes of the previous editions – Paris (2018), Lisbon (2019), Bologna (2020), Vilnius (2021) –, the fifth EASTAP Conference will take place within the framework of the International Festival that the Piccolo Teatro di Milano is dedicating to Strehler in May 2022, entitled *Presente indicativo: per Giorgio Strehler (paesaggi teatrali)*. The aim of the Conference is to offer an in-depth and multi-faceted examination of the idea of the Theatrical Mind in relation to the various forms of live performance (from prose to performance, musical theatre and dance) and in light of the relationship between theory and practice.

Why dedicate an international conference to such a theme? Two perspectives guided the choice.

From a “sectoral” point of view, “principles” – more or less recognisable and established – have always been applied in the creation of theatrical events, to bring into focus the planning, organisational and artistic matters that affect the various elements of a performance. Naturally, in each case, these “principles” relate to the other operative figures involved in the overall orchestration of the theatrical experience (actors, dancers, musicians and performers, playwrights, scenographers, costumer designers...). One need look no further than the significant changes seen in the early or late 1800s (depending on differing schools of thought) to recognise the fact that the entire history of Western theatre (European and beyond) is characterised by the underlying theme of a “directing function”, one that takes many forms and is often difficult to identify, eluding set definitions, and aims to conceive and moderate the creation of a performance (in the broadest sense of the term), coordinating, when possible, the various elements involved on a deeper level, creating an architecture of thought. Drawing on an illuminating theory by Ferdinando Tavani, one could speak, in this sense, of a “Theatrical Mind” (a term that the scholar used directly in English); a notion that not only identifies with individual and specific cases but rather expresses “a whole whose action is not reduced to the sum of the behaviours of its aggregates”, thus embodying a process that has existed throughout the eras and

is intimately linked to the panorama of authorship and to the ways of seeing and articulating theatre in its multiple forms. This is a particular approach to “material theatre” that brings together pragmatism and imagination, adapting “to changing conditions, [...] correcting the state of things through imperceptible successive changes”; in other words, proceeding by trial, error and discovery. There are many variations that have developed from the Theatrical Mind matrix, from the most “canonical” form of the concept of theatrical directing to the experiences commonly defined as preceding the identification of a founding moment for the birth of theatrical directing; from the chapter of the great “theatrical utopias”, to the expansive universe of creative practices concerning among others the boundaries of “textual compositions” and “stage writing”, calling into question the idea of a “collective theatrical mind”.

In dialogue with this “sectoral” perspective, attention is drawn to broader horizons. As is well known, Europe (and more generally, the entire world) is going through a global metamorphosis in which the outbreak of the Coronavirus pandemic and the related health emergency have unfortunately been followed by the recent terrible war events in Ukraine. The historical events currently taking place have radically affected every aspect of our lives, leading to a rethinking of European identity and redefining the cornerstones of our way of socialising and creating relationships with the rest of the world. What has emerged from the long and difficult phase of the various periods of lockdown, as well as during these past months which have been torn apart by the brutality of war, is a more measured awareness of the importance of community, and of the importance of the values on which communities are founded. This “absolute” metamorphosis has therefore been accompanied by a transformation of the theatrical experience; the theatre is, in fact, a reflection of the reality that surrounds it, and in which a representation of its present is captured. In light of the current “change in paradigm”, examining the theme of the Theatrical Mind – with all that this notion implies – therefore means venturing into the labyrinth of possibilities from the history of theatre (and beyond) to examine the “interplay between stimuli and responses” that often forms the basis of “new and unexpected artistic solutions”, thus creating a dialogue between the past, the present and the future.

In this regard, the composite framework of activities of the fifth EASTAP

Conference (keynote lectures, parallel thematic panel sessions, roundtables, Emerging Scholars' Forum, Observatoire critique, masterclasses), as well as the numerous scholars and artists who will participate (2022 EASTAP Associate Artist Constanza Macras and 2022 EASTAP Associate Scholar Richard Schechner; as well as theatre-makers Gianina Cărbunariu, Marta Cuscunà, Marta Górnicka, Chiara Guidi, Caroline Guiela Nguyen, Saverio La Ruina, Marcus Lindeen, Ferruccio Marotti, Aglaia Pappas, Sotterraneo, Thomas Verstraeten and Stas Zhyrkov), animate a fascinating journey of which this booklet has the ambition to preserve traces. A journey "inside and outside" the stage, with the Theatrical Mind as a focal point, to affirm today more than ever the beauty and necessity of exchanges of theatrical aesthetics, practices and studies which differ in culture and language. We hope you will enjoy the Conference!

## **Alberto Bentoglio, Claudio Longhi e Daniele Vianello** **CURATORI DEL V CONVEGNO EASTAP**

***Mente Teatrale: autorialità, creazione e oltre***

In continuità e in sintonia, a livello tematico, con gli appuntamenti che lo hanno preceduto – Parigi (2018), Lisbona (2019), Bologna (2020), Vilnius (2021) –, il V Convegno EASTAP si sviluppa nella cornice del Festival Internazionale che il Piccolo dedica a Strehler nel maggio 2022, dal titolo *Presente indicativo: per Giorgio Strehler (paesaggi teatrali)*. L'obiettivo del Convegno è quello di proporre un'approfondita e sfaccettata indagine sull'idea di Theatrical Mind ("Mente Teatrale"), in relazione alle diverse declinazioni dello spettacolo dal vivo (ad esempio, dal teatro di parola alla performance, fino al teatro per musica e alla danza) e nel segno della dialettica fra teorie e pratiche.

Perché dedicare un convegno internazionale a una simile tematica? Due sono le angolazioni visuali che hanno orientato la scelta.

In una prospettiva "specialistica", da sempre, un "principio ordinatore" – più o meno identificabile, più o meno legittimato – interviene nella realizzazione del fatto teatrale per mettere mano, e dare una forma compiuta, ai vari problemi di natura progettuale, organizzativa, artistica che interessano i diversi elementi della rappresentazione. Naturalmente questo "principio ordinatore" si relaziona, di volta in volta, con le altre figure operative impegnate nella complessiva orchestrazione dell'esperienza scenica (attore, danzatore, musicista-performer, drammaturgo, scenografo, costumista...). Non è dunque necessario attendere le grandi svolte primo- o secondo-ottocentesche (sulla base delle differenti scuole di pensiero) per riconoscere la manifesta centralità del seguente dato: l'intera storia del teatro occidentale (europeo e non solo) è percorsa dal fiume carsico di una "funzione direttiva"/"funzione-regia" – multiforme e spesso sfuggente, non riconducibile a parametri univoci – che si propone di ideare e regolare la creazione di uno spettacolo (in un'accezione sempre ampia, che coinvolge la danza, l'opera, il teatro di figura, etc.) coordinando, quando possibile, le anime che la compongono e, a un livello più fondo, costruendone l'architettura di pensiero. Volendo servirsi di una illuminante intuizione di Ferdinando Taviani, si può parlare, in tal senso, di "Mente Teatrale", o "Theatrical Mind" nella dizione inglese (alla quale lo studioso fa direttamente riferimento), nozione che non si limita

a identificarsi con singoli casi specifici ma che richiama, piuttosto, “un insieme la cui azione non si riduce alla somma dei comportamenti dei suoi aggregati”, incarnando dunque una processualità trasversale alle epoche storiche e intimamente connessa al panorama dell'autorialità e alle modalità di pensare e articolare la pratica scenica nelle sue plurime manifestazioni nel corso del tempo. Si tratta di un peculiare approccio al “teatro materiale” che coniuga il pragmatismo all'immaginazione, adattandosi “al mutare delle condizioni, ma senza gonfiarsi e schiacciarsi, tessendo novità, correggendo lo stato delle cose attraverso impercettibili mutamenti successivi”, in sostanza procedendo per prove, errori e scoperte. Eterogenee sono le diramazioni che si sviluppano a partire dalla matrice della Mente Teatrale, dalla declinazione più “canonica” del concetto di regia teatrale alle esperienze che comunemente vengono definite “protoregistiche”, passando per il capitolo delle grandi “utopie teatrali” e per lo sfrangiato universo delle pratiche compositive che interessa, tra gli altri, gli orizzonti del “testo spettacolare” e della “scrittura scenica”, chiamando in causa l'idea di una “mente collettiva del teatro”. In dialogo con questa prospettiva “specialistica” si pone l'attenzione per un orizzonte più generale. Com'è noto, l'Europa (e, nel complesso, il mondo intero) sta attraversando una metamorfosi “globale”, in cui allo scoppio della pandemia di Coronavirus e alla relativa emergenza sanitaria si sono purtroppo succeduti anche i recenti terribili eventi bellici in Ucraina. La storica transizione in atto ha radicalmente investito ogni aspetto del nostro vivere, portando a un ripensamento dei tratti dell'identità europea, nonché ridefinendo i cardini della nostra socialità e le modalità di costruzione della nostra relazione con il mondo. Durante la lunga e difficile fase dei diversi lockdown, così come in questi mesi dilaniati dalla brutalità della guerra, è emersa una più consapevole misura dell'importanza dell'essere comunità, così come della rilevanza dei valori su cui la comunità stessa si fonda. A questa metamorfosi “assoluta” si accompagna, pertanto, una trasmutazione dell'esperienza scenica: il teatro è, difatti, uno specchio della realtà che lo circonda grazie al quale catturare un riflesso del presente che esso abita. Al cospetto del “cambio di paradigma” in corso, interrogarsi sulla Mente Teatrale – con tutto ciò che questa nozione comporta – significa, dunque, inoltrarsi nel labirinto di possibilità della storia del teatro (e non solo) per indagare il “gioco degli stimoli e delle risposte” spesso alla base di “nuove non proget-

tate soluzioni artistiche” e far dialogare, così, passato, presente e futuro. In questo senso, il composito quadro delle attività del V Convegno EASTAP (*keynote lectures*, sessioni parallele di panel tematici, tavole rotonde, Emerging Scholars’ Forum, Observatoire Critique, master-class), così come i numerosi studiosi e artisti che hanno accettato di partecipare (l’Artista Associata EASTAP per il 2022 Constanza Macras e lo Studioso Associato EASTAP per il 2022 Richard Schechner; e ancora: Gianina Cărbunariu, Marta Cuscunà, Marta Górnicka, Chiara Guidi, Caroline Guiela Nguyen, Saverio La Ruina, Marcus Lindeen, Ferruccio Marotti, Aglaia Pappas, Sotterraneo, Thomas Verstraeten e Stas Zhyrkov), animano un percorso affascinante di cui questa pubblicazione ha l’ambizione di conservare delle tracce. Un percorso “dentro e fuori” la scena, con la Mente Teatrale come punto di riferimento, per affermare oggi più che mai la bellezza e la necessità degli scambi di estetiche, pratiche e studi teatrali differenti per cultura e lingua. Buon Convegno!

# 2022 EASTAP ASSOCIATE SCHOLAR

**Richard Schechner**  
*Postpone the Great Game*

“The Great Game” of the 19th century pitted Russia against the British Empire for control of Afghanistan. The Great Game continued in the 20th & 21st centuries. In 2009, the UK’s Tricycle Theatre represented these events in a series of short plays, *The Great Game: Afghanistan*. A variant of The Great Game is being played in Ukraine, with the NATO powers and its proxy, Ukraine, attempting to repel the Russian invasion. The Great Game is a performance played while the world faces an existential threat – climate change and species extinction. In the 1930s, when China faced the existential threat of the Japanese invasion, Mao Zedong and Chiang Kai-shek agreed to suspend their civil war until the Japanese were defeated. When WW2 ended, the Chinese civil war resumed. I propose that the world’s powers suspend The Great Game (in Ukraine and elsewhere) until humanity has dealt with the existential threat that will make all such gaming irrelevant. After we “solve” the climate and species problem, let’s resume The Great Game as virtual warfare, bloodless yet consequential. I argue for a suspension of Artaudian aesthetics-politics in favor of Brechtian aesthetics-politics.

**Biography** - Richard Schechner is editor of *TDR*, author, a theatre director, and University Professor Emeritus, Performance Studies, NYU. His books include *Environmental Theater*, *Performance Theory*, *Between Theater and Anthropology*, *The End of Humanism*, *The Future of Ritual*, *Performed Imaginaries*, and *Performance Studies: An Introduction*. His books have been translated into 19 languages. In the 1960s, he was a producing director of the Free Southern Theater and in 1967 founded The Performance Group which later became The Wooster Group. In the 1990s, he founded East Coast Artists and is currently its co-artistic director. His theatre productions include *Dionysus in 69* (after Euripides’ *The Bacchae*), Sam Shepard’s *The Tooth of Crime*, Bertolt Brecht’s *Mother Courage and Her Children*, August Wilson’s *Ma Rainey’s Black Bottom*, Anton Chekhov’s *Three Sisters* and *Cherry ka Bagicha* (*The Cherry Orchard*), Shakespeare’s *Hamlet* (in English and in Mandarin), and the group-devised *Imagining O*. He has directed theatre, led workshops, taught, and lectured in every continent except Antarctica. He has been awarded numerous fellowships, awards, and honors, including three honorary doctorates.

# 2022 EASTAP ASSOCIATE ARTIST

## Constanza Macras

**Biography** - Constanza Macras was born in Buenos Aires where she studied dance and fashion design, but she soon moved to Amsterdam and New York to continue her dance studies at Merce Cunningham Studios. In 2003 – with the help of Carmen Menher as associate dramaturg, who is still collaborating on most of Macras' shows – she founded DorkyPark, an interdisciplinary ensemble that works with dance, text, live music, and film. In 2008, she received the Goethe-Institut Award for an outstanding German production for *Hell on Earth*, while in 2021 Macras and the company were awarded the Tabori Prize, the nation's highest award for the independent performing arts. In 2022, she will be developing a piece at MIT where she already was awarded in 2010.



# GUEST SPEAKERS

Gianina Cărbunariu  
Marta Cuscunà  
Marta Górnicka  
Chiara Guidi  
Caroline Guiela Nguyen  
Marcus Lindeen  
Sotterraneo  
Stas Zhyrkov

## Gianina Cărbunariu

**Biography** - Gianina Cărbunariu (b. 1977) is a Romanian based director and playwright. Since 2017 she is the managing director of Teatrul Tineretului and curator of the International Theatre Festival in Piatra Neamț. The management plan, “Theatre of Youth – a CO-Laboratory Theatre”, aims to promote contemporary drama, emerging artists and participation of different communities of the city in the artistic activities of the institution.

For her fictional performances, she does research through interviews or studies different archives on topics concerning nowadays social and political subjects, but also themes connected with the Romanian and European recent past. Participations in festivals and international tours with the original productions: Avignon festival, New Plays from Wiesbaden, Wiener Festwochen, LIFT London, Almada International Festival, HAU Berlin, Liege International Festival, National Theatre in Brussels, Abadia Madrid, CND Madrid, Valladolid International Festival, Wroclav Dialog Festival, New Drama Moscow, TransAmerique Festival in Montreal, New Drama Budapest, Premiere Festival Strasbourg, Nitra International Festival etc.

Her plays were translated in more than 15 foreign languages and staged by other directors in different theatres in Europe such as Royal Court London, Schaubuhene Berlin, Kammerspiele Munich, Royal Dramatic Theatre Stockholm etc.

## Marta Cuscunà

**Biography** - Marta Cuscunà is a visual theatre author and performer. Her artistic training has been influenced by meeting and collaborating with some of the great masters of contemporary theatre. In her artistic research, Cuscunà combines activism – with a marked sensitivity towards feminist issues and a manifest commitment to the fight against racism and discrimination – with dramaturgy for figures. Her performances look at the social dynamics of the past and at contemporary reality through unusual and original points of view, always the result of long historical and documentary research into the themes she deals with. She is an Associated Artist at Piccolo Teatro di Milano since 2021.

## Marta Górnicka

**Biography** - Marta Górnicka, a theatre director, author, and the re-discoverer of the choral principle. Górnicka describes the chorus as one of the most powerful elements of the theatre. With the support of the Zbigniew Raszewski Theatre Institute in Warsaw, she founded the Chorus of Women theatre company in 2010. Her productions *Magnificat*, *Requiemachine*, *This is the Chorus Speaking*, *Hymn to Love* were shown worldwide during more than 80 theatre festivals. She won many awards including: in 2019, "Polityka's Passport" for the contemporary concept of the ancient chorus as a vehicle of artistic and social change; for *Magnificat*, Main Prize at "Fast Forward" Festival in Germany; furthermore *M(Other) Courage* received the nomination for the prestigious German theater award "Der Faust" in the directing category in 2016. In 2017 *Hymn to Love* was performed at Maxim Gorki Theater, and in 2018 she premiered *Jedem Das Seine. A Manifesto* at the Munich Kammerspiele. On October 3, 2018, she staged a libretto adapted from *Grundgesetz* with a radically diverse 50-member chorus in front of the Brandenburg Gate in Berlin. To deepen her choral research, Górnicka founded the Political Voice Institute, a social laboratory of modern chorus theatre at the Gorki in 2019. Since 2020/2021, she has been a member of the Artistic Advisory Board, which provides artistic advice to artistic director of the Maxim Gorki Theater, Shermin Langhoff.

## Chiara Guidi

**Biography** - Founder – with Romeo and Claudia Castellucci, and with Paolo Guidi – of the Societas Raffaello Sanzio, today Societas, Chiara Guidi develops a personal research on the voice as a dramaturgical key in revealing sound and sense of a text, collaborating with musicians such as Scott Gibbons, Michele Rabbia, Daniele Roccato, Alessandra Fiori, Francesco Guerri, Giuseppe Ielasi. This research elaborates its technique both in productions for an adult audience and in a specific conception of children's art theater, which boasts historical shows such as *Buchettino*, by Charles Perrault. Among the most recent works: *Oedipus Rex* by *Sophocles*. *Exercise of memory for 4 female voices* and *The Deep Kingdom. Why are you here? (Il regno profondo. Perché sei qui?)*, a dramatic reading that sees her on stage with Claudia Castellucci, author of the text; as well as *The Land of Earthworms. A Tragedy for children (La terra*

dei lombrichi. *Una tragedia per bambini*) (from *Alceste* by Euripides), *Japanese Tales (Fiabe giapponesi)* and *Oedipus. A magic tale (Edipo. Una fiaba di magia)* – the latter directed with Vito Matera. Creator of the festivals *Mantica* and *Puerilia* at the Teatro Comandini in Cesena, she is also the author of the volumes: *Buchettino*, with drawings by Simone Massi, Orecchio Acerbo (2014); *La voce in una foresta di immagini invisibili* (Nottetempo, 2017); with Lucia Amara, *Teatro infantile. L'arte scenica davanti agli occhi di un bambino* (sossella editore, 2019); *Interrogare e leggere: la domanda e la lettura come forme irrisolvibili di conoscenza* (sette edizioni, 2021). To Chiara Guidi went, among others, a Special Ubu Award in 2013, the Lo Straniero Award in 2016 and the Ivo Chiesa – La Scuola Award 2021.

## Caroline Guiela Nguyen

**Biography** - Caroline Guiela Nguyen is a writer and director for both stage and screen. After starting out as a sociology student she joined TNS drama school. In 2009, she created her own theatre company, Les Hommes Approximatifs. Their work, drawing on their own life stories, gives centre stage to bodies and histories that the theatre has generally paid little attention to. Their shows include: *Se souvenir de Violetta* (2011), *Ses Mains*, *Le bal d'Emma* (2012), *Elle brûle* (2013), *Le chagrin* (2015), *Mon grand amour* (2016), *SAIGON* (2017). Since 2015, she has also collaborated with Joël Pommerat and his company Louis Brouillard, and with Jean Ruimi creating shows at the Maison Centrale d'Arles Prison, including *Désordre d'un futur passé* and *Marius*. In 2016, she wrote and devised a radio play with Alexandre Plank and Antoine Richard, *Le chagrin (Julie et Vincent)* for the radio station France Culture as part of their Radiodrama series. Since 2021 she is an Associated Artist at Piccolo Teatro di Milano – Teatro d'Europa.

## Marcus Lindeen

**Biography** - Marcus Lindeen is a Swedish writer and director working with both film and performance. His latest theater play *L'Aventure invisible* premiered at Festival d'Automne in Paris and will in 2022 be presented at Schaubühne in Berlin, Wiener Festwochen in Vienna and Piccolo Teatro di Milano. *L'Aventure*

*invisible* is the last instalment of a trilogy of plays on the theme of identity that will premiere together for the first time at Festival d'Automne in Paris in October 2022. The three plays will be released as a book in Italy with the publishing house il Saggiatore. Two of the three plays, *L'Aventure invisible* and *Wild Minds*, are also presented at Piccolo Teatro, where he since 2021 is an Associated Artist. Marcus Lindeen lives between Paris and Stockholm, where he is pursuing a Ph.D. candidate at Stockholm University of the Arts, exploring the subject of "The Staged Documentary" through an artistic research project consisting of both film and theater works.

## Sotterraneo

**Biography** - They began working as a research collective in Florence in 2005. The resulting working group aims to investigate the linguistic possibilities of theater. Sotterraneo like to experiment with different formats, producing cross-cutting and stratified pieces in search of form and content. These range from front shows to site-specific performances and tend to focus on today's contradictions and dark sides. In this context, the stage is a place where citizenship is formed, as well as everyday gestures of culture testing the audience's critical consciousness. After all, the audience is the company's main interlocutor and at the heart of all their projects. Over the years they received several awards: Lo Straniero Award, Hystrio Award, Be Festival First Prize, Silver Laurel Wreath Award/Sarajevo MESS Festival and two UBU Awards (one for *Overload* as Best show 2018). Sotterraneo is part of the project Fies Factory, Centrale Fies, and they have a residency at Associazione Teatrale Pistoiese. Since 2022 they are Associated Artists at Piccolo Teatro di Milano – Teatro d'Europa.

## Stas Zhyrkov

**Biography** - Stas Zhyrkov graduated from the acting and directing course of the Kyiv National University of Culture and Arts in 2008. In 2008 he and Ksenia Romashenko founded the independent Open View Theater. From 2014 to 2017 he taught directing and acting, e.g. at the Kyiv National University of Culture and Art. From 2014 until 2019 he was artistic director of the Golden Gate Theater.

Since 2019 he is Artistic Director of Left Bank Theatre (Kyiv) and since 2021 he is furthermore the head of the theatre department of the Kyiv Municipal Academy of Estrada and Circus Arts. International working relationships connect him to the Magdeburg Theatre where he participated in the German-Ukrainian festival “Wild East. Event – Ukraine” with the play *At the beginning and end of time* written by Pavlo Arie in 2016. In 2017 he implemented the project *Why Mykhailo Gurman Did Not Survive* together with Pavlo Arie and the Magdeburg Theater. Zhyrkov is an multi-award winning director. In 2011, he won the Kyiv Pectoral Theater Award in the nomination “For Best Directorial Debut” with the play *Natasha’s Dream* by Yaroslava Pulinovych. Stas directed over 30 plays in Ukraine, Germany, Belorussia and Lithuania. In 2017 he was awarded the honorary title of “Honored Artist of Ukraine” and in 2021 he was awarded the Viva! Awards – “Breakthrough of the Year” in the nomination “Art”.

# ABSTRACTS OF THE PANELISTS

Amendola Alfonso (see “Digital Live Arts” Panels)  
Amrani Jai Sanae  
Anglani Alessandro (see “Digital Live Arts” Panels)  
Barsotti Anna  
Bellavia Sonia  
Bernardi Guillaume  
Bezelga Isabel +  
+ Tamen Ana  
Biju C. S.  
Bino Carla Maria  
Boenisch Peter M.  
Bräuninger Renate  
Brilli Stefano +  
+ Gemini Laura +  
+ Giuliani Francesca (see “Digital Live Arts” Panels)  
Bronzini Benedetta  
Budriesi Laura  
Cambiaghi Mariagabriella  
Carpani Roberta  
Carponi Cecilia  
Casari Matteo +  
+ Marenzi Samantha  
Cavaglieri Livia  
Ceraolo Francesco  
Cervellati Elena  
Cioffrese Davide  
Cipollone Giada  
Coelho Rui Pina  
Corvino Isabella  
Cristini Monica  
D’Arienzo Grazia  
De Laet Timmy  
Del Gaudio Vincenzo (see

“Digital Live Arts” Panels)  
Deriu Fabrizio  
De Vos Laurens  
Di Fazio Francesca  
Di Marco Francesco  
Di Matteo Piersandra  
Di Vita Vincenza  
Druta Gianina  
Elerian Omar (see *Performing Italy* Panel)  
Fabris Rita Maria  
Fanelli Carlo  
Ferraresi Roberta  
Fiaschini Fabrizio  
Figueiredo Rosa Branca  
Figżał-Janikowska Magdalena  
Finter Helga  
Flores Mendeville Martina  
Fornaro Sotera +  
+ Viccei Raffaella  
Fratalli Arianna  
Frisoni Enrico  
Gaborik Patricia  
Gallerani Massimo  
Giannasca Emanuele  
Grazioli Cristina  
Guarino Raimondo  
Haslé Laurène  
Innocenti Malini Giulia E.  
Jovičević Aleksandra  
Kallenbach Ulla  
Kenley Meriel  
Laera Margherita (see *Performing Italy* Panel)  
Lambert Rosa  
Łarionow Dominika

Lasso Alberto (see *Performing Italy* Panel)  
Legge Doriana  
Lepore Ilaria  
Leroy Séverine  
Locatelli Stefano  
Lucet Sophie  
Lukić Darko  
Łuksza Agata  
Maïsetti Arnaud  
Mancini Leonardo  
Mango Lorenzo  
Marchetti Marta  
Marschall Anika  
Mažeikienė Rūta  
Mazzocut-Mis Maddalena  
Meleiro Mário +  
+ Figueiredo Rosa Branca  
Milohnić Aldo  
Monteverdi Anna Maria (see  
“Digital Live Arts” Panels)  
Moura Marcela  
Palermo Antonio  
Paoletti Matteo  
Pasanisi Chiara  
Peja Laura  
Perich Carleton Jessica  
Petrikienė Asta  
Piazza Laura  
Piccione Caterina  
Pipicelli Irene  
Polanz Dorothée  
Poliakov Stéphane  
Proust Sophie  
Pukelytė Ina  
Quazzolo Paolo

Ramos Luiz Fernando  
Rotondi Armando  
Ruffini Rosaria  
Sabatini Desirée (see “Digital  
Live Arts” Panels)  
Sacchi Annalisa  
Sansone Vincenzo (see “Digital  
Live Arts” Panels)  
Scattina Simona  
Schmutz Christine W.  
Sidiropoulou Avra  
Sommaio Paolo  
Starkier Isabelle  
Taddeo Giulia  
Temussi Valentina  
Tomšič Agata  
Toporišič Tomaž  
Toscano Cinzia (see “Digital  
Live Arts” Panels)  
Trifirò Katia  
Turri Maria Grazia  
Turzíkóvá Tereza  
Vescovo Piermario  
Vicente Gustavo  
Vidoolah Mootoosamy Nalini  
(see *Performing Italy* Panel)  
Vieira Mendes José Maria  
Vimercati Gaia  
von Winckelmann Carl  
Wagner-Lippok Frithwin  
Yousfi Hassane  
Zardi Andrea



**Sanae Amrani Jai**  
**University of Oujda, Morocco**  
***Applied Theatre as a Reflection of Moroccan Female Prisoners Reality,  
Socialization and Reintegration***

The present study is motivated by the great interest in Applied Theatre as a practice empowered by a verity of approaches and techniques that can help in the re-socialization and reintegration of women prisoners. Applied Theatre is an artistic platform which bridges the fissure between excluded minorities and their entire environment. It is, moreover, equipped with alternative strategies that helped in reconsidering the mainstream theatre paradigms and having the ability to establish its own theatrical mind that can create social change among oppressed, victimized, excluded and marginalized people.

This study attempts to address the issue of the re-socialization and reintegration of Moroccan female detainees in Applied Theatre practices used as a reflection to better understand the reality of Moroccan women prisoners. It examines the extent to which theatre could be used as a tool and as an unusual policy to reintegrate individuals with criminal records. The challenge in this study lays in the fact that it puts focus on non-traditional theatre; it goes beyond the classical linear aims of traditional theatre. It, therefore, tries to scrutinize theatrical processes that are generated by way of debate on issues that concern women prisoners and their reintegration.

**Biography** - Professor of Theater Studies at Nador Polydisciplinary Faculty – Mohammed 1<sup>st</sup> University of Oujda / Morocco. She is a Moroccan Researcher and essayist. She is also a Member of the Research Laboratory “Culture and Identity Studies” in Nador, Morocco. She is the author of: *Applied Theatre as an Alternative Strategy to Empower Moroccan Women Prisoners*, *Theatricality: Studying Social and Theatrical Phenomena in the Moroccan Context*, *Applied Theatre: Revisiting the Prospects and Paradigms of Performance*, *Performing Violence in ViolenScene*. She is the writer of *Performance Based Assessment in the Moroccan E.F.L Classroom*, *Learners’ Autonomy in Language Learning*, *Crisis Communication during Covid-19 Outbreak in Morocco: Understanding Citizens’ Attitudes*, *Applied Theatre: an Alternative Therapeutic Approach to People with Mental Illness*, *Theatre as a Tool to Teach English as a Foreign Lan-*

guage, *The Impact of Knowledge on the Empowerment of Women in Moroccan Public Sphere*, *The Role of Applied Theatre in Empowering Single Mothers*, etc.

**Anna Barsotti**  
**University of Pisa, Italy**  
***The Theatrical Imagination of Rosso di San Secondo***

The aim of this communication is to reconsider the “theatrical mind” of one of our most neglected dramatists, whose works seem to have been forgotten, Piermaria Rosso di San Secondo (1887-1956). His highly innovative “inventions” have been “wasted” (so Meldolesi asserted), not only in the Thirties and Fifties, decades of “normalization”, but, more strangely, even afterwards.

The most profitable period of his writing, between the end of the Great War and the 1920s, clearly shows “anti-naturalistic” features, in accordance with the most advanced European modes and style: unconventional settings, antipsychology and concealed identities, often with connotative names of the characters; metaphorical lyricism with harsh, plain and sometimes choral dialogues in the manner of Maeterlinck; monologizing or monosyllabic lines.

These aspects correspond to others aimed at prefiguring the scenic rendering of San Secondo’s plays; I’m referring to signs and indications such as prescriptive stage directions, *Preludi*, *Intermezzi*, *Dediche e Avvertenze* directed to the actors. Within these signs we can find an innovative conception of colour and light, comparable to the contemporary experiments by Bragaglia (who in fact directed a few plays written by Rosso), aimed at creating unique atmospheres: from the rainy, sleepy and annoying gray of *Marionette, che passione!* (1918) to the “colorful adventure” of *La bella addormentata* (1919). Through these two opposite / complementary dramas, which highlight two sides of the imaginary of San Secondo, the metropolitan one and the regional/“fantastic” one, I intend here to show the typical values of the Sicilian playwright, attracted by Middle European culture; his works are worth to be re-evaluated today, with a view to understanding his particular theatrical perspective and develop advanced scenic ideas for the current times.

**Biography** - Anna Barsotti, former Full Professor of Performing Arts Disciplines at the University of Pisa, teaches Methodology and Criticism of the Performance. Her scientific interests are oriented from dramaturgy to staging, to the actor, to theatrical languages (with particular reference to the language-dialect relationship). Among his monographic publications, *Giacosa and Verga playwright* (Idi-Saint Vincent Award “Silvio d’Amico” 1974), *Rosso di San Secondo* (1978), *Maggi’s theater in Tuscany* (1983), *Futurism and Avant-garde in theater Italian between the two wars* (1990). After *Eduardo playwright* (Bulzoni 1988, National Critics Award “Luigi Russo”), she edited for Einaudi *Cantata dei giorni dispari* (1995) and *Cantata dei giorni pari* (1998), and published *Eduardo* (2003); she is the author of the book *Eduardo De Filippo or difficult communication* (Cue Press, 2018). She has also investigated the relationship between the tragic and the comic from the end of the Eighteenth century to today: *Alfieri and the scene* (Bulzoni 2001); *Eduardo, Fo and the actor-author of the twentieth century* (Bulzoni 2007); *Emma Dante’s theatrical language* (ETS 2009); *Toni Servillo’s theater. With dialogue* (Titivillus 2016). She has edited, with *Afterword*, the collection of texts by Emma Dante *Theatrical Bestiario* (Rizzoli, 2020). She directs and co-directs the series for ETS (Pisa): “Narrating the scene”, “The European Theatrical Canon”, “Critical journeys between the world of theater and the theater of the world”.

**Sonia Bellavia**

**Sapienza University of Rome, Italy**

**The ‘Second’ Author: Pirandello’s Six Characters by Max Reinhardt Between Stage and Screen**

The directorial work of Max Reinhardt played a pivotal role in the success of Pirandello’s dramaturgy in Europe. It is undeniable that it was his directorial transposition of the most famous work of the Italian playwright (*Six Characters in Search of an Author*), to launch the so-called ‘Pirandello fashion’ in Germany which flourished within the luster of 1925-1930. A fashion that actually seemed to decline very soon, as shown by the scrutiny of critical judgments (even the most illustrious) expressed on the Italian author’s works.

Hence, the possibility of affirming that Pirandello’s success in Germany was, in reality, the success of Max Reinhardt’s *Six Characters*.

From the first performance in Berlin, in 1924, the Austrian director will return to the text several times through the years, making it one of his signature shows: he will also set it up with the students of the schools and workshops he opened during his theatrical activity, and will even end up imagining a cinematographic transposition: a film Reinhardt was supposed to co-direct with director Josef von Sternberg. The project did not go through, but the preserved notes compared with the theatrical version of the drama, allow to shed light on the possible extensions and creative articulations of a great theatrical mind.

**Biography** - Sonia Bellavia teaches Performing Arts at Sapienza University in Rome. He has written essays and articles on German and Italian theater of the eighteenth, nineteenth and twentieth centuries, with particular attention to the Austrian context in the passage between the nineteenth and twentieth centuries. Among these, the articles dedicated to the penetration of Ibsenian dramaturgy in the Viennese theatrical context, to Bahr and Wedekind, are worthy of particular mention. She is the authors, among others, of the following books: *Max Reinhardt* (Carocci, 2021), *Vienna e la Duse, 1892-1909* (Di Pagina 2018), *La lezione di Friedrich Ludwig Schröder* (Bonanno 2010), *L'Ombra di Lear. Il 'Re Lear' di Shakespeare e il teatro italiano* (Bulzoni, 2004). Among the last articles are to be mentioned: *L'eco del pensiero rosacrociano nell'idea di teatro tedesco del secondo Settecento* ("Filosofia", Mimesis 2021) e *Luigi Pirandello: la prima accoglienza della critica teatrale di Vienna e di Berlino* ("Sinestesie-Rifrazioni", 2022).

## **Guillaume Bernardi**

### **York University in Toronto, Canada**

#### **From Post-Modern Dance Practices to Opera: Trisha Brown's L'Orfeo**

American choreographer Trisha Brown (1936-2017) first ventured into opera directing with a production of Monteverdi's *L'Orfeo* in May 1998 in Brussels. The production was a great success; it toured to London, Aix-en-Provence, New York, and Paris the following year. It was revived in Brussels in 2002 and in Aix-en-Provence in 2007. That same year, a DVD of the production was released by Harmonia Mundi. The originality of the production relied on the unlikely but fruitful coupling of an Italian

Baroque opera with a fiercely abstract, post-modern choreographer. In my presentation, I will examine how choreographer and dancer Trisha Brown conceived her directorial intervention in a profoundly original way, not so much as an interpretation but as a collaborative process with Monteverdi and Striggio, the composer and librettist of the opera. To carry out that collaboration, a practice often used by Brown with visual artists like R. Rauschenberg or D. Judd, the choreographer brought to the rehearsals of *L'Orfeo* decades of experimentation with the body, physical improvisations and compositional techniques, not to mention a profound knowledge of corporal practices. Basing my presentation not only on personal recollections (I was Trisha Brown's assistant on this production), but also reviewing the hundreds of hours of rehearsal video recordings, I will focus on how Trisha Brown foregrounded her dance practices in her directorial process. I will examine how she used her own improvisations to develop physical vocabulary for the main roles of the opera and how that material was later transmitted to the singers of the production. I will conclude by reflecting on how traditional directorial functions (generating overall meaning, sustaining the narrative arch etc.) were assigned by Brown to the design elements of the production and, finally, how her profoundly original approach challenged traditional ways of conceiving opera stage direction.

**Biography** - Guillaume Bernardi is an Associate Professor in the Program of Drama and Creative Arts at York University in Toronto. He holds a doctorate from the Université Paris-Sorbonne. As a stage director, his work covers a wide range of genres and has been presented in cities including Brussels, Frankfurt, Paris and Rome. Directorial opera credits include the staging of *La Giuditta*, a Baroque oratorio, for the Frankfurt Oper, and two different productions of Mozart's *Le Nozze di Figaro* for the Frankfurt Oper and the Canadian Opera Company. Bernardi's strong connection with opera and dance was established when he collaborated with American choreographer Trisha Brown on her opera projects, including her acclaimed production of Monteverdi's *L'Orfeo*. His scholarly research has been published in various peer reviewed journals and books and is presently focussed on contemporary performance issues of Italian Baroque opera and theatre.

**Isabel Bezelga**

**CHAIA Research Centre, University of Évora, Portugal**

**Ana Tamen**

**CHAIA Research Centre, University of Évora, Portugal**

***There is no Rehearsal to Life: On Directing and Performing On-line***

During these 2 years of pandemic, our resistance as teachers, artists, and human beings was put under proof. In many another times in history, humans were subjected to great ordeals, where all forms of art were jeopardized as much as human lives; but we also heard of great examples and ways of cheating death or 'destiny' through art.

Gil (2020) describes the chaotic effect of Covid pandemia in the arts, as a creative strength to the artists.

Our paper will consist on describing and discuss how we managed to overcome difficulties and kept our student actors creative.

It was definitively an unforgettable experience, every day new challenges would show up and new solutions had to emerge.

We have to admit that, compared to other historical crisis and plagues, this experience was probably milder – but a challenge such as this, lived through technology, opened the way to a new paradigm.

Albeit considering the theatrical show essentially a convivial experience, Dubatti (2012) will conceive the possibility of new paradigms for the contemporary theatre: a *tecno-vivial status*; therefore, opening new possibilities in this pandemic context.

Thus our 'theatrical mind' was being tested within a narrow path for direction intervention at all levels:

- Spatial: Set, costumes, props – lights (We were limited to the student-actor home);
- Inter-action and dialogue;
- Technological and Filming skills.

In most of the cases we were able to find surprisingly interesting solutions, but we could now consider that, is time to start assessing and raise essential questions:

Can these results be considered theatre? Or at least filmed theatre?

What is its effect on the public? What type of reception are we dealing with?

What's in the theatre essence that cannot be replaced?

We discuss the *space* and *place* of the theatre regarding contemporary challenges.

**Biographies** - Isabel Bezelga has a PhD in Theatre Studies and Specialization in Theatre and Education and Intercultural Artistic Methodologies.

Teacher of Theatre Arts at the University of Évora. Director of the Theatre Master. She researches in the field of Site Specific and Community Theatre/Participatory Arts and Critic Patrimony as Researcher at I&D CHAIA/UE where she coordinates the Theatre and Performance line, mainly linked to the development of the *Performance, Heritage and Community Project*. Collaborates also in team's research at IELT/UNova and CIEP/UE. Has developed activity as: Actress; Teacher; Trainer; Arts Consultant and Evaluator in the Monitoring and Evaluation Committee of Theatre activity at D.R.C.Alentejo (Ministry of Culture); Evaluation Scientific Committee of PhD Grants in Arts (FCT); Conception of the Curricular Orientations of Theatre in Basic and Secondary Education (Ministry of Education); Leader of several international artistic, socio-cultural and educational projects; and other diverse academic production as international scientific congress's organization and academic books and articles author and editor.

Ana Tamen is a theatre director, teacher and actress graduated in Philosophy and Theatre. Got a Masters' degree in Theater Arts at the University of Minnesota in the United States. Has directed several plays mainly in Portugal, but also in the United States and London. Got her PhD in 2015 at the Algarve University titled: *The Permanent Renewal: contributions to the research on the Actor's Art in the XXI Century*.

Co-Founded the International Theater Center (CIT) in Lisbon and organized several workshops and meetings, in order to promote international artistic exchange, with artists such as Bruce Myers, Lee Breuer, Polina Klimovitskaya, Richard Foreman, Richard Thomas, Veena Pani Chawla and others. Since 2007, she teaches in the Theatre Arts Department at the University of Évora and Chair of the Department since 2017. Became a member of the CHAIA Research Center in 2008 developing projects such as *The Permanent Actor and Performance, Heritage and Community*.

**C. S. Biju**  
**St. Thomas' College in Thrissur City, Kerala, India**  
**Three Mahabharatha Theater Productions: Being and Space**  
**in the Performance Practice**

The proposed paper focuses on three *Mahabharatha* productions in three different contexts and periods envisaging different directorial as well as spectatorial practices in an attempt define the interrelationship between being in theater and the performance space namely, Peter Brooks international *Mahabharatha* (1989), Hiroshi Koike's pan Asi an *Mahabharatha* (2012-2019) and R. Sreejith's *The Misty Mountains of Mahabharatha* (2017). Peter Brooks work had an international cast of renowned actors with sponsorship from government organizations and the production toured internationally many times. Hiroshi Koike's pan Asian Mahabharatha project had an all Asian cast spoke their own languages and followed their native acting methods with a thrust on the political Asia and its cultural multitude which travelled to various locations in Asia. R. Sreejith's production at the School of Drama, Kerala, India initiated a novel performance practice by merging the production, rehearsal and residential spaces with the performance space. In the last two productions, the speaker participated as a research documenter and produced documentary movies. Three Mahabharatha productions explores different strategies to define the performance space to locate and establish the being in theater. The concept of 'Being in theater' illustrates the wholeness of action embedded in directorial and spectatorial acts, designs of light, sound and movement and the performance text. When Peter Brook imagines a theater which is universalistic and technologically illustrious, Sreejith imagines the theater lauded with non-system of acting, music and light from nature and muddled bodies naked, violent yet free. Hiroshi Koike builds a theater rooted in art forms and movements interlaced with Asian traditions with extensive actor training methods and technical perfection. These three Mahabharatha productions imagine theater and establishes being and space through a performative interrogation of elements of theater production.

**Biography** - C.S.Biju, Ph.D, is a theater researcher and teacher serving as a professor in the Department of English and Coordinator of the Department of



Media Studies, St. Thomas College, Thrissur, Kerala, India. His areas of research interest include performing bodies, solo theater and theaters of South Asian diaspora. Recipient of many international fellowships and awards, Biju travelled widely and presented papers and lectures at City university of New York, Exeter University, Concordia University (CA) and Viswabharathi University. He has completed three major research projects in theater and related areas and written two books and around 34 research articles. As the director of Center for Performance Research and Cultural studies in South Asia (C PRACSIS; cpracsis.org), he organized twelve international conferences and three theater workshops. Biju is a documentary film maker, playwright and visiting faculty at the School of Drama and Fine Arts, University of Calicut. His edited anthology *Solo Theater and performance* will be published in 2022 June.

**Carla Maria Bino**  
**Catholic University of the Sacred Heart of Milan, Italy**  
**L'Officina delle Nuvole. Davide Livermore and Directing 4.0 Between Stage and Screens**

Borrowing, and reusing, the same title of the fundamental work by Annamaria Testaverde on Bernardo Buontalenti's theatre staging in 1589 at the Uffizi, the presentation intends to analyze the directorial concepts Davide Livermore is pursuing in the opera field in recent years.

From *I Shardana* (Cagliari, 2013) to *Macbeth* (Milan 2021), the Turin-based director has created increasingly complex technological shows, in search of a scenic language capable of responding to the rhythm of the contemporary gaze. Three points will be discussed:

1. The reinvention of wonder. Just like in anti-Renaissance Florence, Livermore starts with the search for a complete show that, in addition to uniting all art forms, uses "ingegni (*wits*)" and "artifici (*artifices*)" in order to capture and excite the audience's gaze. Two elements in particular characterize his work: a. the introduction of cinema among the performing arts, in which film is used for aesthetic synthesis; and b. the "political" function of wonder, from which the idea of entertainment with the intention to "retain," and thus "engage", is derived.

2. Theatrical and cinematic set design. You will see how in Livermore's work, cinema represents a formal constant. Over the years, however, he has transitioned from considering cinema as an iconographic and cultural reference to using it as a theatrical language. Through various examples, I will demonstrate how in recent years, Livermore has built his shows using film editing techniques as a specific dramaturgical and scenic choice.
3. The technology scene. Livermore's use of technology (in the form of screens, LED walls, projections, etc.) is not ornamental. The experimentation he conducts with the D-Wok team is oriented towards the search for a new device, capable of creating a hybrid with traditional forms of representation; in particular – and this is the great challenge – with *live performance* and visual devices. Given the virtue of an Italian-style theatre venue – determined by a specific assembly of elements – screens function as scenic devices. At the same time, however, they trigger dynamics of the technological *apparatus* (here the definitions of Casetti and Eugeni are used). The result is a new environmental device, with a highly cultural model that tends to undermine the traditional *setting* of the work (and its use), redesigning the habits of use between stage and screen.

**Biography** - Carla Maria Bino is an Associate Professor at the Faculty of Letters and Philosophy at the Catholic University of the Sacred Heart of Milan. She teaches History of Theater and Entertainment (DAMS three-year course) and History and Forms of Oral and Dramaturgical Communication (Ge.Co master's course) on the Brescia campus, and Organization of Events and Performing Arts (Limed three-year course) on the Milan campus. She sits on the Department of Communication and Entertainment Sciences Board, and is scientific director of ALMED's Master in Event & Entertainment Design (Eventainment). Her interests concern the dramatic forms of Christian representation between the Middle Ages and the Modern Age, as well as the theory of representation and the dynamics of the view on Western theater history. She was the creator and director of several performing arts festivals which left a notable imprint on the community (Crucifixus Spring Festival, Passi nella Neve, Fabbrica Brescia, Corpus Hominis).

**Peter M. Boenisch**  
**Aarhus University, Denmark**

***(Re)Thinking Diversity in Contemporary European Theatre: A Re-Minder***

In the 21st century, European state- and city-theatres no longer contribute to a comparably homogenous bourgeois ‘public sphere’, but they need to confront and engage with a plural and, in the apt term proposed by German sociologist Andreas Reckwitz, “singularised society” with contrasting, often competing mindsets and interests. Various attempts have been made in recent years to *represent* on stage greater demographic diversity, most notably at theatres such as Berlin’s Maxim Gorki Theater. But how can diversity become an integral part of the “theatrical mind’s” thinking at a (following arts scholar Nora Sternfeld) *post-representational* level? In this communication, I will discuss the recent work at Schauspiel Dortmund under the artistic direction of Julia Wissert, since 2020 the first Afro-German *Intendantin* of a German city theatre. Departing from foundational principles of the work at Schauspiel Dortmund, such as the notion of “intersectional diversity” and strategies of “[en]countering”, I will propose the analytic concept of “institutional poetics” as a critical perspective in order to interrogate the structural and systemic ‘thinking’ of diversity within a theatre institution’s “expository agency” (after Mieke Bal) that precedes, embeds and underwrites specific productions and performances. I will thus try to demonstrate how theatre here not only represents, dramatizes and stages crucial contemporary discourses and debates, but by its very theatrical thinking contributes to an experiential (more than an intellectually argued) extension of our understanding of “diversity” towards a notion of plurality no longer conceived in terms of ethnicity, biography and heritage, which can then become the foundation of a theatrically conceived civic sphere of (future) commonality within our singularised society of the present.

**Biography-** Peter M. Boenisch, originally from Munich/Germany, is Professor of Dramaturgy at Aarhus University (Denmark). His research specialises on theatre direction, dramaturgy and the intersections of theatre and politics, as they become manifest in aspects such as spectatorship, the institutional conditions of theatre production and transcultural performance in a globalised Europe. His books include *Directing Scenes and Senses: The Thinking of Regie* (2015), *The*

*Theatre of Thomas Ostermeier* (co-authored with the German director, 2016), and, as editor, the volume *Littlewood – Strehler – Planchon* (with Clare Finburgh Delijani, 2018), the 30th anniversary edition of David Bradby and David Williams's *Directors' Theatre* (2019), and *The Schaubühne Berlin under Thomas Ostermeier: Reinventing Realism* (2020). At AU, he leads the research group "Paradigms of Dramaturgy: Arts, Institutions and the Social", which currently works on the project *Reconfiguring Dramaturgy for a Global Culture*, funded by the Aarhus University Research Foundation (2020-23).

**Renate Bräuninger**  
***Independent Scholar, Germany***  
***Replacing Forms of Organisation***

With post-modern dance a kind of formalism is again, yet differently, one of the guiding principles of dance composition. Classical ballet uses symmetrical shapes in which to mould the body and the geometrical organisation of bodies in space to represent power structures; originally those within European aristocracy, later those during the Cold War. In post-modern dance the representative character of dance is subverted using pedestrian movement, improvisation and taking dance out of performance spaces. When the dancers around the Judson Dance Theatre in New York City formalised their experiments, number and letter sequences became the organising principles for movement phrases and the floor pattern of dancers in space, see for example the choreographies of Trisha Brown. Belgium choreographer Anne Teresa de Keersmaecker re-territorialised the toolbox of possible assemblages invented by the Judson Dance Theatre from the United States to Europe. Movement phrases and floor pattern are based on number sequences such as the Fibonacci sequence. The division of space - for example in floor pattern - is arranged according to the Golden Section. Typical compositional means of minimalism are used as well, for example accumulation and phase shifting. Contrary to ballet there is no codified dance technique has ever developed, only means to generate movement material. Questions that surface in this context are: in how far does the kind of formalism used by de Keersmaecker for generating movement divert significantly from ballet, particular for choreography that recreates

musical compositions in movement? Why are formal settings needed to create a frame in which bodies can more easily move? If form is not a means to represent in post-modern dance, what else does it help to facilitate?

**Biography** - Her main research area is choreomusical relationships particularly with regards to the choreography of George Balanchine and Anne Teresa de Keersmaeker. In the context of her work, she is touching also at questions of the archive, notation and approaches to interpretation and meaning gaining processes as well as practice as research. Her training is genuinely interdisciplinary, both as a musicologist and as a dance scholar. She studied dance and performance studies as well as musicology at the Ludwigs Maximilians Universität Munich, the New York University, Dance Theatre Workshop, New York and Middlesex University London. She has taught at numerous German and British Universities, lately at the University of Northampton and published in both her native language and English.

**Benedetta Bronzini**  
***University of Modena and Reggio Emilia, Italy***  
***From Spectatorship to Authorship. A German Case of Study From the '90es Up to Now***

The recent lockdowns and social restrictions due to Covid-19 pandemic showed us the importance of theater, as a social primary asset, and at the same time accelerated the process of digitalisation, bringing a deep change in its fruition modalities. Theater on demand, one-to-one digital performances, online theater in streaming are now common practices, which have a massive impact on the dramaturgical process and on the idea of spectatorship itself, modifying its assets and boundaries.

For this very reason it is now, more than ever, important to consider that digital theater and immersive theater are neither something new, nor an emergency surrogate of traditional stage plays. They are indeed a specific post-dramatic genre born more than twenty years ago. This essay analyses the metamorphosis from spectator to author in digital immersive theater through specific examples of the German context, focusing on the Berlin theater groups Rimini Protokoll, among the pioneers of digi-

tal and immersive theater in Germany, and Interrobang, active from 2010, with the purpose of contextualising them in the panorama of contemporary digital theater and of observing the evolution of the spectator's role.

**Biography** - Benedetta Bronzini (1986) is PhD in Germanic Studies (Firenze/Bonn), with a dissertation about the video-interview as performance and historical document through the example of the GDR dramatist Heiner Müller. Now Bronzini teaches German Literature and Culture at the SSML Carlo Bo and is Junior Researcher at the University of Modena and Reggio Emilia, focusing on European identity and contemporary heroes in German theater of the 21st Century. She has twice been a panelist at NeMLA conventions, speaking about the interview as performance and Afro European identity in contemporary theater. In 2020 Pacini Editore published her first book: *Dare forma al silenzio. Heiner Müller e Pier Paolo Pasolini artisti dell'intervista*. Bronzini writes for "Connessioni remote", "Rivista di Letterature Moderne e Comparate" and "Literaturkritik.de".

**Laura Budriesi**  
**University of Bologna, Italy**  
**Giuliano Scabia's Legacy and the "DAMS Workshop" in Bologna**

In May 2022 – the set date for the EASTAP Conference – it will be a year since the death of Giuliano Scabia, poet and man of total theater. I would therefore like to propose an intervention dedicated to him, and in particular to the scenic writings he made in the thirty-three years in which he held the course of dramaturgy II at the Dams in Bologna. With respect to the topics proposed in the CfP, I would like to focus on the concept of "theatrical imagination", exemplifying the fruitful interweaving of writing and theatrical practice in Scabia's theatrical journey. Scabia's itinerary is the testimony of one of the most original research of the second half of the twentieth century and it's also emblematic of the story of the neo-avant-garde – from the linguistic-formal revolution of the first part of the sixties to the structural crisis of the "product", and, in a way of the theater itself. With this intervention I would like to recount how Scabia, in the "laboratory of Dams", proposed – sometimes directing very large groups of students – the compositional techniques matured in field experiments "outside the theater". Among these: participatory writings,

the construction of large archetypal puppets as the *Gorilla quadrumano*, the first theatrical walks, and the theater in the landscape. His inheritance is testified by the dramaturgy notebooks deposited in the library of Dams Bologna, real directorial notebooks that constitute the plot of his last work – published posthumously – *Scala e sentiero verso il Paradiso. Trent'anni di apprendistato teatrale al Dams di Bologna* (La Casa Usher, 2021). I took part in the penultimate course in 2004 and edited the dossier dedicated to him with the contribution of students from different generations: *A scuola di teatro (e di vita) con Giuliano Scabia* published in the latest issue of the revue "Culture Teatrali" (2021).

**Biography** - Laura Budriesi is currently Adjunct Professor in Performing Arts at the Department of the Arts of the University of Bologna. Her teaching activities include Scenography – Elements, Theory, History. Her work is especially focused on the intersection of theater and anthropology, and it's particularly directed at the performative aspects of rituals. She is the author of two books: *Michel Leiris. Il teatro della possessione e Michel Leiris sui palcoscenici della possessione. Etiopia e Haiti 1930-1983* (Patron 2017) and ethnographic documentaries on ritual dance and possession cults, for which she has extensively researched in Mali and Ethiopia. Another research topic is animality on the contemporary scene and in the history of Theatre and Performance, in the framework of Animal Performance Studies, on which he has written various essays: *Animalizzare la scena*, in "Culture teatrali", 29, 2020; *Performing horses. I cavalli nel teatro europeo tra Ottocento e Novecento*, in "Mimesis Journal", vol. 9, 1, 2020.

## **Mariagabriella Cambiagli** **University of Milan, Italy**

***Desire and Utopia. Theatrical Perspectives in Italy Between Eighteenth and Nineteenth Century***

The purpose of this talk, which owns its title to a famous essay by Jacques Joly, is to put forward some thoughts on the statute of theatre and performance during the decades between the late Eighteenth and early Nineteenth century, focusing on an Italian line of research. Throughout the age of Enlightenment, the Napoleonic domination and the Restoration we find a rich catalogue of theoretical contributions, promoted by

intellectuals, authors, men of theatre, as well as government authorities or public personalities, all of which seek to renew the theatrical landscape, according to an organisational and artistic “principle of order” to transform the organisation of the theatre, the nature of its components (the actor’s work, the relationship with the space, the use of scenography and costumes), as well as its relationship with the audience. By studying archive documents, government acts, theoretical pamphlets, articles on periodicals, letters and authors’ prefaces to their works, this talk aims at finding common features between these contributors, focusing in particular on the need of a directing figure, essential for the factual realisation of a new scene. In this regard, it goes on to examine some theatrical experiences in the praxis of that time, reinterpreting under this light the work of important groups and experimental artists of the early 1800s.

**Biography** - Mariagabriella Cambiaghi is Professor of Theatre Studies at the University of Milan. Her research centres on the study of Italian theatre and performance between the nineteenth and the twentieth century, and on the analysis of Italian and foreign contemporary theatre; she is also interested in the intersection of text and performance, and in the role of the actor in the nineteenth and twentieth centuries. Many of her essays have appeared in national and international journals and books. Among her books: *Il caffè del teatro Manzoni* (Mimesis, 2013), *I cartelloni drammatici del primo Ottocento italiano* (Guerini, 2014), *Una delle ultime sere di Carnevale di Goldoni per Luigi Squarzina* (ETS 2017).

**Roberta Carpani**  
**Catholic University of the Sacred Heart of Milan, Italy**  
**Scenic Creation in Group Theater in the Eighties and Nineties: The**  
**“Theatrical Environment” of Laboratorio Teatro Settimo**

In the Italian group theater of the eighties and nineties of the twentieth century, the authorial function was variously declined and often defined in the processes of collective creation and in the relationships between actors. At the same time, the director’s function changed through practices in which the directing role tended to enhance the actors’ contribution and the director limited himself to building the conditions so



that the scenic writing could be born from the group's improvisations. The case of Laboratorio Teatro Settimo shows an emblematic path, in which the director Gabriele Vacis has progressively changed his work with the actors, in order to give space to their creative autonomy. It is a process that Vacis described as "the suicide of the director" (G. Vacis, *Awareness*, BUR, p. 113), to become a director who does not precede but follows and observes the actors. The transformation of roles has changed creative practices: Vacis defined the theatrical group as an "environment", in which the author is the "relations between people" and the director takes care of that environment. The notion of theatrical environment can therefore help to understand the ways in which the shows of Laboratorio Teatro Settimo have been built: also through the use of oral testimonies, the intervention intends to reconstruct the processes of creation of some works of the Turin-based group, which have marked the history of the Italian scene.

**Biography** - Roberta Carpani is Associate Professor of Performing Arts at the Catholic University of the Sacred Heart in Milan. Her research interests span the theatre and festivals in Lombardy during the Spanish and Austrian period; theatre performance during 20th- and 21th centuries; theatre and education. Her publications include *Scritture in festa. Studi sul teatro tra Seicento e Settecento*, Pisa-Rome 2008; *Le feste e la città in età moderna. Culture, drammaturgia e comunità a Milano nel primo Seicento*, Milan 2020. She co-edited *La cultura della rappresentazione nella Milano del Settecento. Discontinuità e permanenze*, Rome 2010, with Danilo Zardin and Annamaria Cascetta. She has participated in numerous conferences internationally and in Italy. She has been invited to lecture and teach in Paris (Institut National pour l'Histoire de l'Art, INHA; Université Paris – Vincennes), in New York (Italian Cultural Institute of New York), in Sevilla, Universidad de Sevilla. Since 2020, she is Director of CIT – Centro di Cultura e iniziativa teatrale "Mario Apollonio".

**Cecilia Carponi**  
**Sapienza University of Rome, Italy**  
**Michel Saint-Denis as Director: Cechov's Three Sisters Production**  
**at the Queen's Theatre in London (1938)**

The talk proposition aims to analyse the activity as director of Michel Saint-Denis, better known for having developed an acting training derived from Jacques Copeau's pedagogical experiments, the base of several acting training programs in England, France, USA and Canada. In fact, besides the intense pedagogical activity, he directed more than thirty shows.

It is probably in 1938, with the direction of *Three Sisters* by Cechov, starring an exceptional cast composed by John Gielgud, Peggy Ashcroft, Michael Redgrave and Angela Baddley, that Saint-Denis reaches the peak of success. The show, staged at the Queen's Theatre in London, is particularly interesting since it coincides with Saint-Denis ending up contaminating Copeau's doctrine about *playing* with the forms of Stanislavsky's theatrical work, which he studies for the occasion from the English vulgate of *An Actor Prepares*. The show is welcomed by the critics with unanimous approval.

The relevance of this experience is heightened if we consider the role of «artistic advisor» and «consultant director» that Saint-Denis will hold in the foundation of Juilliard School's Drama Division in New York – position which Elia Kazan, director of the Lincoln Center Company, would have rather put Lee Strasberg in. In the late 1950s, Saint-Denis, nephew, pupil and among the most important disciples of Copeau, was surprisingly welcomed in the USA as a possible alternative to the «American Method» of the Actors' Studio, founded by veterans of the New York Group Theatre, in the interpretation of the Stanislavsky's heritage.

**Biography** - Cecilia Carponi had a 1 year Post-doctoral Position at Sapienza University of Rome (Project: "Storia documentaria del teatro italiano", 2019-2020). She has earned her PhD in 2018 at the Sapienza University (Art History and Performing Arts Department) and at the Sorbonne Nouvelle University of Paris (École doctorale Arts & Média). Her research project focused on "Actors Training. Michel Saint-Denis: Training the *Complete Actor*", and she worked under the supervision of two mentors: Guido Di Palma (Sapienza) and Marco Con-

solini (Sorbonne Nouvelle – Paris 3). Her research activity is mainly concerned with 20<sup>th</sup> century European theatre, with particular attention to the history of acting training systems. She edited the book *Matera Città Aperta*, devoted to IAC – Centro Arti Integrate’s homonymous project (Cue Press 2021) and, together with Andrea Porcheddu, the volumes *La malattia che cura il teatro* (Dino Audino 2020) and *Incroci. Esperienze di teatro per una comunità interculturale* (Cue Press 2022).

**Matteo Casari**  
**University of Bologna, Italy**

**Samantha Marenzi**  
**Roma Tre University, Italy**  
***Craig and Yeats. Visions and Practices of the Scene Against the Backdrop of a Correspondence***

In the early years of the 20th century, Craig and Yeats exchanged several letters. The correspondence contains theoretical comparisons, exchanges of ideas and practical indications: a thought and a knowledge that are innervated in the concreteness of the scene. By reading their famous collaboration also through correspondence which is largely unpublished, the contribution aims to highlight the two trajectories that link their visions and stage productions in reference to Japan and to the presence of dance. Japan – with the whole East as a background – and dance – or the poetry of action – are the two territories in which tradition and modernity are reflected with each other. The Yeats *Four Plays for Dancers*, dramas inspired by Japanese *nō* and conceived for a danced performance, are the pivotal example of an interweaving of times and cultures capable of renewing and enlivening the theatre and the bodies that inhabit it. The creation of masks and the use of screens – the best known and most successful application of Craig’s scenotechnical invention – precipitates into practice the vision of a “theatrical mind” of which Craig and Yeats are the two constituent hemispheres. The contribution is part of a joint research project born out of a collective work on the magazine “The Mask” that has brought to light a rich documentary base that still needs to be studied in depth.

**Biographies** - Matteo Casari is Associate Professor at the Department of the Arts of the University of Bologna where he is teaching Theatres in Asia and Performing Arts Management and Economy. His research is mainly devoted to Asian theatrical traditions, particularly in Japan where he conducted some fieldworks. He is the author of various publications including monographs, curatorships and essays. Among the most recent: *il Giappone e l'Asia tra le righe di "The Mask"* (2020); *"The Mask" e il Giappone. Un percorso tra lettere, immagini, libri, riviste e persone* (2019); *Japan, Italy and elsewhere. Nō and shinsaku nō from cultural diplomacy to intercultural dialogue* (2018); *Waki. Il nō visto di lato* (2017). He is the Scientific Director of the scientific journal "Antropologia e Teatro".

Samantha Marenzi is Assistant Professor at the Roma Tre University, where she teaches Theatre and Dance Iconography and Dance Theories and Practices. She has published monographs and numerous essays in national and international journals. Her fields of study include prominent figures of 20th century theatre such as Antonin Artaud and Gordon Craig and their writings in relation to the practices of the stage; Butō and its declinations in the experience of some contemporary Western performers; the relationship between visual and performing arts with particular attention to photography and dance. She is a member of the editorial board of the magazine "Teatro e Storia".

Matteo Casari and Samantha Marenzi are members, with Monica Cristini (Marie Curie Fellow for the MariBet project) and Gabriele Sofia (Université Grenoble Alpes), of the inter-university research group that worked on the Craig's journal "The Mask", reading it in the light of the unpublished documents kept in the Fonds Edward Gordon Craig of the BnF, at the Gabinetto Letterario G. B. Viéusseux, and at the British Institute of Florence. The first results of this research have been published in the journal "Teatro e Storia", in the dossiers «The Mask»: *strategie, battaglie e tecniche della "migliore rivista di teatro al mondo"* (n. 40) e *Dentro e fuori «The Mask»: Craig e il teatro del suo tempo* (n. 41). Further research developments are being published.

**Livia Cavaglieri**  
**University of Genoa, Italy**

**Patrice Chéreau at the Piccolo Teatro: A Long Distance Dialogue with  
Giorgio Strehler**

In 1970 Patrice Chéreau staged *Splendore e morte di Joaquín Murieta* by Pablo Neruda in Milan, at Piccolo Teatro. Exiled from his home-scene (France), the young director found himself in the peculiar position of the “visiting-director” in Italy. The text had been chosen by Paolo Grassi. Not a fan of the play, Chéreau could not count on his usual troupe of actors, and he had to work in a foreign language, within a foreign theatre system. Despite these adverse conditions, *Splendore e morte di Joaquín Murieta* emerged as an extraordinary work, in terms of artistic quality. It came out also as an astonishing dialogue at distance with the elective master Giorgio Strehler, who had abandoned the Piccolo Teatro just in those years.

The notion of theatrical mind will be particularly useful for analysing the plurality of the authorial force field represented in this case-study. The director Chéreau was able to connect his “principle of order” with a collective knowledge represented by actors, technicians, actors and assistants of the Piccolo Teatro: a knowledge embedded in the tradition of the institution, even in absence of the creative head.

The paper will consider various documentary sources of the creative process: promptbooks with notes, music recording, photos, press review, a ‘longbook’ written by a graduating student, oral sources.

**Biography** - Livia Cavaglieri is Professor in Theatre Studies at University of Genoa, where she teaches Theatre History and Organisation and Economics in the Arts. She has studied at the University of Milan (graduating in 1998), in Berlin (Erasmus FU 1996 and research internship Stiftung Archiv Akademie der Künste 1997) and at the Catholic University of the Sacred Heart of Milan (PhD 2002). She has been visiting researcher at the Institut de Recherche en Études Théâtrales – Université Sorbonne Nouvelle (2014). She co-direct with Donatella Orecchia the Ormete Project. She has published books and essays on four areas: 1) History of Organisation and Economics in the Arts; 2) Social History of the Theatre; 3) Direction and Staging in the Second Half of the Twentieth Century; 4) Oral History and Theatre.

**Francesco Ceraolo**  
**University of Salento, Italy**  
***From the “Stage Mind” to the “Fluid Mind”.***  
***On Some Contemporary Experiences of Theatrical Authorship***

The paper intends to propose some reflections on the concept of authorship in contemporary theater, starting from a series of experiences carried out at the turn of the pandemic phase. From the audiovisual experiments of Milo Rau (*The New Gospel*) and Odin Teatret (*The Tree*), passing through the cine-theatrical works of Mario Martone (*Il barbiere di Siviglia, La traviata*) and those of other directors, the paper intends to highlight how what takes place in the contemporary is not just a rethinking of theatrical impersonality or of its intermedial reproducibility, but a new paradigm centered on the stage as a fluid place for the passage – instead of the fulfillment – of the theatre-idea. Theatre, in other words, conceives the scene and its material practices within an ecology that no longer refers only to the dramaturgical level or to the generically performative one, but to a fluid series of interactive extensions.

In particular, the paper will propose the thesis according to which today the essence of the theatrical event resides in a complex experience in which this extensive realm does not intervene so much as a trace of the living experience or its medial double (as has happened with music for more than a century), but in constituting a both eventful and political level of theatrical practice. The “theatrical mind” is therefore increasingly a “fluid mind”, subject to asynchronous dialectics in which the decentralization of the scene produces equally decentralized forms of reception, which however do not question the contingent, eventful and political nature of the theatrical procedure. As the paper will try to demonstrate, the reason for this is linked to the fact that for the first time theatre contrasts the categories of event and contingency with that of presence, no longer considering them a necessary condition for the other. But precisely such reshaping, and not simple reproducibility, of the theatrical contingency requires that contemporary aesthetics live up to a new fluidity, which not only implies media practices but also critical, discursive and generically experiential ones.

**Biography** - Francesco Ceraolo (PhD) is Assistant Professor – RTDB of Theatre Studies. His main areas of research are philosophy and theory of theatre, musical theatre and the relations between theatre and cinema. He is the author of the monographs *Il teatro contemporaneo* (Bologna, forthcoming), *Teorie dell'evento. Alain Badiou e il pensiero dello spettacolo* (ed., Milan 2017), *Cinema, Thought, Life. Conversations with Fata Morgana* (eds., Cosenza, 2016), *Verso un'estetica della totalità. Una lettura critico-filosofica del pensiero di Richard Wagner* (Milan, 2013), *Registi all'opera. Note sull'estetica della regia operistica* (Rome, 2011). He edited and translated Alain Badiou's writings on the theatre (*Rapsodia per il teatro. Arte, politica, evento*, Cosenza 2015) and György Lukács' writings on cinema and the theatre (*L'anima e l'azione*, Pellegrini 2020). In 2015 he was awarded the prestigious prize "Arthur Rubinstein - A Life in Music" for best scholarship by Fondazione Teatro La Fenice. He is Associate Editor of the journal "Fata Morgana". He is member of the scientific committee of Apulia Film Commission.

**Elena Cervellati**  
**University of Bologna, Italy**  
***Imaginary Choreographies. The Manifesto as a Precipitate of Danced Projects***

Within a type of text such as the *manifesto*, the dance field finds a rather marginal but significant position, still little investigated by studies. The manifesto is notoriously practiced in various fields since the second half of the nineteenth century and in the world of the arts it rises to an overwhelming vehicle of ideas with the historical avant-gardes. The "manifesto for dance" is a text that theorizes starting from practice and then wants to return to practice, enriched by the desired consequences of its own theorizing; it establishes a fertile intertwining of requests and skills which, therefore, leave the stage to fix themselves in words and then to come back on the stage, in the act of conception and realization of the dance performance. The talk aims to bring some cases of manifestos for dance, focusing in particular on the Italian context, from the well-known *Manifesto della danza futurista* (1917), elaborated by Filippo Tommaso Marinetti, to the *Manifesto 1992. Danza come arte contemporanea* (1992), signed by a group of artists who worked together on this particular occasion (Donatella Capraro, Enzo Cosimi, Lucia Latour, Massimo Moricone, Marcello Parisi, Giorgio Rossi and

Virgilio Sieni). However, we will not forget to open the boundaries of this cultural and geographical area in an unavoidable connection with others, in particular with the French one. In France certainly the strong and collective voice carried by the manifesto-text finds a broader and more articulated declension, capable of bringing significant examples of theories that not always become concrete, but that are sometimes precipitated by words.

**Biography** - Elena Cervellati, PhD, is Associate Professor at the Arts Department of the Alma Mater Studiorum – University of Bologna (Italy), where she teaches Dance History (Degree Course) and Theories and Poetics of Dance (Master's Degree). She's the curator of the European branch of Kazuo Ohno Archives, and she directs, with Elena Randi, the scientific journal "Danza e ricerca. Laboratorio di studi, scritture, visioni". She is the author of *Théophile Gautier e la danza. La rivelazione del corpo nel balletto del XIX secolo* (2007) and *Storia della danza* (2020), as well as essays developing her privileged research themes: ballet in the first half of the 19th century, forms of contemporary Italian dance, relations between written word and dancing body, screendance. From 1997 to 2002 she has been the manager of the Italian dance company Compagnia Abbondanza/Bertoni and since 2008 she has been planning the dance section of the theatre season organized by the Centro La Soffitta of the University of Bologna.

**Davide Cioffrese**

**University of Pavia, Italy**

**A Caring Mind. The Dramaturg's Role in the Processes of Collective Creation and Care**

It is a known fact that, during the second half of the Twentieth century, the figure of the dramaturg has assumed many different profiles within theatre: some of them more organizational-managerial, others more creative. In the context of this wide and diversified versatility of employment, one of the most recent declinations – yet to be thoroughly studied – sees the dramaturg engaged in the creative processes of social and community theatre, a practice which in recent years has become more and more widespread on both a national and international level (mostly



in the form of *applied theatre* and *social community theatre*).

In this perspective, the dramaturgy professional establishes a connection between the *curatorial* practices often associated with them – especially in Italy, where the label of “dramaturg” has not yet gained proper formal recognition – and the possibilities offered by the theatrical processes of *care*: by collective creations open to the contribution of all their participants and aimed at strengthening the latter ones’ community. Characterized by a dimension of choral “writing” and by a communal orchestration of the artistic work (generally entrusted to the supervision of a trainer), the practices of *care* can greatly benefit from the contribution of a dramaturg, a specialist of the written text – at least in its most traditional role – endowed with a familiarity with the theatrical endeavor as a whole: offering the generally amateurish group of participants the discreet, thoughtful and never overbearing contribution of an eclectic theatre professional.

The speech intends to focus on some of the dramaturg’s manifestations in the context of *care*, taking its cues from practical experiments such as those of the Turin Social Community Theatre Centre (SCT Centre) co-founded by Alessandra Rossi Ghiglione – dramaturg and expert in theatrical andragogy – as well as from “dramaturgically productive” structures such as the late Giuliano Scabia’s *empty scheme*.

**Biography** - Davide Cioffrese is currently concluding his PhD in Sciences of the Literary and Musical Text at the University of Pavia, where he also graduated. He acts as a Teaching Assistant for the course of Theatre and Performance Studies. His main research focus is the Dramaturg, a profession which he has investigated both in Italy and abroad: his studies on the subject include his doctoral thesis, *The Dramaturg in Italy. A Historical Anomaly, Between Europe and the United States* (awaiting publication), *Of Research and Dramaturgs: Nightswimming Theatre’s Pure Research Project* (“Arti dello Spettacolo/Performing Arts”, 5, 2019) and *Ontroerend Goed. Dramaturging the Performance of the Unsettling in Contemporary Theatre* (“Arti della performance: orizzonti e culture”, 13, 2021).

**Giada Cipollone**  
**University of Pavia, Italy**  
***The Archive (Never) Minds. The Work of INCOMMON on Italian***  
***Experimental Theatre (1959-79)***

Does the traditional archive sustain the legacy of theatrical minds? Can it be considered as an effective and persistent repository of scenic creation and practice? What is imprinted in the archive and what escapes? What the archive care about and what it never mind?

“INCOMMON. In praise of community. Shared creativity in arts and politics in Italy (1959-1979)” is a five-year research project funded by the European Research Council, hosted by the IUAV University of Venice and directed by Annalisa Sacchi. INCOMMON looks at the scene of theatrical experimentation in Italy in the 1960s and 1970s, with an approach that emphasises the collaborative forms between the protagonists and focuses on the contacts, more or less explored, between theatrical practices and the political forms expressed by the struggles and movements active in those years. INCOMMON will take the form of a digital atlas which, as well as enhancing the archival heritage, will try to imagine a complex exploration of the materials, in order to discuss the classic container-showcase function of the archive and try to bring out the complexity of the relationships between performance, artists, spaces, geography and the temporality of the events. The intervention, starting from a preliminary reflection on the institution of the archive, focuses on the work of INCOMMON, which supports the elements of subjectification of the processes of archiving and the affective dimension to which the performative event is bound: the approach tries to think about the performance as a product of a wide negotiation, with relations, affects, contexts, policies, community, opening up to forms, trajectories, subjectivities and other “minds” fully colluded with the creative processes, in a way that is otherwise often entertainable.

**Biography** - Giada Cipollone, PhD, is a Postdoctoral Research Fellow at the University of Pavia. She has been working for two years as a Postdoctoral Fellow within the ERC funded project “INCOMMON. In praise of community. Shared creativity in arts and politics in Italy (1959-1979)” at IUAV, University of Venice. In 2018 she was *visiting scholar* at Westminster University of London (supervisor:

Prof. David Bate). She is involved in the activities of the research center “Self Media Lab. Writings, performance, technologies of the Self” and she is part of the organizing committee of the international summer school “The Safekeeping of Memory”. Her main research interest concern: the relationship between photography and performativity; the archive and the theatrical memory; the contemporary experiences of self-construction through bodies, performance and new technologies.

Her first book, titled *Actor’s portraiture and “still” photography in Italy (1905-1943). The images of actress from the Turconi Archive*, was published by Scalpendi in 2020.

**Rui Pina Coelho**  
**University of Lisbon, Portugal**  
***Social Plays at the End of the World: Considering Some of Simon Stone’s, Frank Castorf’s and Tiago Rodrigues’s Performances***

In 1955, under the political climate of cold war, Arthur Miller, in a now famous essay – *On Social Plays* –, wrote: “History has given the social drama its new chance. [...] The world, I think, is moving toward a unity, a unity won not alone by the necessities of the physical developments themselves, but by the painful and confused re-assertion of man’s inherited will to survive. [...] The world, in a word, is moving into the same boat”. It didn’t. But Miller’s optimistic words – notwithstanding their marvellous naivety – seem to be, once again, needed. The world, facing more and more clear signs of a possible mass extinction and pandemic threats, needs to quickly realize that there is only one “boat”.

In a world facing such sizable and urgent problems, one can ask: which role can theatre play in these times? Is theatre an adequate vehicle to point us the way to the “boat”? If so, which theatre? This paper aims to discuss some contemporary performances intending to unearth its social nature and its political dimension, thus wishing to perceive the way present history can be traced through them. The analysis and discussion of the performances – *Ibsen House*, dir. Simon Stone (International Theater Amsterdam), Frank Castorf’s *Bajazet* and Tiago Rodrigues’ *Catarina and the beauty of killing fascists* will be conducted throughout a reflection on the notion of political theatre on contemporaneity. Thus,

the considerations of Olivier Neveux (*Contre le théâtre politique*, 2019), Alain Badiou (*Rhapsody for the theatre*, 2013) or Florian Malzacher (*Not just a mirror: Looking for the Political theatre of today*, 2015) will lead us in the search for the need for theatre at the end of times.

**Biography** - Rui Pina Coelho (Évora, 1975), Assistant Professor at the School of Arts and Humanities, University of Lisbon and Director of the Centre for Theatre Studies (Lisbon). He has a PhD in Theatre Studies with a study on the representation of violence in post-World War II British realist drama. Since 2010, he works with Teatro Experimental do Porto (TEP) as a playwright and dramaturg. He is also the Director of “Sinais de cena – Performing Arts and Theatre Studies Journal”. He is the author of, among other titles, *A hora do crime: A violência na dramaturgia britânica do pós-Segunda Guerra Mundial (1951–1967)* (Peter Lang, 2016), *Casa da Comédia (1946–1975): Um palco para uma ideia de teatro* (IN-CM, 2009). He recently coordinated the volume *Contemporary Portuguese Theatre: Experimentalism, Politics and Utopia [Working Title]* (TNDMII/Bicho do Mato, 2017).

**Isabella Corvino**  
**University of Perugia, Italy**  
***Theater in Prison in Nisida: An Experience of Collective Theatrical Mind***

Studies on the functions of theater within prison institutions in the last 20 years have become fundamental to the fine-tuning of the scenic medium as a practice and tool for both re-education and reintegration (Giordano Perrini, Langer, Pagano Sicialino 2017) and for the study of the identity performances that are produced within prison theater (Psaroudakis 2016). Often the relationship between theater and prison (McAvinchey 2018; Balfour 2004; Shailor 2011) is analyzed in pedagogical terms and is related to the so-called social and community theater (Pontremoli 2018; Rossi Ghiglione 2014; Innocenti Malini 2021). There are many experiences that have shown how theater has a fundamental educational function within correctional institutions (Punzo 2013; 2019). The educational experience passes through the process of a collective theatrical mind. My work aims to analyze the practices developed within

the Nisida Juvenile Prison in order to show the relationship between the regulating principle of the scene, the space of prison and the space of re-education. The work that we will analyze was held by Maria Franco and focus on the years 2018-2020 starts from the writing, by the boys, passes through the theatrical reduction and staging (Conte 2012; Rossi Ghiglione 2013). The practice described creates links of textual composition that includes different creative methods that aim to rethink language, writing, and theatrical imagination (Jones 2004). Directing, directing, and staging are collective processes (Oliva 2019) that make us question the authorship of the work (Chris, Gerstner 2014). Is the educator who guides the educational process and provides the technical and practical tools to the boys the true author of the work? How much do the relationships between boys and prison staff in that particular context influence the experience of collective theatrical mind seeking escape in a reeducation process? The goal of the paper is to describe the different processes at work by validating hypotheses about collective theatrical mind and authorship through a qualitative field investigation.

**Biography** - Graduated in Comparative Studies in Naples, a degree with strong cultural and social dimension and then continued her studies in international relations, international cooperation and finally policy analysis in her PhD and Brown University course on ethnicity, conflict, inequalities. Her PhD degree in Social Science and Economic Studies was obtained at Bologna University. Her final dissertation, *Migration and global citizenship – a study on the meaning of recognition between culture and identity*, examines the crises of personal and national identity to the fore the problem of belonging and recognition. Over the past 15 years, she has taught in different courses (Sapienza University of Rome, Perugia University, Unitelma University of Rome, Luiss Guido Carli) and has carried research on recognition, otherness, belonging, gender. Among the last publications: *Appartenersi. Verso un modello complesso di interpretazione del riconoscimento*, 2021.

**Monica Cristini**  
**University of Verona, Italy**  
***The Greek Tragedy in Andrei Serban and Elizabeth Swados' Choral Performances (1972-1974)***

In 1968 Ellen Stewart invited to La MaMa Experimental Theatre of New York the young Roman director Andrei Serban. After staging *Arden of Faversham* (1970), Serban chose the Greek tragedy as a subject of research on sound and word, research already started by Peter Brook (*Orghast*, 1971). On Ellen Stewart's suggestion, the director met with the young musician Elizabeth Swados and started a collaboration that led to the production of *Medea* (New York 1972), *Electra* (Festival D'Automne, Paris 1973), *Fragment of a Triloggy* (New York 1973) and *The Trojan Women* (New York 1974). The two artists worked on the original Greek and Latin texts and, with actors of the Great Jones Repertory Company, created choral dramas in which word and music match together in a unique sound research, in a context of common scenic writing that led to the realization of the four operas and can be considered part of the New Theatre's directing experiments.

The speech will present a deepening of Swados and Serban's shared creative approach that originated in the Peter Brook's Paris workshops and later, during the journeys in Lebanon and Africa. By retracing the research on word and sound, production after production, it will be brought to light the path followed by the director and the musician with the company at La MaMa during the period of rehearsals that led to the productions. It was a long artistic process that ended with the *The Trojan Women's* performance. This work, staged in a period in which an important revival of classical tragedy marked the Avant-Garde theatre, stands out for the critical acclaim earned by directing choices such as using original Greek texts as a musical score and integrating the spectators to the choral acting.

**Biography** - Monica Cristini is PhD in Theater and Cinema Studies, she is a Marie Skłodowska Curie Fellow (Horizon2020) at the Department of Cultures and Civilizations – University of Verona and at The Martin E. Segal Theatre Center – GC – CUNY, with MariBet, *La MaMa Experimental Theatre: a lasting bridge between cultures*, a project focused on the collaborations between La MaMa

Experimental Theatre of New York and European Artists in the Sixties and the Seventies. Her studies have been devoted to Twentieth century theatre (*Rudolf Steiner e il teatro. Euritmia, una via antroposofica alla scena contemporanea*, 2008), to Michael Chekhov's Technique for the Actor (Routledge 2015, *Medicina nei Secoli* 2019), and also to the theories and practices of Edward Gordon Craig ("Teatro e Storia" 2019, 2020; *Nell'attesa di un terzo dialogo. Le scuole di Gordon Craig per la riforma del Teatro*, Lithos 2022).

## **Grazia D'Arienzo** **University of Salerno, Italy**

### **"The Play is Full of Echoes". Samuel Beckett's Vocation as a Stage Director**

In the profusion of publications that fuels the "Beckett industry", one topic to which relatively little attention is devoted is Samuel Beckett's activity as director of his own plays. The author – who has always in some way contributed to the staging of his plays as a consultant to the director each time involved – felt the vital urge to stage his own plays from the 1960s onwards. His work as director turned out to be decisive for Beckett as a playwright, a playwright who did not consider his texts as inviolable monoliths. From that point on he would always subject his writings to the test of the stage, with the resulting production of text variants that would then be incorporated into the printed editions.

This paper aims to clarify Beckett's *modus operandi* as a director by examining the directing notes found in his Theatrical Notebooks. By analysing a number of seminal works, the importance of a staging practice attentive to the rhythmic figurations of gesture and movement in relation to stage space and words will be highlighted.

**Biography** - Grazia D'Arienzo is a Research Fellow in the Department of Cultural Heritage at the University of Salerno. In 2016 she was a Visiting Fellow at the Universidad de Zaragoza. D'Arienzo obtained her PhD in Theatre Studies with a dissertation on Samuel Beckett's legacy in digital theatre (*Rimediazioni. L'eredità beckettiana nel teatro digitale*, a finalist for the 2021 Opera Critica Prize). D'Arienzo has published articles in refereed journals and essays in books. She is the author of *Renato Carpentieri. L'attore, il regista, il dramaturg* (2018) and has edited *Hypokritès Teatro Studio, fra scena, performance e territorio*

(2020). She is an editor of “Rifrazioni-Sinestesieonline Journal”. Her research focuses on the staging of Samuel Beckett’s works, on the connections between the theatre and technology, and Neapolitan theatre in the contemporary era.

**Timmy De Laet**  
**University of Antwerp, Belgium**  
***The Archival Mind: From Choreographic Reenactment to an Enactivist Sense of Dance Archivization***

In his posthumously published *The Idea of History* ([1946] 2005), R.G. Collingwood advanced the infamous proposition that it is necessary for “the historian [that he] re-enacts in his own mind the thoughts and motives of the agents whose actions he is narrating” (115). In Collingwood’s view, the imaginative reenactment by historians would make it possible to make the driving forces and motivational reasons that propelled historical agents and their actions in the past legible for individuals in the present. Scholarly discussions of reenactment in the arts regularly draw on Collingwood’s much-debated claims to emphasize that artists too aspire to grasp the logic of historical works of art (be it dance, theatre, performance art, or visual art) whenever they embark on reenacting these works for contemporary audiences.

Using this line of thought as my starting point, I will introduce in this presentation what I will term “the archival mind” as a potentially productive notion to rethink the role of the archive within dance historical research against the background of choreographic forms of reenactment. As an art form that takes the body as its primary medium, dance is notoriously resistant to standard modes of archivization that are predominantly designed for the preservation of tangible materials. In response to these challenges, I will propose “the archival mind” as a figure of thought for an expanded understanding of the archive that combines – in a perhaps preposterous manner – Collingwood’s incipient reenactment theory with recent cognitive and phenomenological research on the so-called “enactive mind”. Drawing together these seemingly distant approaches will allow me to flesh out how embodied movement, artistic logic, and historical contextualization may converge within a broader practice of archivization that goes beyond the limitations of current archival infrastructures.



**Biography** - Timmy De Laet is a Tenure-Track Professor of Theatre and Dance Studies at the University of Antwerp and a Lecturer in the dance program at the Royal Conservatoire Antwerp. He is the founder and coordinator of CoDa | Cultures of Dance – Research Network for Dance Studies. His research interests include the reiterative nature of dance in relation to reenactment, archivization, and historiography. His writings have appeared in journals as “Performance Research”, “Tanz”, and “Dance Research”, as well as in *The Oxford Handbook of Dance and Reenactment* (2017) and *The Routledge Companion to Dance Studies* (2020). Other publications include *The Great European Stage Directors, Vol. 8: Pina Bausch, Romeo Castellucci, Jan Fabre* (co-edited with Luk Van den Dries, Bloomsbury 2018), *Language and Performance: Moving across Discourses and Practices in a Globalized World* (special issue of “EJTP”, with Małgorzata Sugiera and Karel Vanhaesebrouck, 2021), and *Choreographic (Re) Collections: Archiving Dance in Flanders* (special issue of “Documenta”, with Annelies Van Assche, 2021). Timmy is Managing Editor of the “European Journal of Theatre and Performance” (“EJTP”), published by EASTAP.

**Fabrizio Deriu**  
**University of Teramo, Italy**  
***A Collective Theatrical Mind at Work. Notes on the Composition of Dionysus in 69 by TPG and Richard Schechner***

Free-wheeling adaptation and radical interpretation of *The Bacchae*, *Dionysus in 69* emerged from a workshop led by Richard Schechner, shortly after a seminar held by Jerzy Grotowski and Ryszard Cieslak at the New York University in November 1967. The script combines Euripide’s text with different other materials: lines from other Greek tragedies, exercises from Grotowski’s “poor theatre”, a birth ritual of the Asmat tribe from New Guinea, and – mostly decisive – textual and gestural improvisations by the group members. Considered a decisive turning point even by those who did not appreciate it, *Dionysus in 69* paved the way for many features that became distinctive of the Avant-garde theatre of the epoch, including: audience participation, full environmental theatre design and staging, deconstruction of the classical literary text, full-frontal nakedness of the performers, roles rotation. After a long period of rehearsal which started in January 1968, the production premiered

on June 6th, and run until the end of July 1969. It was never finished, according to Schechner's and the Performance Group members' attitude to keep changing a production over time insofar as circumstances allow. Based on the copious existing documentation, the paper tries to reconstruct the salient features of this iconic example of "collective theatrical mind", focussing both on the particular dynamics of group composition and on the "directing function" implemented by Schechner.

**Biography** - (Ph.D., Sapienza University of Rome, Italy) Associate Professor in Theatre and Performance Studies, University of Teramo, Italy. Member of the Board of the Ph.D. Programme in "Music and Performing Arts", Sapienza University of Rome. Main fields of interest: Performance Studies; actors and acting in 20th and 21st Centuries' theatre, film and audiovisual media. Author of five books and several essays in peer-reviewed journals and edited collections; editor and translator for Italian anthologies by Richard Schechner and Diana Taylor. He lectured and presented paper in international conference in Italian and abroad Universities. Member of the Scientific Committee of the Festival *La valigia dell'attore* (*The Actor's Suitcase*), where he also acts as curator for acting workshops.

**Laurens De Vos**  
**University of Amsterdam, Netherlands**  
***Antonin Artaud as an (Un)Willing Participant in Immersive Theatre***

Antonin Artaud's 'theatre of cruelty' was never accomplished. This was not only due to a lack of financial and logistic means or his mental instability, the idea itself proved impossible to be executed. Behind his project lay a desire to represent the annulment and even demolition of all representations. Since there is no such thing as a metalanguage, the closure of representation, as Derrida convincingly argued in one of his essays on Artaud, can only fail. In line with the name Artaud had given to his ideal theatre, the closer it comes to its end goal, the more cruel and more destructive it needs to become, before ending up in self-annihilation.

A century later, researchers on immersive theatre (e.g. Machon, 2013) consider Artaud to be a major influential source on this new kind of theatre experience that aims to establish a 'total theatre' that immerses or engulfs the spectator. It also wishes to emancipate the spectator by eras-

ing the distinction with the performers, as Artaud would. In this talk I will follow this train of thought and juxtapose both projects aimed at presenting a 'total theatre'. Can we see Artaud's theatre of cruelty as a forerunner of immersive theatre, or is this reading too superficial? Or, in other words, how willing a participant is Artaud in immersive theatre experiences?

**Biography** - Laurens De Vos is Associate Professor in Theatre Studies at the University of Amsterdam and the Amsterdam Academy of Theatre and Dance. He obtained his PhD in 2006 from the University of Ghent. He is the author of *Cruelty and Desire in the Modern Theater. Antonin Artaud, Sarah Kane, and Samuel Beckett* (Dickinson Fairleigh UP, 2011), *Shakespeare* (Lannoo, 2016) and *Dramatic Women* (Vrijdag, 2022) and the editor of *Sarah Kane in Context* (Manchester UP, 2010) and *Beckett's Voices/Voicing Beckett*. He has published articles on contemporary theatre and drama in "Modern Drama", "PAJ", "Journal of Beckett Studies", "Theater Yale", "Neophilologus", "Journal of Contemporary Drama in English" and "Documenta".

**Francesca Di Fazio**  
**University Paul Valéry-Montpellier 3, France**  
***Dramaturgical Conception and Materiality of the Scene. The Transversal Process in the Contemporary Evolutions of Visual and Puppet Theatre***

After the historical transformations experienced by visual and puppet theatre during the 20th century – the severe crisis of the post-war period, the professionalisation of the 1960s, and the experimentations from 1970s onwards – the figure of the puppeteer has become increasingly articulate and, at the same time, has opened up to different collaborations towards more complex theatrical forms.

In contemporary times, the processes of artistic creation with puppets see the puppeteer engaged in multiple roles (not only manipulator but, depending on the case, director, actor, performer, playwright, set designer), and in dialogue with other professionals in the performing arts. This is the case, for example, of Marta Cuscunà, director-playwright-performer who, for several shows (*Sorry, boys*, 2015; *Il canto della caduta*, 2018; *Earthbound*, 2021), has worked closely with the set designer Paola

Villani and with the assistant director Marco Rogante, developing a protocol in which the dramaturgical concept meets the materiality of the stage. In her experience as a visual artist, choreographer and director, Gisèle Vienne has worked with the poet Dennis Cooper, whose words are integrated into the visual and performative elements of the shows. Increasingly, puppeteers are also choosing to take advantage of the external gaze of a dramaturg. One example is the collaboration between Johanny Bert, puppeteer and director of the company Théâtre de Romette, and Julie Sermon, dramaturg and university professor, for the adaptation (in 2010) of the *Opéra du dragon* by Heiner Müller. The staging, conceived for actors, objects and masks, appears as a counterpoint of words and images, developed in a dramaturgical process close to that of stage writing.

Through the analysis of these different experiences, I intend to question the transversal process linked to the concept of “Theatrical Mind” in the contemporary evolution of visual and puppet theatre.

**Biography** - Francesca Di Fazio holds a master's degree in Contemporary Literature at the University of Bologna and an international professional master in Dramaturgy at the Scuola Iolanda Gazzoletti – ERT Fondazione (Modena). She is currently undertaking a Ph.D. in Theatre Studies at the University Paul Valéry-Montpellier 3, within the European project *PuppetPlays* (ERC GA 835193 – Horizon 2020), in a joint doctorate degree with the University of Bologna. Her thesis is focused on contemporary French and Italian dramaturgy for puppet theater (the 2000s). Beside the academic activity she works as a dramaturg in different cultural projects, in collaboration with theatrical institutions such as ERT Fondazione.

## **Francesco Di Marco** **University of Padua, Italy** ***The Stage Director's Authorship: A Legal Status Question***

Although the 20th century has widely credited the image of the theatre director as the ‘real’ author of the theatrical production, the attribution of copyright to the director on his own work is still an open question. The theatre director is currently absent, both in Italy and abroad, from

almost all intellectual property laws, and his authorship, a postulate of theatre studies, is widely controversial on a legal level.

The first part of the paper focuses on the period between the 19th and the 20th century, crucial for the development of stage directing, briefly reconstructing the origins of the debate on the stage director's legal authorship. It was during this period that the copyright, born at the end of the eighteenth century from Beaumarchais' requests, was claimed by the first unions of French and German directors. The debate entered Italy at the end of the 1920s. Silvio d'Amico and Anton Giulio Bragaglia, among others, expressed their opinions on this point.

The results, however, were disappointing for the stage director: neither the Italian law (1941) nor the French (1957) and German (1965) copyright laws consider him as an author, leaving the door open to jurisprudential interpretations, which oscillated for a long time between granting and denying the director this status.

The second part exposes the fundamentals of the two theses: the 'traditional' one, according to which the director is a performer like actors and conductors, and the more recent one, which places the director among authors through a more flexible reading of the rules. In particular, in June 2021, the Italian Supreme Court, ruling on the dispute between Visconti and Zeffirelli on the one hand and de Bosio on the other, recognised the stage director's copyright.

The proposal to conclude an international treaty to define the status of the theatre director is currently under discussion at the World Intellectual Property Organisation.

**Biography** - Francesco Di Marco (1982) is a lawyer and PhD in History, Criticism and Preservation of Cultural Heritage. After graduating in Law at the LUMSA in Rome, he obtained a bachelor's degree in Visual Arts, Music and Performing Arts and a master's degree in Performing Arts and Multimedia productions at the University of Padua. At the same University, in 2020 he discussed his PhD dissertation entitled *The theoretical and legal status of the stage director* (Italy, France, Germany), supervisor Prof. Cristina Grazioli (Disciplinary-Scientific Area L-ART/05 – Performing Arts Disciplines). His research areas concern the relationship between law and theatre, with a particular focus on copyright, theatre organization and the status of the professions relating to the performing arts, investigated on both the historical and current levels.

**Piersandra Di Matteo**  
**Iuav University of Venice, Italy**  
**Curating Performing Arts as “Environmentalism”**

In *Curating as Environmentalism* (2011), a pivotal text for the international debate on the curatorship in the performing arts, Elke Van Campenhout suggests to conceive curation as a practice based on the critique of authorship, to produce a radical shift from programming (a palimpsest of events) to co-projecting (collective experiences) able to build an “environment”. What is at stake there, it is a passage from the care of the artists, accomplished through the care of their works to the care of the spatial-temporal dimensions for a common experience, of the relational densities able to include different subjectivities, non-human and human presences, through a notion of *autopoiesis*.

The intervention focuses on a case-study: the Tunisian performing arts festival Dream City, promoted by Selma and Sofiane Ouissi, born as a politically and aesthetically subversive gesture through participatory art projects co-created with the inhabitants. It aims at reinventing the public space against the discipline and the forms of surveillance imposed for years by the Benalists regime. A new *texturology* of the city conceived as an environmental mind invest residential neighborhoods, abandoned areas of Tunis and the Medina through practices of spatial reappropriation, reinvention of the everyday life, solicitations of the sense of collectivity. Artists, inhabitants, scholars, architects and urbanists, writers and filmmakers are invited to suggest new protocols against taboos and urban interdictions intended as counterhegemonic postures for a new experience of citizenship.

**Biography** - Performing arts theorist, dramaturge, and curator. Artistic Director of Short Theatre festival in Rome (2021-2024) and member of the research group “INCOMMON” at Iuav University of Venice, where she teaches Curatorship of Performing Arts. Her theoretical interests range from contemporary theater to dramaturgy, from the politics of voice to curatorial practices. In recent years she has given lectures and seminars in Hong Kong, Singapore, Shanghai, Amsterdam, New York, Philadelphia, Montréal, São Paulo, Belo Horizonte, and she was *visiting scholar* at MESTC/CUNY in New York (2017).

Since 2008 she has been the closest theoretical collaborator of Romeo Cas-

tellucci, working in major international theaters and festivals. She was artistic curator of *Atlas of Transitions* for ERT (2017-2020). Recent publications: *performance + curatela* (Sossella Editore 2021); with A. Sacchi and I. Caleo, *In fiamme. La performance nello spazio delle lotte (1967-1979)* (bruno 2021).

**Vincenza Di Vita**  
**University of Turin, Italy**  
***The Theatrical Mind in the Civil Process of AltoFest***

The theatrical mind is a process that is activated in a variety of ways on and for the stage. The reality of AltoFest, conceived and implemented by Anna Gesualdi and Giovanni Trono, reflects on the device of community creation. The research community is an element of the device. Altofest was created as an extended and long-lasting scenic device, in the form of a festival. It was created to graft the artistic dimension onto the everyday life lived in domestic spaces, understood as the minimum unit of the polis; to allow the poetic dimension of the community to emerge, as a way to regain possession of the active political dimension. The mechanism is activated through a period of artistic residency spread over several neighbourhoods (Borg, Mei 2018). The aspect of waiting (Vescovo 2010) is implicit in the five days of return to the public by the performers. The artistic programme has an international scope to make the linguistic injection work. The analysis of the effects, impacts and innovations derived from Altofest is supported by a community of researchers called upon to reflect and write about the mental and theoretical part of the device. Citizens, expressions of different social strata, host artists in their homes, called upon to redefine a repertory performance in relation to the domestic space that welcomes them and to the relationships that cross it. What is the relationship between culture, theatre and space? How do the donors of space interact with those who analyse the processes of theatrical mind arising from the generated device? The contribution intends to narrate the process of theatrical mind or theatrical minds as an ordering principle of the generated device. Awarded by the EFA (European Festival Association) with the EFFE AWARD 2017-18 (Europe for Festivals Festivals for Europe), resulting among the six best festivals in Europe. In 2018 Altofest leaves the bor-

ders of Naples for the first time, inaugurating a series of special editions, commissioned by different European Capitals of Culture: Altifest Malta 2018 for Valletta 2018 ECoC; Altifest Matera-Basilicata 2019 for Matera 2019 ECoC; while a re-edition for Valletta, commissioned by the Valletta Cultural Agency, is already in preparation for 2022. It is also included in the Kaunas 2022 candidacy dossier, acting as a de facto connector of a “spontaneous” network among the cities sharing this title.

**Biography** - Vincenza Di Vita is an expert in Performing Arts Disciplines at the DAMS in Turin. She is a poet, performer, journalist, dramaturg and researcher in the field of performing arts disciplines. She collaborates with directors and independent authors of the contemporary scene, organising events and international conferences on topics of interest for the philosophy of theatre, creating networks of testimonies and new collaborations between artists both in the festivals and for international residency projects. She collaborates as editorial secretary for the scientific journals “Artifara” and “Mimesis Journal”, in Turin. Since 2010 she has been a conference guest in international conferences and teaches in universities and higher education institutions in Italy and abroad, she is a member of the International Association of Theatre Critics, Rete Critica, Consulta Universitaria dei Docenti di Teatro, Coordinamento del Teatro in Carcere and a member of the Ubu jury for Franco Quadri. 2019 saw the release of her *Un femminile per Bene. Carmelo Bene e le Ma-donne a cui è apparso* for Mimesis Edizioni.

**Gianina Druta**  
**Oslo Metropolitan University, Norway**  
**Paul Gusty: The Romanian Ibsen Director**

The aim of this paper is to analyse the contribution of the director Paul Gusty to the establishment of Henrik Ibsen’s plays on the Romanian stage in the first half of the 20<sup>th</sup> century. Methodologically and theoretically, the research combines the use of Digital Humanities tools such as graphs and networks with theatre historiography and the concept of *histoire croisée* of Michael Werner and Bénédicte Zimmermann to account for the complexity of the director’s approach of Ibsen. The most important findings regarding the director’s contribution to the Romanian Ibsen



tradition reveal three aspects: 1. The mix of star-actor approach and ensemble-based approach; 2. The mix of drama and comedy; and 3. The mix of various acting genres in the approach of Ibsen of the actors who worked with Paul Gusty. He was also the main director of the National Theatre of Bucharest for more than 50 years, and this position enabled him to transform the institution into one of the most influential hubs in the Romanian Ibsen tradition before Communism. Moreover, he had a unique status among the Romanian Ibsenites, as the most influential director in a landscape dominated by star-actors.

**Biography** - Gianina Druta is Associate Professor of Drama and Theatre at Faculty of Education and International Studies, Oslo Metropolitan University, Norway. She took her Ph.D with a thesis on Ibsen's early performance history in the Romanian theatre. She graduated from the Faculty of Letters, Babeş-Bolyai University Cluj-Napoca, Romania), and has a BA-degree in Norwegian language and literature, Italian language and literature, and a MA-degree in the History of Images – History of Ideas at the same university. She won student competitions in 2012, 2013 and 2014 and was awarded a Performance Scholarship by the Babeş-Bolyai University for a research project about corporeality in Ibsen's dramas in 2014. In 2015, she won a Norwegian mobility grant (SIU) for writing her Master Thesis at the Centre for Ibsen Studies and since then she has been responsible for the Romanian dataset in IbsenStage. Her research activity focuses on Scandinavian literature, theatre studies and Digital Humanities.

**Rita Maria Fabris**  
**University of Turin, Italy**  
***Plural Female “Theatrical Minds and Bodies”: Utopias of Contemporary Community Dance***

From the 1970s onwards, women's creative processes developed in Italy (Paolini Merlo 2016) at the same time as a generation of dancers/choreographers/teachers became aware of their authorship, while maintaining a directive and authoritarian pedagogy. These experiences, however, made it possible to approach places and people of different ages (children, youth and adolescents) requiring new educational and artistic approaches (Rostagno-Pellegrini 1979) which over time have trans-

formed communities of practice into communities of artistic research (Pontremoli 2005).

Turin, the avant-garde laboratory of many community processes (social, economic and cultural), has allowed the meeting of a new generation of “theatrical minds and bodies”, mostly women plural, able to give life to artistic events as co-directors, co-producers, co-organizers responding to aesthetic and social needs of the urban, intercultural and intergenerational regeneration.

The speech aims at reconstructing, from the methodological perspective of dance studies, the conditions of possibility of the artistic research community of Turin, made up of Doriana Crema, Mariachiara Raviola and Rita Maria Fabris, who through the project *La Piattaforma. The New City* has oriented institutions and contemporary artists, as well as young generations of dancers and performers, towards a community direction. Finally, the case-study *Solitudo – Visions for a Creative Community* (2019), a community and itinerant artistic process, led by Doriana Crema with the cooperation of Fabio Castello and Raffaella Tomellini, will be presented as an emerging paradigm: the utopia of multiple intelligences (Gardner 1983).

**Biography** - Rita Maria Fabris, Ph.D., is Lecturer of Educational and Social Theatre at the University of Turin. Her fields of research are: the history of dance from the 17th century to the 19th century (Italy and Denmark), social theatre and community dance, the assessment of the socio-cultural impact of the performing arts. Among her publications: *Il balletto romantico*, in J. Sasportes (ed.), *Storia della danza italiana*, EDT, Turin 2011; with A. Rossi Ghiglione and A. Pagliarino, *Caravan Next. A Social Community Theatre Project. Methodology, Evaluation and Analysis*, Franco Angeli, Milano 2019. She is co-director of educational courses and community dance events as part of the ministerial project *La Piattaforma* designed by Ass. Didee – Arts and Communication and Ass. Filieradarte. She is president of Ass. Filieradarte. Since 2015 she has been a member of the steering committee of National Ass. DES (Dance Education Society).

**Carlo Fanelli**  
**University of Calabria, Italy**  
**Trajectories of Direction in “Living Theater”**

Among the different elements of theatrical representation, direction, understood, especially in recent years, as a multiform and elusive directive *function*, has taken on an increasingly prominent and complex role. This has resulted in what we will define *living theater*, whose constitutive elements will be here illustrated, identifying its tenets in the directing aesthetics of Romeo Castellucci. An eminent figure on the international theater scene, whose directing architecture relies on a complex interweaving of aesthetic, cultural, philosophical, technological and anthropological codes, in a constant dialogue with each other, which goes against any need to define the theatrical relationship in its most traditional sense.

The value of the meta-temporal tragedy has always been inherent in the works of Romeo Castellucci. The viewer is constantly placed at the center of such works, in a visual and aural dimension where the technology of the eye, the nature of the scopic drive are summoned to reveal the power of vision, understood as the thing seen (the show) but especially as the activity of seeing (the viewer). For Castellucci, looking is also “seeing oneself see”, wondering about what you are looking at and “who” is performing this action. Therefore, looking becomes a choice, responsibility towards what is offered to the gaze which, at times, is reversed and that shines in its acousmatic dimension.

To conclude, we will discuss the ways the director has lately been exploring the idea of being a community, and how the same idea of community in its democratic terms is being questioned. Within such an exploration, an image of power emerges, supported by a language whose aestheticization and anesthetization sanctions its supremacy, as a coercive political action, no longer an instrument of communication, but rather one of domination in the hands of an invisible dictatorship.

**Biography** - Carlo Fanelli is Professor of Dramaturgy, Spectacle Organization and Economics (Bachelor's Degree in Communication and DAMS), Theories of Theater and Performance (Master's Degree in DAMS Cinema Photography Performance) at the Department of Humanities of the University of Calabria. In the same University

he is a member of the International Doctorate of “Humanistic Studies. Texts, knowledge, practices from classical antiquity to contemporaneity”.

He carries out research on Italian theater culture of the Renaissance, in which he is active with essays and volumes published nationally and internationally. To these interests he crosses research on contemporary theater, a sector in which he is active with ongoing research and collaborating with national and international magazines.

**Roberta Ferraresi**  
**University of Cagliari, Italy**

***Re-thinking the Theatre. The Idea of Directing and the Development of Theatre Studies***

As is well known, there are at least two different phases through which Theatre Studies in Europe has been defined as an academic discipline: firstly, at the beginning of the 20<sup>th</sup> century, achieving independence from literary fields and identifying their new object of study within the performance (i.e. German Theaterwissenschaft); secondly, at the middle of the century, opening up that object in a broader, socio-anthropological sense (Italian Theatre Studies are a particular but quite representative example).

Considering the two steps as part of a shared continuum – a common history –, my contribution would try to read these developments putting them in relation to the implementation – both in theory and in practice – of the concept of directing within the field of study.

Taking into account that it's possible to *do* theatre also observing, studying and writing on it, after a preliminary historical-theoretical introduction, I'll investigate some case studies focused on working groups and research teams (not on individual experiences) within the discipline: that is on those “theatrical minds” collectively engaged in rethinking Theatre Studies through the last century. In this context, I'll highlight how scholars of different backgrounds and cultures have approached the notion of direction as a conceptual tool useful to redefine the boundaries of the field, at the beginning and in the mid-20<sup>th</sup> century, both at the time of its first structuration as an academic discipline, and in the next process of renewal of its paradigm.

**Biography** - Roberta Ferraresi (1983) is Adjunct Professor of Theatre History at the University of Cagliari. She is part of the Editorial Board of "Mimesis Journal" and of the related series published by Accademia. She taught at the universities of Rome Sapienza, Urbino and Bologna, where she worked from 2010 to 2020 (PhD 2010-14, post-doc 2016-19). Besides, she has always operated in theatre criticism and cultural policies.

Her principal research themes are the development of theatre historiography and of the independent theatre in the 20<sup>th</sup> century, studied combining archival research and oral history, with particular attention to the processes of challenging the consolidated critical categories and paradigms.

## **Fabrizio Fiaschini** **University of Pavia, Italy**

### ***The Playful Imaginary: Childhood and Theatre in Walter Benjamin***

The decisive role of childhood and game in Walter Benjamin's philosophical and political thought has been widely studied: knowing how to look at the playful imaginary of the child, for the German philosopher, means seizing «the announcement (or the promise) of happiness», the anticipation of a free future, emancipated from constraints of necessity and dominant logics borne of an ideological matrix. In the exercise of breaking up and recomposing the world the playing child suspends and transforms reality into images and alternative gestures awaiting their completion, thus performing the signals of a history placed in the sign of difference, in contrast with the deterministic links of the law and the absolute unfolding of myth. In this perspective, the importance that Benjamin attributes to the theatre, or rather, to a playful theatrical imagery, is less known. In fact, it is customary to limit his interest in theatre to his connections with Brecht, or, with regard to childhood, to the relationship with Asja Lacis, resulting in *Programme for a Proletarian Children's Theatre*. These are obviously fundamental (and in some ways complementary) points of Benjamin's political utopia, and yet they have their roots in a more pervasive conception of theatre, characterizing many aspects of his philosophical reflexion on childhood. Along this line, the speech aims to analyze, in a theatrical outlook, some of the playful foundations of Benjamin's childhood imaginary, starting with key concepts such as gesture, incorporation, innervation and play space.

**Biography** - Fabrizio Fiaschini is Associate Professor in Performing Arts at the University of Pavia, where he teaches Models and Languages of Performance. From a historical and philological perspective he has dealt with aspects of representation in the late Medieval, Renaissance and Baroque ages, focusing in particular on the *Commedia dell'Arte* and on the figure of Giovan Battista Andreini (*L'“incessabil agitazione”. Giovan Battista Andreini fra professione teatrale cultura letteraria e religione*, Pisa, Giardini, 2007), in the broader framework of the relationships between theatre, literary culture and academic life (on which *I Segni dello Spettacolo*, Savona, Sabatelli, 2000; *Margherita, Alberto and Isabella. Ingressi trionfali a Pavia nel 1599*, Novara, Interlinea 2012). He also edited the critical edition of the unpublished parts of the *Storia del Teatro* by Mario Apollonio (Milano, Rizzoli, 2003) and developed analysis on the contemporary scene, with particular attention to performance practices, social theater and dramatherapy (he is the recent curator of *Estetiche e pratiche della performance negli spazi del sociale*, Rome, Bulzoni, 2022).

**Rosa Branca Figueiredo**  
***Polytechnic Institute of Guarda, Portugal***  
***Pluralistic Setting of Contemporary Drama: Authorship and Staging of African theatre***

Still living in some kind of post- but neo-colonial contexts African dramatists have created theatre for a variety of urgent cultural functions. They have often been concerned to use the stage to define and affirm their people's cultural 'personality' – in the face of continuing cultural, economic, and political subjugation – by recovering the past, freed from the biases of metropolitan or mainstream history. They have often sought to expose the forces that still obstruct liberation, whether these be, for blacks in America, Australia or South Africa, the oppressions of dominant white society or the mendacity of ruling indigent elites or attitudes and behaviour ingrained within the oppressed themselves. They have sometimes looked inward, questioning the nature, status and effect of art and the artist in their societies. And they have also, at their finest, intimated where might be found the sources of cultural renewal.

What many modern theatre practitioners have eagerly and not always

successfully sought for, the African dramatist has been able to take more or less for granted. In contrast with the Western tradition of realist drama and acting, the African traditional modes of performance are usually stylised, often incorporate dance, music and song, and operate from an oral rather than a literary base. What I want to make clear in my paper is that in the pluralistic setting of contemporary drama, especially African drama, the oldest autochthonous, hieratic forms of traditional and ritual theatre coexist, as in a cultural time warp, with the sophisticated dramaturgy of the modern literary dramaturgy. Wole Soyinka is a wonderful example of the African dramatist re-routing African traditional modes of performance.

**Biography** - Associate Professor and Head of Department of Languages and Cultures at the Polytechnic Institute of Guarda, Portugal; teaches English, German, Theatre Studies and Contemporary Culture. Ph.D. in Theatre Studies, University of Lisbon with a thesis on the Nigerian playwright Wole Soyinka. A researcher at the Centre for Theatre Studies at the University of Lisbon and at the Research Unit for Inland Development of the Polytechnic Institute of Guarda. Recent publications include essays on cultural identities, comparative literature and African Drama. Active member of several International Literary and Cultural Associations. Recently translated Wole Soyinka's *A Play of Giants* into Portuguese.

**Magdalena Figzał-Janikowska**  
**University of Silesia in Katowice, Poland**  
***Theatrical Imagination of Władysław Hasior***

Władysław Hasior was one of the most prominent Polish visual artists of the 20th century – a sculptor, painter, set designer and a teacher. He was especially renowned for his meaningful assemblages and also monumental sculptures. Theoretical reflection on Hasior's art concentrates on the key motives, techniques and visual forms used by the artist, but overlooks the issue of performativity, dematerialisation and evanescence which seem to be the qualities of his numerous works.

The main subject of my paper is the concept of theatricality considered in the context of Władysław Hasior's visual art, particularly his ephemeral actions. This term – accepted by Hasior himself – refers to unique,

evanescent and performative events organised with the presence of audience or just in front of the camera. The status of ephemeral actions is ambiguous – they are situated between theatre and visual art, exploring the elements of both: visual expression, elaborate dramaturgy and scenario, evocative imagery, interference of the elements (fire, water, air, earth), dematerialisation of objects.

Theatrical imagination is one of the inherent features of Hasior's art. "I studied sculpture, but after some time I combined the conventions and created a kind of my own theatre. I do it in order to increase the expression of the exhibit", he claimed. His ephemeral actions are not only a simple presentation of visual objects, however, more crucially, they become a significant demonstration of a performative gesture in visual arts, at the time of rigid rules and a strict aesthetic canon in Poland.

**Biography** - Ph.D. – Assistant Professor at the Institute of Culture Studies, University of Silesia in Katowice, Poland. Author of books and research papers devoted to contemporary theatre and stage music. She published *Musical Spaces in Contemporary Polish Theatre* (2017) and *A walking guide. Cracow of Tadeusz Kantor* (2020). Co-editor of books *Writing for the Stage – Narratives in Contemporary Theatre* (2019), *Drama and Experience* (2014). Theatre critic in "Nietak!", "Opcje", "Didaskalia" and "teatralny.pl". Tour and academic guide at The Centre for the Documentation of the Art of Tadeusz Kantor "Cricoteka" in Krakow. She currently works on the scholarship project *Performances of Władysław Hasior* (The Theatre Institute in Warsaw).

**Helga Finter**  
**University of Giessen, Germany**  
***The Poet on Scene***

Prologue and Introduction Scenes in Italian Renaissance Comedy often solicited the author or an actor representing him when playing an ancient Greek or Roman one in order to legitimate the new theatre proposed. A whole apparatus contributed to project the new theatrical mind of representation to be established, so in Bibbiena's *Calendaria* and in Ariosto's comedies.

In today's theatre commenting persons addressing the public make the



fragility of representation and its more and more social illegitimacy obvious. But there is also a hidden presence of this new theatrical mind becoming concrete in a whole list of staging prohibitions in which the poet is replaced by politically correct ideology.

I want to discuss this issue with two productions of Yasmina Reza's *Anne-Marie la Beauté*, the French one by the author herself staging André Marcon and a German one by Peter Carp with Robert Hunger Böhler. It was the poet's decision that a woman should be played by a man. This decision was mostly criticized displacing even the German version finally to Freiburg, after the political correct renouncement of the Zurich theatre's director. My purpose is to show the subversion of an ideological theatrical mind and an opening for new imaginary perspectives.

**Biography** - Helga Finter, Professor Em. of Theatre Esthetics and History at the University of Giessen (Germany), wrote books on Italian Futurist poetry (*Semiotik des Avantgardetextes*, 1980), on the politics of subjective space in the theatre utopias of Mallarmé, Jarry, Roussel and Artaud (*Der subjektive Raum*, 2 voll., Tübingen 1990; *El espacio subjetivo*, Buenos Aires 2006), and on the esthetics of voice (*Le corps de l'audible. Écrits français sur la voix*, 2014 and *Die soufflierte Stimme: Text, Theater Medien*, 2014). She co-edited studies on Georges Bataille (*Bataille lessen*, 1992), on contemporary theatre (*Grenzgänge*, 1998). She curated the critic edition of two books of Alfred Jarry in the Bouquin-edition of his *Oeuvres*, 2004. Recent books she directed: essays on esthetics and politics of images after 9/11 (*Das Reale und die (neuen) Bilder*, 2008); on the impact of resurrection on theatre and arts (*Medien der Auferstehung*, 2012). Actually research focuses on voice and technology, on the theory of representation since Italian Renaissance Theatre.

**Martina Flores Mendeville**  
**University of Amsterdam, Netherlands**  
***Emancipating the Spectator Through the Lens of Jacques Rancière and Bernard Dort***

How can the spectator be active during a theatrical performance if her spectatorial practice consists in seemingly passive contemplation? My presentation aims at discussing spectatorial activation by confront-

ing theatrologist Bernard Dort's and philosopher Jacques Rancière's respective concepts of "emancipation" in the setting of a theatrical performance. I will use Dort's *La Représentation émancipée*, translated in English as *The Liberated Performance* (1982), and Rancière's *The Emancipated Spectator*, (2004). On one hand, Dort's *Liberated Performance* refers to the progressive emancipation of all elements that compose the performance, open to the spectator. On the other hand, Rancière's *Emancipated Spectator* alludes to the spectator's individual ability as a translator, by binding the performance to her knowledge and experiences. Notwithstanding the importance of these nuances, both authors tackle individual spectatorial activation as the cornerstone of the theatrical fact, reaffirming the spectator's emancipation within her role of active interpreter of the signs on stage. To begin, I will explain how, and in which contexts, both authors use "emancipation" applied to theatre. By re-framing the spectator's agency through the lens of Dort and Rancière, I will then tackle the interrogation of foundational theatrical relations, such as theatre and community, as well as other missions traditionally attributed to theatre. Lastly, I will delve on the conceptions of theatre that arise from the deconstruction of these givens, as setting objectives to theatre also determines (and fixates) its effects on the spectator. Instead, theatre is perceived as a polyphonic and dynamic process where the spectator actively participates by engaging affectively or intellectually, constructing her own meaning beyond the artistic intent of the performance. Theatre is thus nourished by these tensions and emerges as both "a construction and suspension of meaning" (Dort, 1982).

**Biography** - Martina Flores Mendeville (Santiago, Chile) is a second-year PhD candidate at the University of Amsterdam, member of the Amsterdam School for Cultural Analysis (ASCA) from the faculty of Humanities (FGW). She obtained a bachelor's degree of Performing Arts at the University of Caen in 2018. She then obtained her master's degree in 2020, at the same university, majoring in Theatre ("Arts, letters et civilisations – parcours Théâtre"). Her current research focuses on the cultural translations regarding the theatre of Heiner Müller in Latin America since 1989. She is interested in crossroads such as aesthetics and politics, performance and violence, as well as Western and non-Western epistemologies.

**Sotera Fornaro**  
**University of Campania Luigi Vanvitelli, Italy**

**Raffaella Viccei**  
**Catholic University of the Sacred Heart,**  
**Brescia Campus, Italy**  
**At the Origins of Theatrical Mind. Dionysus in Euripides' Bacchae**

As is known, Euripides' *Bacchae* is a metatheatrical tragedy. This contribution aims to show in detail how Dionysus represents the archetype of the 'director', who stages and concerts the spectacle of his own metamorphic power. Pentheus is the main instrument of this divine theatrical mind: he is turned into a tragic actor, who moves and acts among the multiform collective of "bestie di scena", namely the chorus of *Bacchae*. We therefore intend to verify how this figure of Dionysus 'proto-director' has been received, represented, re-performed in some significant *Bacchae* in the 21st century, starting with *Le Baccanti* by Luca Ronconi (2001-2002, 2003-2004).

**Biographies** - Sotera Fornaro is Professor of Greek Literature at the University of Campania Luigi Vanvitelli. Her study and research interests range from Homer to Greek literature of the imperial age, the reception of classical antiquity in modern and contemporary cultures and literatures, the history of classical studies, theatre. She is editor in chief of "Visioni del tragico. La tragedia greca sulla scena del XXI secolo" and "Archivi delle emozioni. Studi sulle componenti emotive nella letteratura, nell'arte e nella cultura materiale". She is on the scientific committee and in the editorial staff of "Philologus. Zeitschrift für Klassische Philologie", "Revista de Historiografia", "Materiali di estetica". She directs the book series "Antichi riflessi", Editore di Pagina (Bari), with Maria Pia Pattoni and Gherardo Ugolini. She is the author of more than 250 publications.

Raffaella Viccei is a classical archaeologist, art historian and critic, theatre scholar. Graduated in Classics (Catholic University, Milan), she is awarded the diploma of the School of Specialization in Classical Archaeology and the PhD in Archaeology (Catholic University and University of Salento). She obtained post PhD scholarships and a research grant (University of Sassari). She has been university lecturer on contract; she participated in research projects, in nation-

al and international conferences. She collaborates with the chair of Classical Archaeology at the Catholic University of Brescia. Her research interests and numerous publications mainly focus on: ancient theatre architecture, greek and roman theatre iconography and iconology, reception of ancient art and literature, visual culture, contemporary theatre and its spaces. She is on the scientific committee of “Visioni del tragico. La tragedia greca sulla scena del XXI secolo” and “Archivi delle emozioni. Studi sulle componenti emotive nella letteratura, nell’arte e nella cultura materiale”.

**Arianna Frattali**  
**University of Salento, Italy**  
***Theatrical Mind and Collective Mind: Analysis of a ‘Last Show’***  
**by Odin Teatret**

For Odin Teatret we can speak of Collective Mind, since it gives us back «the image of a group of people who [for fifty-seven years], through the theater, have been carrying out their own difficult story» (F. Taviani), discussion of both the statute of the author and that of the audience. This can happen because the show is conceived as an integral part of a cultural process that aims to transform reality through theatrical actions. Guided by the Theatrical Mind of Eugenio Barba, the individual actors in fact build their own mimic and vocal score based on the reactions to the surrounding environment, the suggestions generated by the audience, certain established themes and guide texts.

*The Collective Mind* is the name given to the week of rehearsals held in autumn 2015, in which thirty observers from the Grotowski Institute in Wroclaw, Poland, followed the working process of *The Tree*, constantly confronting Barba each other. This is now the third ‘last show’ of Odin, an artistic testament that moves death one step further on the scene, challenging the laws of physics and the resistance of matter. As set designer Luca Ruzza observes: «Working on one last Odin show, always working on the last Odin show means abandoning one’s own perspectives. Listen to everyone’s voice».

*The Tree* (2016) – like almost all Odin shows from the 1970s onwards – is in fact the result of a collective mind that integrates «numerous special-

izations, various degrees of experience and different responsibilities in an effort of integration similar to what happens in the mind of an individual in the act of inventing: changes of direction, deviations, use of coincidences and serendipity effects, leaps from one level of organization to another (pre-expressive level, organic dramaturgy, narrative dramaturgy, modeling of space, of the sound / musical universe)» (E. Barba). The present intervention aims to investigate this creative process.

**Biography** - Arianna Frattali is a Researcher at the University of Salento – where she is responsible for the three-year Apulia Theater Scapes project – and has previously carried out research and teaching activities relating to the performative arts at various Italian universities. A scholar mainly of the theatre of the eighteenth and twentieth centuries, she has often focused on musical dramaturgy, while opening up to frequent encroachments into the intersections between theater and media from the twentieth century to the present day and to the intersections between the arts in general. She is the author of monographs and annotated editions – *Female presences between theater and living room. Dramas and melodramas in the Lombard-Venetian eighteenth century* (Serra, 2010), *Text and performance from the eighteenth century to the two thousand* (EDUCatt, 2012), *Dido abandoned by Pietro Metastasio* (ETS, 2014), *Santo Genet da Genet for the Compagnia della Fortezza* (ETS, 2019) – and numerous essays related to the theater of the eighteenth century, to the figure of Vittorio Gassman between theater and cinema and to the Italian national and international performance theater.

**Enrico Frisoni**  
**University of Milan, Italy**  
***Between Archiving and Authorship. Making Memory of Dance Through the Spectatorial Experience***

*What does commemorating dance mean and how does one proceed to do so? Is it possible to archive it? What does building an archive that responds to this need imply? What role does the audience play in the processes of archiving a memory? Is there such a thing as emancipation or authorial gaze?*

The issue with commemorating dance is intrinsically linked to that of its

duration and permanence in the moment as artistic work. The question most frequently asked to dance scholars precisely concerns the possibility of working with such an ephemeral matter. The theme of memory has thus become a place recognised and visited several times; behind which hides the nightmare of an art form impossible to pass on.

The ever-growing importance of the spectator and their role in contemporary theatre can satisfy the desire for commemoration manifested by dance. Audiences are the focus of many debates that encourage artists, companies, organizers, technicians of the theater and dance world to ask themselves what ways can be employed to set the audience at the height of its emancipation, prepared to create alongside the artist. Can we actually speak of an authorial gaze?

The case study I've chosen, *Eretici, le strade dei teatri – progetto di residenze creative 2020\_2021*, can provide us with an operational proposal. The project was promoted by the Residence Centre of Emilia-Romagna, composed of L'arboreto – Teatro Dimora di Mondaino and La Corte Ospitale di Rubiera, and it selected an under 28 artist (dancer Massimo Monticelli) and ten young spectators who were asked to take on a “custody” role.

**Biography** - Enrico Frisoni is a student from the master's degree in Philosophical Sciences, at the University of Milan, with a thesis on the relationship between memory, performer, and spectator in contemporary dance. In 2019 he achieved a bachelor's degree in Philosophy, with a thesis entitled *Thoughts in movement: Crete and modern dance*. In the last year he worked as assistant director for the show *La Banca dei sogni* of Domesticalchimia, directed by Francesca Merli, staged at the Franco Parenti Theater. He worked as moderator for La Biennale of Venice, during the 15th International Festival of Contemporary Dance. Also in Venice, as winner of the *ASAC Biennale College Call – Writing in Residence*, he took part in a period of research in the Historical Archive of Contemporary Arts. The outcome will be published this year. He studied theatre and contemporary dance in Rimini and Milan, where he is now continuing his research as a scholar and performer.

**Patricia Gaborik**  
**University of Calabria and Silvio d'Amico National**  
**Academy of Dramatic Arts, Italy**  
**The GUF Riviste and Fascist Rhetoric on the Theatre of Tomorrow**

As is by now well known, the Italian word for the art of directing – *regia* – was coined and crowned in the magazine *Scenario* in 1932. The choice of a single word made it possible to identify and better define a practice (and a professional function) not yet dominant in Italian playhouses. However, this selection of a home-grown term designating the art of direction, as Mirella Schino has effectively argued, represented a shift in mindset regarding the very art of theatre making and, indeed, “a reform designed to break with the past, on a national level” (“una riforma progettata per organizzare al livello nazionale la frattura del passato”, cfr. Mirella Schino, *Storia di una parola. Fascismo e mutamenti di mentalità teatrale*, in “Teatro e Storia”, nuova serie, 3-2011, XXV.32).

The efforts by the fascist regime to encourage this rupture were many and varied, and the rhetoric surrounding the art of the theatre indeed highlighted the need to break with old methods and, especially, embrace and invent new ones. *Scenario* was just one publication to host lively discourse and debate about the way forward, enabling conversation between regime officials charged with shaping performance programming, theatre professionals, the public, and students receiving theatre training – especially the members of the GUF, the fascist university groups.

Drawing on extensive archival research into the GUF publications, this presentation will identify the key concerns, and rhetorical points, of the GUF thespians as expressed in such newspapers and magazines as *Via Consolare*, *Architrave*, and *Il Barco*. Exploring their perspective on key questions of the period – were directors and actors allies or at odds? What of the shifting rapport between authors and directors? Would new scenography beget new drama? How to take the best of what was foreign to create the authentically Italian? – one can begin to identify just what they meant when they spoke of the “theatre of tomorrow”.

**Biography** - Patricia Gaborik is instructor at the University of Calabria and Silvio d'Amico National Academy of Dramatic Arts, fellow of the American Academy

in Rome and in spring of 2022 member of the School of Historical Studies at the Institute for Advanced Study, Princeton. She is the author of *Mussolini's Theatre. Fascist Experiments in Art and Politics* (2021) and editor of *Pirandello in Context* (2022), both from Cambridge University Press, as well as editor-translator of *Watching the Moon and Other Plays* by Massimo Bontempelli (2013). A member of the Advisory Board of "Ariel", she has contributed to such journals as "PSA", "Modern Drama", "Theatre Survey", and "Teatro e Storia".

**Massimo Gallerani**  
***Independent Scholar, Italy***  
***Staging Classics: The Downfall of Director-Playwright***

The intention (blatantly polemical) is to critically discuss the director's downfall when staging 'classics'. This intentional abandonment of an all-embracing perspective in favour of a subjective and personal interpretational key – often 'inferred' and seemingly unfounded in the original text – or extrapolated from a 'motif' in the text, which leads to the complete reinterpretation and staging of the entire work. The result is an incomplete, almost choked interpretation that betrays the author, condemning the performance to a transient existence that is destined to extinguish itself with the ever-evolving fashions of the day.

This misunderstanding stems from an alleged need to 'update' the work, in the conviction that otherwise the text is no longer able to speak to us. A linguistic device that favours grammatical caution over all else, becoming one of many possible Hamlets, e.g. 'reflections on...', 'a workshop on...', etcetera, and sometimes not even that. This can often leave one with the impression that the stage direction is overly contrived or textually forced, a concept that must be applied by default but could easily be applied to any other work. The verbal structure is overturned, cut, pieced together and rearranged to then justify the interpretation itself, and poetic license is reduced to a mere flight of fancy.

But a classic is a classic because of its complexity and the layers within its compositional lines, its various meanings. Its very richness and 'modernity' lies in the categorical dialect; its inherent singularity, peculiarity and universality. This is the only element that can convey the polysemy of a work, its semantic wealth, as we see in the more discerning aes-



thetic reflections of the likes of Lukacs, Adorno and their successors. Conversely, in doing so, the work is no longer exemplary but reduced to a form of aphasia, a purely chronicle incident.

In fact, a brief comparison with the works of Giorgio Strehler and Bob Wilson (although very different in nature), disparages this approach, this sort of 'self-referential exercise', as more dated than the very texts they attempt to modernise.

**Biography** - After studying Classical Humanities, Massimo Gallerani went to the Piccolo Teatro Acting School in Milan. He then passed a degree in Philosophy and went on to work as an Assistant Moral Philosophy Professor at the Statale University of Milan. An author of numerous articles, essays and editorials for the Rizzoli, Il Saggiatore and Dedalo publishing companies, he has also worked as a radio and television writer for Radio Televisione Italiana (RAI) and has had numerous poems published in literary magazines. As a songwriter he has worked with a variety of musicians, including Vangelis, Theodorakis and Battiato, among others, with his songs recorded by various artists in Italy and other European countries. While collaborating as an Assistant Dramaturg at the Piccolo Teatro, he worked under Giorgio Strehler on some of his famous plays. He has also worked as an art director for various fashion houses and currently works as a scriptwriter, poet, playwright and essayist.

## **Emanuele Giannasca** **University of Turin, Italy**

### ***The Creative Process in Lindsay Kemp's Choreographic Theatre: Ecstasy, Dream and Camp Culture***

Lindsay Kemp arrived in Italy at the end of the 1970s. His theatre, a harbinger of a spectacular dimension that was visionary, provocative – at times even crude –, narcissistic, sensual, and ceremonial, left an important mark on the dance of the time, especially with regards to the emergence of a new kind of authorship.

Beginning with the legendary *Flowers*, a true artistic and cultural deflagration, Lindsay Kemp presented Italian audiences with a theatre centered on a pure form of dance, technically and stylistically indeterminate, which sprang from an ecstatic act capable of constructing a

parallel oneiric world into which the audience was transported. It was a world immersed in the dimension of dreams and with dramaturgical expedients largely borrowed from the art of cinema, where visions of symbolic figures of mythical characters from the past came to life and were transmuted into bodies with an unspecified gender identity.

This paper, starting from the analysis of some significant works presented in Italy in the late 1970s and early 1980s, intends to analyze the ordering principle of this choreographic theatre, tracing it back to the ideology of camp culture, which was clearly represented in elements typical of the English choreographer's aesthetics and put into shape by his histrionic choreographic mind, such as the desire to shock, amaze, and break down barriers, the search for exaggeration and ostentation, the cult of a decadent stardom, the myth of the androgynous, and the propensity for an epicene theatricality.

From the perspective of cultural materialism, the analysis will take into account the social context in which these works were produced, but above all the processes of their reception in the Italian cultural environment and its subcultural aggregations, such as that of the LGBT+ community, which was in great turmoil in those years.

**Biography** - Emanuele Giannasca obtained his PhD in Performing Arts and Music under the supervision of Prof. Alessandro Pontremoli with a thesis entitled *From body to archive. The art of dance between ontology and memory*. He is currently a Research Fellow with the project *Memory and LGBT+ culture in performance and dance in Turin and Piedmont* at the Department of Humanistic Studies of the University of Turin where he collaborates in teaching History of Dance and Dance Studies. He graduated as a dancer at the Ballet School of the Vienna Opera House and specialized in teaching at the Accademia Teatro alla Scala.

Among his latest publications *Louis Horst. Danza e musica nel modernismo coreico americano*, in "CoSMo. Comparative Studies in Modernism", 16, 2020, pp. 71-87 and *Nuovi discorsi e nuovi approcci della critica di danza italiana tra gli anni Ottanta e Novanta del Novecento*, in "Culture teatrali", 30, 2021, pp. 92-106.

**Cristina Grazioli**  
**University of Padua, Italy**

***For a Planetary Theatre: Paul Scheerbart and Bruno Taut, Modern Visionaries***

We may wonder if the concept of 'imaginary theatre' does not have today new implications, starting from its being incorporated in the very practices of the performance.

In this sense, we think of a questioning of the attribute of 'utopian' concerning Paul Scheerbart's and Bruno Taut's thought and work. Their theatrical activities are little known, maybe because they conceived a 'different' theatre. They play 'Elsewhere', an utopian place that seems to announce in a certain way the 'theatrical landscape' of our present.

Motifs such as transparency, shared space, community, cosmic vision of the stage, 'botanical theatre' are interwoven through the *fil rouge* of Light, which enlighten the thought and practices of both these *Modern Visionaries* – as they were defined in a recent project (Berlin, Berlinische Galerie, 2016).

The paper will approach the theatrical implications of Scheerbart's *Glasarchitektur* (1914) and his theatrical texts; the presence of imagined worlds (at the origin of science fiction); the theatrical scene conceived as a world opened to the irruptions of the extra-human; the collaboration with Bruno Taut (*Glashaus*, 1914); as far as Taut is concerned: his work as a set designer (*Die Jungfrau von Orleans*, 1921); his theatre and film projects (*Der Weltbaumeister*; *Alpine Architektur*, *Die Auflösung der Städte*, *Die Galoschen des Glücks* 1919-1920).

The context of the Garden City projects (Darmstadt, Hellerau), together with the innovation of greenhouses (Crystal Houses) will also be on the backdrop. Scheerbart's interest for the gardens could show the actuality of his 'visions' and is connected to the concept of transparency as a sign of the fluidity between inside and outside, of the openness to the garden of the world (is it conceivable to consider Scheerbart's thought near Gilles Clément's *Planetary Garden*, or Emanuele Coccia's *Life of Plants*?).

There are many suggestions that allow us to relate Scheerbart and Taut to our current desire for a theatrical community (from the point of view of an 'expanded', airy, luminous and immersive theatre).

**Biography** - Cristina Grazioli is Professor in History and Aesthetics of Stage Lighting and Teatri di figure: histories and aesthetics at the University of Padua. Her researches focus on the relationship between theatre and visual arts, German Theater at the beginning of the 20th century, Aesthetics of the Marionette, Lighting in the theatre. Among her studies: *Lo specchio grottesco. Marionette e automi nel teatro tedesco del primo '900*, Esedra, 1999; *Luce e ombra. Storia, teorie e pratiche dell'illuminazione teatrale*, Laterza, 2008; R. M. Rilke, *Scritti sul teatro*, Costa & Nolan, 1995; *Humain-Non humain*, in "Puck. La Marionette et les autres Arts", n. 20, 2014 (co-editor with Didier Plassard); *Dire Luce. Una riflessione a due voci sulla luce in scena*, Cue Press, 2021 (with Pasquale Mari). She is PI in the project *Dire Luce. Le parole e le cose che illuminano la scena* (sciami.direluce.com); she's writing a book about Scheerbart and Taut concept of 'Transparency'.

## **Raimondo Guarino** **Roma Tre University, Italy** **Shakespearean Authorship and Collective Mind**

The paper draws attention on the current trends in research and in editorial strategies concerning collaboration and cooperation in early modern English Theatre. Shakespeare's Authorship is (obviously) the wide domain that gathers the crucial factors involved in composition, cultural invention and material culture in Early Modern European Theatre. Attribution Studies have affected the Shakespearean canon (and the whole late Elizabethan literary studies) in the last decades, especially in the *New Oxford Edition of Shakespeare's Works*, 2016. Within the frame of enquiries and discussions about playwrights and theatre companies, the theme of "collective mind" appears in early 21st century as a pivotal subject at the crossroads between textual and performance studies.

**Biography** - Raimondo Guarino is, since 2007, Full Professor of Theatre Studies at the Roma Tre University, Department of Philosophy, Communication and Performing Arts. From 2012 to 2016 he has been Director and then Coordinator of the Courses of Performing Arts Studies in his Department. After publishing *Shakespeare. La scrittura nel teatro* (Roma 2010), he was invited in the

2016 Mondial Shakespeare Conference (Stratford – London) with a paper on *Little traditions and Influences in Shakespeare*. He recently edited with Lene Buhl Petersen the collective issue of “Journal of Early Modern Studies” *Beyond Books and Plays. Cultures and Practices of Writing in Early Modern Theatre* (Florence 2019).

**Laurène Haslé**  
**École Pratique des Hautes Études, Laboratoire**  
**SAPRAT (Savoirs et Pratiques du Moyen Âge à**  
**l'époque contemporaine), France**  
***On the Stage of Adolphe Lemoine-Montigny, Director of the Théâtre***  
***du Gymnase From 1844 to 1880***

Playwright, actor, theater director and stage director, Adolphe Lemoine-Montigny was one of the most important figures in the world of entertainment in the 19th century. When he took over the direction of the Théâtre du Gymnase in 1844, he took over a theater in difficulty, a theater deserted by its public and its playwrights following a dispute between the SACD and the former directors, Delestre-Poirson and Cerfbeer. Aware of taking over a theater that needed to be rebuilt, Montigny made many sacrifices in order to give it back an important place among the first theaters of the capital, making it very quickly become a literary theater and one of the main competitors of the Comédie-Française. Faced with these new ideas, the other theaters envied its actors, playwrights and plays - trying to get them to come to their own stage. One of the great strengths of this director was his creations... innovative creations from the writing to the staging, through a recognized direction of his actors. Montigny made, all along his direction, new proposals on his stage, striking, but also very quickly taken up on the other stages of the French capital – making sometimes forget the initiator of these ideas. An oversight raised by his friend Désiré Nisard: «It is good to say to those who do not know or do not remember that the innovator, the renovator, is Montigny» (Désiré Nisard, *Souvenirs et notes biographiques*, Paris, Calmann Lévy, 1888, p. II, ch. 1, p. 231, traduit du français par Laurène Haslé).

**Biography** - Laurène Haslé has a PhD in History of Nineteenth-Century Entertainment following a thesis in Modern and Contemporary History at the École Pratique des Hautes Études (co-directed by Jean-Claude Yon, Director of Studies at the EPHE, and Isabelle Moindrot, Professor of Theatre Studies at the University of Paris 8/Vincennes-Saint-Denis). Her thesis, entitled *La direction d'Adolphe Lemoine-Montigny au Théâtre du Gymnase de 1844 à 1880*, was defended on October 2, 2020 at the Institut National d'Histoire de l'Art in front of a jury made up of Marianne Bouchardon (HDR Lecturer in Literature), Roxane Martin (Professor in History and Aesthetics of the Theater), president of the jury, Romain Piana (Lecturer in Theater Studies) and Cécile Reynaud (Director of Studies at the EPHE).

**Giulia Emma Innocenti Malini**  
***University of Pavia and Catholic University of the Sacred Heart of Milan, Italy***  
***Collective Authorship in the Participatory Performance Processes of Community Theatre in Italy***

Community theatre (Bourleigh L. 1917, Kershaw 1992, Boal A. 1998, Van Erven E. 2001, Cohen-Cruz J. 2010) has been developed in Italy in recent years in two prevailing forms: festive and ritualistic community performance actions and social theatre for community development (Dalla Palma S. 2001).

The first forms are theatrical and more broadly performative experiences animated autonomously by communities, in which inhabitants participate freely and actively as actors, organisers and spectators within liminoid collective dramaturgies (Turner V. 1985) of a ritual or festive type, connected to the calendars of local folkloric tradition, religious or civil liturgy, taking up and evoking mythologies and memories of a local territory (Rivière C. 2000, Segalen M. 2002, Bernardi C. 2015, Ferrari M. 2019).

The latter, those of social theatre, arise in response to a situation of complexity or a change felt to be problematic by the social system (Valenti C. 2004), but unlike the first forms, they are always induced by the intentional intervention of a social theatre artist or operator, often called upon by the local stakeholders (Rossi Ghiglione A. 2013).

Through participatory workshop practices, the process of theatrical

co-creation begins, in which collective authorship is expressed in the identification of dramaturgical and social themes, in the invention or re-invention (when associated with the former) of performance practices, in the direct and actoral participation of the inhabitants, and in the construction of multi-performance events (festivals, theatre shows, installations, parades, street games, historical re-enactments, choruses...) which make the different components of the community interact thanks to the work on collective dramaturgy (Bernardi C. 2004, Pontremoli A. 2015).

Through the analysis of the social theatre experiences carried out by *Officina Social Meccanica* in Catania, *Biblioteca Teatro Quarticciolo* in Rome, *Compagnie Malviste* in Milan, the paper intends to explore how some processes of contemporary collective authorship work in which terms they can transform the practices, roles and grammars of artistic-performance creation and whether they produce old and new forms of political authorship.

**Biography** - Giulia Emma Innocenti Malini is a researcher and arts-based researcher in the field of social theatre and community performing arts. She teaches Social Theatre at the University of Pavia and at the Catholic University of the Sacred Heart of Milan, where she also teaches the Theatre and Performance workshop, coordinates the Advanced Training Course for Social and Community Theatre Practitioners and is responsible for the social theatre section of the research centre CIT – Centro di Cultura e Iniziativa Teatrale “Mario Apollonio”. Social theatre facilitator and member of the TiPiCi network – *Trasformazione partecipata della Comunità di Milano*. Latest publications: *Breve storia del teatro sociale in Italia*, Imola, Cue Press, 2021; *Legami in Spazi Aperti – Bonds in Open Spaces*, in Tim Prentki and Ananda Breed (eds), *The Routledge Companion to Applied Performance: Volume One-Mainland Europe, North and Latin America, Southern Africa, and Australia and New Zealand*, New York-Oxon, Routledge, 2021.

**Aleksandra Jovićević**  
**Sapienza University of Rome, Italy**  
***Orson Welles and the Theatre, Shakespeare and Beyond***

My paper, *Orson Welles and the Theatre, Shakespeare and Beyond*, focuses on the theatrical career of Orson Welles, after the period of his glorious Mercury Theatre (1937-1941) and his most famous film, *Citizen Kane*, (1941). The aim of this work is not only to show that Welles continued to work in the theatre beyond 1941 but to prove that his “second” theatre career was equally innovative, experimental and imaginative. The main purpose of this paper is to place Orson Welles among the early postmodern theatre directors, especially because of his non-observance of the dramatic text, freedom with which he mixed various texts and various historical periods in the same production and as a consequence, invention of the performance text. For Welles was not important if he was the author of the original text, or that he “edited” the scenes from different texts by other authors, especially Shakespeare. The multiplicity of historical references he used in his texts came from the profound intellectual awareness of the relationship between history and the theatre, as well as contemporary society and the theatre.

This is particularly reflected in his Shakespearean productions such as *Macbeth* (1947), *Othello* (1951), *Moby Dick Rehearsed* (1955), *King Lear* (1956), and *Falstaff/Chimes at Midnight* (1960). Welles had a significant impact on Shakespeare’s perception in the American theatre, treating Shakespeare as a living author, with no inhibitions towards his texts. Welles also contributed towards the idea of how Shakespeare should be taught in American secondary schools and universities, via the publication of the book *Everybody’s Shakespeare and Mercury Text Records*. Although Welles’ Shakespearean films (*Macbeth*, *Othello*, *Falstaff/Chimes at Midnight*) did not achieve commercial success, still they were seen by thousands of people, who otherwise could not see the Shakespeare in the theatre.

Welles’s passion for the theatre was not reflected only through his theatrical practice, but also in his theoretical writings scattered in various archives and never published, at first sight of marginal origin and functionality but which reflect a serious approach to the theatre not only in a form of Aristotelian *poiesis*, but as a particular theatrical vision of the world.



This is precisely what distinguishes Welles from average theatre artists and which promotes him in the Pantheon of the great theatre directors such as Max Reinhardt, Erwin Piscator, Bertolt Brecht, Peter Brook, and Giorgio Strehler. When Orson Welles will become better known also as a great theatre director, an important aspect of his art will emerge: from the beginning to the end Welles was a true “theatrical mind”.

**Biography** - Aleksandra Jovičević is a Full Professor of Performance Studies at the Department of History Anthropology Religion Arts Performance (“Storia, Antropologia, Religioni, Arte, Spettacolo”, SARAS) at Sapienza University of Rome, and the Director of the Master in Video Editing, Digital Storytelling for Live Performance at the same University. Aleksandra Jovičević is a Visiting Professor at the Belgrade University of Arts; President of the Dragan Klaić Fellowship Foundation; and a Member of the Scientific Committee of the research project *INCOMMON. In praise of community. Shared creativity in arts and politics in Italy (1959-1979)*, funded by the European Research Council (ERC Starting Grant 2015) and hosted by luav, University of Venice. Her book, *Orson Welles and Theatre: Shakespeare and Beyond (2022)*, has just been published by Bulzoni editor in Rome, for whom she is also a curator of a book series, “Politics and Aesthetics of Performance”. Prof. Jovičević has just finished editing the three last issues of the academic review, “Biblioteca Teatrale” (BT 136-138, 2021-22) dedicated to the PhD studies in performance that she has coordinated from 2015 to 2021.

**Ulla Kallenbach**  
**University of Bergen, Norway**  
***Imagination, Illusion and Ideality: The “Theatrical Mind” of Actress and Director Johanne Luise Heiberg (1812-1890)***

Johanne Louise Heiberg (1812-1890) was the grand diva of 19th century Scandinavian theatre. Much has been written about her biography and career as dancer and actress over more than five decades, but very little attention has been given to her aesthetic ideas and to her career as the first female stage director at the Royal Danish Theatre 1867-74, detailed in her four-volume memoirs (published 1891-92).

In this paper, I will discuss the concepts of theatrical illusion, ideality and imagination in Heiberg's interpretation from the perspective of the cultural imagination in the 19th century.

In her memoirs, Heiberg describes a range of strategies for directing the "theatrical mind" of the audience, guiding their imagination into an experience of theatrical illusion and ideality.

Being a complex figure, also in her aesthetic ideals, Heiberg offers a fascinating case study for understanding the negotiations of the theatrical mind that were unfolding during the 19th century and which unveil an intricate relation between the real and the imaginary.

On the one hand, Heiberg has been dismissed as old-fashioned and prudish, as she actively countered the new realist tendencies in the style of acting, on the other hand, she was key in promoting the modern drama of e.g. Henrik Ibsen (whose *The Pretenders* and *The League of Youth* she directed).

Heiberg considers both how the minds of spectators are engaged during performance and how she as an actor and director establishes a theatrical world of illusion and ideality. She thus develops a theory of how to think aesthetically and ethically about theatricality, while also showing meticulous attention to the effect on the minds of the audience through details such as costume, body, space, and movement in performance.

**Biography** - Ulla Kallenbach, PhD, is Associate Professor in Theatre Studies, University of Bergen, Norway. Her principal field of research is the cultural history of imagination and dramaturgy, particularly the performativity of drama and the point of view of the spectator. Her monograph, *The Theatre of Imagining – A Cultural History of Imagination in the Mind and on the Stage* (Palgrave 2018), was the first comprehensive study of the cultural history of imagination in the context of theatre and drama. Kallenbach is President of the Association for Nordic Theatre Scholars, Head of the Norwegian research group for theatre history and dramaturgy, and steering committee member of the Centre for Historical Performance Practice, Aarhus University, Denmark. She currently heads the research project *Artistic Exchanges: The Royal Danish Theatre and Europe*, which develops digital methods for investigating artistic exchange and performative representations of Europe through the the unique archive of the Royal Danish Theatre.

See also [ullakallenbach.net](http://ullakallenbach.net)

**Meriel Kenley**  
**École Normale Supérieure de Lyon, France**  
**Video and the Process of Creating a Play: A Paradoxical Incarnation  
of the Theatrical Mind?**

Using video in the process of creating a play has become a widespread way of working in contemporary performing arts. What happens when an improvisation is filmed, then studied and copied by the performers? Is there a principle of order at stake, or on the contrary is the conception of the work the result of chance and impulse, a kind of editing of the unexpected and the spontaneous? How is the conception of the work modified if the role of the observer in a rehearsal is delegated to a camera (or to the recording capacities of an iPad, a computer or a mobile phone) and if the analysing eye intervenes later in the process? It might be interesting to consider that the practice of using video in a rehearsal is similar to ways in which painting may use optical tools (projections through concave mirrors, *camera obscura*, *camera lucida*). Is there an apparatus of thought implied by this staging “Secret Knowledge” (to quote David Hockney)? Examples in the work of the Belgian dance company Peeping Tom, the stage director Oscar Gómez Mata and the Swiss collective Gremaud/Gurtner/Bovay will be analysed. I shall equally mention the exercises of presence that Krystian Lupa created for actors in front of a camera during the rehearsals of *Salle d’attente* (2011). I shall compare his concept of the lens of a camera as being “the eye of God” to the analysis by Gilles Deleuze of the cinematographical rising of the “spiritual automaton”. In this perspective, could the use of video during rehearsals be considered as one of the most unexpected and paradoxical incarnations of the Theatrical Mind?

**Biography** - Having studied at the École Normale Supérieure in Lyon, Meriel Kenley is a PhD student in Drama and Cinema Studies since the Autumn of 2019. Her PhD project, *Vidéo et processus de création: une technique discrète des arts de la scène contemporains* – which could be translated as: *Video and the process of creating a play: a discrete technique of contemporary performing arts* – is directed by Gilles Mouëllic (University of Rennes 2) and Julie Sermon (University of Lyon 2). She has worked as an independent filmmaker since 2010 and as a “video-dramaturg” for the dance and theatre collective

Nyx, especially during their residency at Ramdam un centre d'art in Sainte-Foy-lès-Lyon (3-15 December 2018). As a dramaturg and researcher, she currently collaborates with companies and artists in Switzerland and works on a regular basis as a Scientific Associate for the Research Department at La Manufacture, University of Performing Arts, Lausanne.

**Rosa Lambert**  
**University of Antwerp, Belgium**

**Reading The Theatre and Its Double Through Submission Submission:  
An Exploratory Analysis of Textuality's Relation to Ritualist Mimesis**

This paper's intention is to draw a trans-historical comparison between Artaud's *The Theatre and Its Double* (1938) and the performance *Submission Submission* (2019) by dancer and choreographer Bryana Fritz. More specifically, I will unravel how a kinetic use of language in both works contributes to a ritual form of mimesis.

Even though Artaud's discourse often becomes synonymous for a theatrical practice devoid of text, the main impetus of his pamphlet is to transform the *functioning* of verbal signs and encourage a more physical and less teleological use of language. Artaud's instruction to "let them [words] be perceived as movements" (119) is echoed in *Submission Submission*, where Fritz evokes four portraits of medieval female saints through different constellations, arising from the interaction between language, and the contemporary (technologically mediated) and the medieval body. Throughout, language functions as a highly kinetic medium: it becomes spatialized on a computer screen or is turned into rhythmic and often incomprehensible babbling. As Fritz' performance demonstrates, this mode of language generates a ritualist experience. It enables her to revitalize the saints through her body, instead of simply representing them. In this paper, I will unpack how a kinetic use of language allows for a move away from Aristotelean mimesis towards a ritual form of mimesis for both Artaud and Fritz.

However, by reading both works in tandem, I do not aim to allude to a lineage where one canonical artist is put forward as the intellectual or artistic forbearer of another. Rather, I will use *Submission Submission* as a way to introduce the necessary feminist injection into Artaud's rather prob-

lematic yet still highly influential treatise. Moreover, Fritz' performance offers a way to correct the Orientalist assumptions underlying Artaud's discourse. She demonstrates that ritual restoration of the performing arts does not necessarily require a turn towards the mystical Other, but rather can be inspired by Western European religious history as well.

**Biography** - Rosa Lambert holds an MA-degree in Theatre and Film Studies from the University of Antwerp, where she graduated in 2017 with a dissertation on a close-analysis of the performance *Atelier* (2017, tg STAN, Maatschappij Discordia, De KOE). After completing a teacher training (2017-2018), Rosa joined the Research Centre for Visual Poetics to work on her PhD project *Moving With(in) Language: Kinetic Textuality in Contemporary Performing Arts*. This study centers around the interaction between (spoken) text and (choreographed) movement in contemporary theatre and dance performances. Since November 2019, this research has been funded by the Research Foundation Flanders (FWO). Her research interests include the corporeality and spatiality of language, the status of text in contemporary theatre, the affinity between language and dance, the theatricality of writing, language philosophy, (post-) phenomenology and performance philosophy. Her work has been published in "Documenta", "Critical Stages/Scènes Critiques" and "European Journal of Theatre and Performance".

## **Dominika Łarionow** **University of Łódź, Poland**

### **Tadeusz Kantor and Teatr Cricot 2 – Artistic Utopia Against the Totalitarian System**

Tadeusz Kantor (1915-1990) was a director, set designer, creator of the original Cricot 2 theater, which was dissolved a year after the artist's death. The artist and his group were known all over the world thanks to their incredible performances, incl. *Dead Class* (1975) or *Wielopole*, *Wielopole* (1980). Criticism accompanying Kantor, especially coming from Western European countries, focused mainly on the aesthetic value and artistic potential of the artist's works. Even today we can easily forget that in the years of his greatest professional activity, Kantor was an artist from a communist country. In the years 1945-1989 Poland was a

country subordinated to the influence of the USSR. This had an impact on several restrictions imposed, among others, by artists. Kantor founded the band Cricot 2 in Krakow in 1956 with a group of friends. From the artistic and ideological point of view, it was to be a continuation of the experimental Cricot Painters Theater, which existed before World War II as part of the activities of artists associated with the left-wing Krakow Group. In the 1960s, 1970s and 1980s, Kantor had to demonstrate remarkable organizational skills to run a theater that was not a state institution and at the same time was not a private institution. It was an export product of the communist system. He was an organizational hybrid based on the utopian vision of Kantor, an artist for whom practicing art in its various manifestations was the meaning of life.

**Biography** - Dr Dominika Łarionow has been working at the University of Łódź at the Institute of Art History. In her research, she dealt with the history of Polish 20th century scenography. She is the author of three monographs published in Polish: *The Space of Images by Leszek Mądzik*, Lublin 2008, *It is enough to open the door ... Objects in the work of Tadeusz Kantor*, University of Lodz, 2015 and *Exhibiting, vol. 3 of the series Changing settings. History of Polish theater and social set design in the 20th and 21st centuries*, Zbigniew Raszewski Theater Institute in Warsaw, Warsaw 2020.

She is a member of the Polish Society for Theater Research (PTBT) and the International Federation for Theater Research (IFTR/FIRT). She was a member of the Editorial Board of the journal "Theater and Performance Design", Routledge. She is a member of the Editorial Committee of the "Theater Art Journal", Tel Aviv University.

**Doriana Legge**  
**University of L'Aquila, Italy**  
***Emma Gramatica, the Creative Independence of an Actress-Manager Through a Century of Change***

It is well known that in the first decades of the twentieth century the material life of the actors changes and their way of thinking about the theater also shifts underground. Some, linked to a tradition that is crumbling, try to defend their creative horizon through small shifts of action.

They are amphibious actors, mobile in a changing world, even with the advent of cinema, radio, theater direction. The contribution aims to reflect on the creative action of Emma Gramatica, one of the latest actress-manager, whose longevity allows us to evaluate the reasons for some changes through a century of change.

Still little investigated by studies, the figure of Gramatica is evidence of an intelligent resistance, a mirror of a female question that in the theater has always proved anomalous in importance and weight of many figures. From her letters (many of which addressed to Re Riccardi) the creative independence of a comedian emerges who in the choice of the repertoire shows the reasons for a wider and unexpected theatrical idea.

**Biography** - Doriana Legge is Research Fellow at the Department of Human Sciences (University of L'Aquila). In the same Department she teaches History of Theatre and Problems of Theatre Historiography since 2015-2016 academic year. She has dealt with the Italian theater during the years of fascism, in particular with the figure of Beniamino Joppolo (*Inseguendo I carabinieri. Beniamino Joppolo, ovvero la pratica della singolarità*, Bulzoni, Rome 2020). Among her latest publications, in academic journal and books, include studies on the orientations, functions and perceptions of the sound register in the theater. She is a member of editorial board of "Teatro e Storia".

**Ilaria Lepore**

**Sapienza University of Rome, Italy**

**The Case of the "Polemical Theater" in Early 18<sup>th</sup> Century France.**

**Historicizing the Theater or Dramatizing the Story:**

**Methodological Questions**

The term "polemical theater" designates the dramatic production that developed in France in the first half of the 18th century, within the political-economic context of competition, in which the three main theatrical institutions are involved (*Comédie-Française*, *Comédie Italienne* and theaters of Fairs). The unity of this phenomenon is achieved, to use a Taviani formula, on a "pragmatic/experimental" level, where the commercial condition constitutes that "circular system" in which authors/actors/spectators are involved and in which it is possible to identify a dialectic

of “testing” on the scene. The polemic device is articulated according to a double discursive strategy: conflictual (since it is generated by an opposition between different subjects against the background of what can be defined with Bourdieu as an “axis of power”) and competitive (since the subjects involved in the controversial are oriented towards a single recipient, the third participant, i.e. the viewer). By transforming the space of the scene into a space of deliberation, the authors claim (*vim dicere*, say their strength) their right to speak, and ensure, in a heteronomous way (that is, through the consent that the public grants them) a symbolic legitimacy. Polemical theater is at the crossroads between the “theatrical” and the “political”, insofar as the theater is less conceived as a means of representation than as an instrument of action. In an attempt to broaden the historiographical horizon, the term “polemical theater” will therefore be used to interpret the theatrical situation rather than the text, to render the theater its dimension as an event. Insisting on the need to not isolate theatrical representation from the chain of political actions and social practices to which it belongs, the “polemical theater” can be widely considered as one of those theatrical experiences that Taviani identifies as the “process of a collective thought-in-action”, in which it is possible to reconstitute that link between the theories and practices of the theater.

**Biography** - Post-doctoral Fellow at the Sapienza University of Rome (Department of Modern Letters and Cultures) and Contract Professor of French Literature at the University of Salerno. Member of the project team of the Institut Universitaire de France – RCF19 (*Registres de la Comédie Française pour le XIX siècle*) under the direction of Florence Naugrette and Agathe Sanjuan. Specialist of the French theater of the 18th and 19th centuries. His research mainly concerns theatrical historiography and aesthetics, as well as the forms of factual writing involved in documentary theater (*memoirs*, intimate literature, autobiographical genres, life writing). He is currently working on the critical edition and translation of the *Mémoires de Mlle Dumesnil* for the “Acting Archives” review. Recent publications: *Marc-Antoine Legrand e il teatro polemico nella Parigi di primo Settecento*, with a foreword by Pierre Frantz (Lithos Editrice, Roma, 2019); *Le Théâtre de société à l'épreuve de la scène officielle: Les Trois Spectacles de Dumas D'Aigueberre à la Comédie Française*, Proceedings of the International Colloquium *Théâtre de société et société (XVIIIe-XIXe*



siècles): *quelles interactions?*, University of Lausanne, forthcoming (2022); *Strategie di legittimazione autoriale. Il caso di Lesage alla Comédie Italienne della Foire Saint- Laurent*, in “BT” (“Biblioteca Teatrale”, Bulzoni, Roma, 2022); *Une transgression incarnée. Le vol du masque dans l’Impromptu de la Folie de Marc-Antoine Legrand*, in “Revue d’Historiographie du Théâtre” (published online on the website of the Société d’Histoire du Théâtre, forthcoming 2022); *Le Momus Fabuliste, ou les Noces de Vulcain de Louis Fuzelier ou l’art d’échapper à la censure*, in “Revue italienne d’études françaises”, 10 | 2020.

**Séverine Leroy**  
**Catholic University of the West, Angers, France**  
**Ordering, Disordering: How Does the Creative Process Reflect Society?**

The ordering principle that would govern the theatrical spirit implies that we question both the positioning of the director in relation to the artistic team with whom he works, but also the form of the performance in relation to the spectators, whether it is open to their influence or closed on itself. My paper will focus on the governance of two creative processes observed in the European ARGOS project that developed in a context prior to the health crisis (April 2019 – February 2020) and during the health crisis (October 2020 – April 2021). How do the directors assert a direction or evade it altogether? How do they implement creative systems that create more or less open spaces for both the entire artistic team and the audience? We will look more specifically at the processes implemented in *Rothko untitled#2* by Claire Ingrid Cottanceau and Olivier Mellano and in *Sauvage* by Frédérique Mingant. We will see how *Rothko, Untitled#2* proposed a highly structured score offering only an open space for the improvisation of a dancing body in a framed space-time; and how *Sauvage* totally questioned the ordering principle, even to the point of negating a directive stance leading to the impossibility of the creative act. In addition, and in order to address the outdated principle of ordering the stage work through texts, we will point to the status and function of the text in each of these two creative processes:

- In *Rothko, Untitled#2*: John Taggart’s *Rothko Chapel poem* is disseminated and summoned as part of a score that includes both sound (music and lyrical voices) and coloured light in movement.

It participates in the construction of a scenic form close to the Art Theatre formulated by Craig in 1905.

- In *Sauvage*, Peter Handke's text *Gaspard* is the impetus for a process of experimentation, a pretext rather than a pre-text offering the artistic group a basis from which to explore alternatives for making theatre without staging. Could *Sauvage* be the contemporary temptation of the Living Theatre, which envisaged the participation of spectators to act on the social body? Between *Paradise Now* in 1968 and *Sauvage* in 2021 and in the midst of a health crisis, how has the refusal of an ordering principle and the injunction to participate and co-construct the theatrical spirit been experienced by the group gathered within the ARGOS project?

In their own way, each of these two processes questions the place that directors give themselves in creation. This gives rise to a reflection on the theatrical spirit in the light of society: to direct by leaving spaces or to propose a space that it is up to each person to invest so that a theatrical form is born. How do the frameworks for action force each person to position themselves and take responsibility within the theatrical spirit?

**Biography** - Séverine Leroy is *maîtresse de conférences* in Theatre Studies at the Catholic University of the West (Angers, France). After devoting her thesis to the poetics of memory in Didier-Georges Gabily's theatrical work (2015), she has mainly developed her research in direction of the creative process. She focuses on the archiving and documentation of that (*La fabrique du spectacle*: <http://www.fabrique-du-spectacle.fr/UOH>, Univ. Rennes 2). She is a member of the European consortium gathered in the ARGOS project (Europe Creative Culture 2018-2021) for which she was in charge of the coordination and evaluation with Sophie Lucet. She also carries out research and creation activities related to sound research practices and produces sound documentaries with an artistic or research dimension. Productions linked to the creation process of the ARGOS project: Sound documentaries – *Variation Rothko: a sound immersion*, 30'16, 2021; *Listening to the Purgatorio at the TeatrO Bando*, 31'06, 2021; *Sonorités d'une partition scénique: La terra dei lombrichi*, 34'22, 2021; Audiovisual documentary – *What is being together? In the process of creating Sauvage*, directed by Séverine Leroy and Henri Huchon, 44'00, 2021. All of these productions can be accessed via the following link: <https://www.lairedu.fr/recherche/?re=argos>

**Stefano Locatelli**  
**Sapienza University of Rome, Italy**  
***“Dramaturg” and “Dramaturgie” in Italy: Gerardo Guerrieri and the Italian Public Theater Between the 1940s and 1960s***

The speech addresses the issue of the presence (or absence) of the figure of the Dramaturg in Italian theatre, focusing in particular on Gerardo Guerrieri, considered by Claudio Meldolesi as the first Italian dramaturg. Instead on the well-known collaboration with Visconti, the speech will focus, in particular, on the work of Guerrieri for the Piccolo Teatro of Milan. In fact, Guerrieri was the indispensable consultant of Grassi and Strehler for the choice of texts of the American (and also non-American) repertoire; he was, at least until the mid-Fifties, one of the most active cultural consultants of the Piccolo Teatro and, in some cases, he played a role very similar to that of dramaturg.

The primary objective of the intervention, based on multiple unpublished letters between Guerrieri, Grassi and Strehler, will be to propose a historical reflection on the presence (and absence) of the dramaturg in the Italian public theatre, starting from the characteristics that came to assume the ideas of stability, of theatre as a public service, as well as obviously the work of theatre director in the context of Italian theater between the 1940s and 1960s.

**Biography** - Stefano Locatelli is Associate Professor in Theatre and Performing Arts at the Sapienza University of Rome, where he teaches Theatre History and Dramaturgy. At Sapienza he is coordinator of the master degree program in Media Production Studies and Performing Arts, director of the professional master in Economics, Organization, Cultural Planning of Performing Arts, head of the laboratory LABS (Audiovisual Laboratory for the Performing Arts). He is a member of the editorial board of the reviews “Biblioteca Teatrale” and “Comunicazioni Sociali. Journal of Media, Performing Arts and Cultural Studies”. His research fields mainly concern the Eighteenth century theatre and the Italian theatre of the 1940s and 1950s.

**Sophie Lucet**  
**University of Rennes 2, France**  
***Community as the Ordering Principle of Theater***

One of the organizing principles of theater is the notion of community: how does a community of artists (director, actors, but also lighting designer, set designer, costume designer) produce a form that exceeds each of the creators' initial dreams? But if the theater has this particularity of being a collective form, it is today undermined by the crisis of the notion of community. It is however paradoxically at the moment when the community is in crisis, when it seeks itself while claiming its utopian character, even illusory, that the philosophical reflection leans on the assembly and the theatrical community. As Marie-José Mondzain writes, "the theater is the place where one continues today to ask the question: how to produce community, this community being always a fiction?" (Marie-José Mondzain, *L'Assemblée théâtrale*, Myriam Revault d'Allonnes, 2002).

What then is a community? How is it created? Why does it deserve to be made? In what way does community generate a theatrical mind that is expressed in the modalities chosen for the creative process and disseminated within a performance?

To consider this question, we will draw on 5 experiments held within the framework of the European project ARGOS (2018-2021) which focused on the observation of creative processes on an international scale. This research-action program linked artists of different nationalities (Joao Brites, Teatr'O Bando, Portugal; Chiara Guidi, Societas, Italy; Claire-Ingrid Cottanceau and Olivier Mellano, Théâtre National de Bretagne, France; Frédérique Mingant, Compagnie Treize dixième en ut, France; Eric Deniaud, Hammana artist House, Lebanon). But ARGOS also allowed different communities to meet, with artists being observed by a community of researchers, but also students, cultural mediators and spectators.

How did the face-to-face encounter between these communities of artists and observers allow us to grasp the theatrical spirit that presides over a creation?

To answer this question, we will consider three angles of analysis:

- How is the theatrical spirit of an artistic troupe captured and even modified by the gaze of a community of observers? In what way is

the artist himself an observer of the other protagonists of creation, but also of the world? How did this face to face encounter generate an “augmented gaze” through the pooling of these observations? Does the renewal of the artistic gesture require a new relationship between artists and observers of the creation process?

- How did the observation of the different artistic projects generate a new reflection on the notion of auctoriality? Who is at the origin of what in the framework of a creation? How are aesthetic choices made? What links can be established between the creative gesture and the professions of the stage?
- How does the crisis of representation, dominant since the 70's and the questioning of the omnipotent director, lead to new relationships between artists and observers, even spectators? Can the crisis of the representation and the societal mutations become then the levers of an aesthetic renewal?

If, as Chiara Guidi says, “the observer asks a question to the observed, and vice versa”, it is up to ARGOS to find the space of the common with an innovative methodology: no community without narratives around the sensitive experience. Because, whether it is real or “imagined”, as Benedict Anderson says, the community exists only thanks to the will and the imagination of a human group, and first of all as fiction.

**Biography** - Sophie Lucet is Professor of Theatre Studies at the University of Rennes 2. She is responsible for the research team EA3208 “Arts: pratiques et poétiques”. She is the coordinator of the European project ARGOS (Creative Europe 2018-2021). Her latest publications in the field of theatrical genetics are: *Fabriques, expériences et archives du spectacle vivant* (directed by Sophie Lucet, Bénédicte Boisson, Marion Denizot), with a foreword by Sophie Lucet ; *Traces de la création contemporaine: quelles mémoires pour quelles vérités?*, Presses Universitaires de Rennes, 2021; *Past, Present and Future of Creative Processes in European Performing Arts*, Lucet Sophie, Mango Lorenzo, Van Den Dries Luc (directed by), in “European Journal of Theatre and Performance”, n. 2, EASTAP, February 2020, <https://journal.eastap.com/eastap-issue-2/>; *Mémoires, traces et archives en création dans les arts de la scène* (directed by Sophie Lucet, Sophie Proust), Presses Universitaires de Rennes, 2017.

**Darko Lukić**

***Freelance Theatre Scholar and Researcher, Croatia***

***Memories as a Theatrical Mind: Collective and Individual Memories as an Ordering Principle in the Performance***

The presentation reconsiders the question of the ordering principles of the performance in the context of post-narrative dramaturgy from the point of view of the Memory studies.

In the environment of the new dramaturgies heterogeneous “Theatrical Minds” collaborate in the attribution of meaning(s). In such a context, performative practices are often a tool for transfer of the memory. In the performances dealing with the cultural memory and identity or with individual memories or performing the traumatic memory experiences, the Memory itself appears as an important part of the creative process. I will discuss the role of remembrance and memory selection in performative dramaturgy. The presence and the absence of factual recollection makes an impact on the ordering principles of the performance. The participants and spectators individual experiences related to the different memory perspectives collaborate in the creative process. Spectator’s interpretation triggered by the memories and the experiences contributes to the performance as the dramaturgy of the viewer. And memories themselves impact the creative process with the layers of meanings behind the performance. The theatrical imagination is the result of the interaction of different memories or different remembrances of the same event, interpretational invitations the audience to collaborate in interpretation and author’s facilitation of the process.

In such interdependent collaboration, the paradigm shift multiplies the possibilities of the “Theatrical Mind” matrix and offers new views for understanding the complex question of authorship and creation in documentary theatre, theatre of the remembrance, devised theatre or different types of the reenactment of the past events in performative reconstructions and theatre forensics.

The paper applied such an approach to the theatrical grammar of the European theatre aesthetics which deal with the memories such as Milo Rau, Societas Raffaello Sanzio, Rimini Protokoll, Oliver Frlić, Pippo Delbono and Arkadi Zaides.

**Biography** - Darko Lukić is a theatre scholar from Croatia, living in Germany and working around Europe. As an academic, he was a Tenured Professor at Academy of the Drama Arts University of Zagreb, Guest Professor at Faculty of Philosophy University of Zagreb – Doctoral Studies of Theatre, Film, Literature and Culture, and a Guest Professor at Karl-Franzens-Universität Graz (Austria) – Institut für Slawistik. As a theatre scholar and dramaturg also worked in Austria, Bosnia and Herzegovina, Brazil, Bulgaria, Costa Rica, Croatia, France, Germany, Italy, Monte Negro, Romania, Serbia, Slovakia, Slovenia, Spain, Taiwan, USA, United Kingdom and Venezuela. Among many published pieces of research in drama and theatre, he is an author of the books *The War Trauma Drama, Theater in its Environment 1 – The Theatre Identities, Theater in its Environment 2 – The Inter-medial and Intercultural Theatre, Introduction on Theater Anthropology* and *Introduction on Applied Theater*.

**Agata Łuksza**  
**University of Warsaw, Poland**  
***On Theatre Piracy in the Late Nineteenth Century***

Spectators and their anticipated behaviour during and after performance have remained a point of reference for numerous theatre artists and theorists contributing to the modern “theatrical mind”. Jacques Rancière (2008) famously showed, however, that most often their politics towards audiences were embedded either in Artaudian or Brechtian tradition, that is, opted for spectators’ absolute immersion in stage events or absolute distance from them. In either case, a spectator was deemed to be passive and needed to be “activated”, yet in a very particular scripted way. In other words, even if the modern “theatrical mind” anyhow prefigured audience’s role in producing the meaning of performance, such a role had to be first designed, and secondly contained by the artists themselves. In this paper I would like to change perspective and pose questions about spectators who directly influenced both text composition and stage writing regardless of artists’ and performers’ vision and intentions – that is why I propose to call them “theatre pirates”. With this aim, I revisit late nineteenth-century theatre which was undergoing thorough *embourgeoisement* that implied that more “rowdy” modes of reception were transferred to other venues associated with

pure entertainment (Kennedy 2009). I would like to investigate how the “theatrical mind” – the organizing principle of a theatrical event – which since late nineteenth-century until recently has prevailed depended on the process of “reforming” the audiences. By exploring auditorium practices of devoted followers (or “fans”, to use more contemporary language) of theatre performers in the late nineteenth-century Warsaw as well as relations and interactions between these spectators and their beloved objects of admiration, I intend to shed light on the role of audience in Warsaw theatre of that time, still largely “directed” by the popularity of its stars. I argue that the way spectators shaped and modified a theatrical spectacle before the “theatre etiquette” replaced the “stage etiquette” (Heim 2016) and rendered such a “co-performance” unacceptable, challenges modern concept of a theatre audience and thus unveils genealogy of modern “theatrical mind”.

**Biography** - Dr Agata Łuksza is an Assistant Professor in the Institute of Polish Culture, University of Warsaw. She is the author of *Glamour, femininity, performance. Actress as an Object of Desire* (Warsaw University Press, Theatre Institute 2016) as well as of numerous articles both in Polish and international journals (e.g. “Feminist Media Studies”, “Contemporary Theatre Review”, “Pamiętnik Teatralny”, “European Journal of American Culture”, “Journal of Fandom Studies”). Her research interests include: the history of late nineteenth and early twentieth-century theatre, particularly theatre fandom history and women’s history; colonial and postcolonial histories; gender, body and sexuality; gothic studies and fan studies. She is a Board Member of the European Association for the Study of Theatre and Performance and the co-editor of its journal: “European Journal of Theatre and Performance”. She is also a member of The International Federation for Theatre Research (Historiography WG) and The Polish Society for Theatre Research (PTBT).

**Arnaud Maisetti**  
**Aix-Marseille University, France**  
***The Spectator-Dramatist Faced with Contemporary Aesthetic Experiences***

In some of the densest contemporary theatricalities of the beginning of the 21st century, it is clear that the paradigm of meaning has given



way over that of intensity, and that the dramaturgical principles of the structuring of shows have come undone – to the point where we can even consider that the confusing of these principles is the basis for a large part of some of the scenic writings of our time. Regimes of plasticity, saturation, virtuality stand on the fractured plateaus, torn apart by meaning, or tearing apart meaning. The confusing of the Great Narratives responds, in diffracted echo, to that confusion of the narrations: the works are deployed in some obscure montage of texts taken in charge by wandering bodies, specters of light relayed by screens. This is what we could say if we stick to the stage point of view of some of these theatricalities, from K. Warlikowski to K. Lupa, from R. Castellucci to F. Tanguy, and in many experiments of young companies. Yet that would only be halfway there, the one that would stop at the threshold of an evaluation that would judge, in pure formal terms, such so-called post-dramatic aesthetics. However, what is played out in the mind of the spectator deploys such spectacles far beyond mere dismay, outright defeat, disarming bewilderment. It is that these shows do not take place outside the world, but rub against it the irreducible opacity that also tends to rout the alleged efficiency that our time advocates and which it claims to be. Consequently, the counter-song raised on the stages, by the opacity and the resistance to the direction, by the disorder and the illegible, would allow to re-arm our imaginations able in return to better envisage the sterility of our time: and perhaps - also be to face him? So we could say that the show is no longer played on stage, but takes place in the mind of a spectator-dramatist who puts on the show: puts it together and reconstructs it, translates it and activates it, goes through it, and with which he arms himself.

**Biography** - Arnaud Maisetti is Associate Professor in Performing Arts at Aix-Marseille University (LESA 3274). His work focuses on contemporary scenic writings and their inscriptions in history. Since 2010, he has been a playwright for Cie D'Un Pays Lointain. Dramatic critic within the L'Insensé collective, he is also the author of a biography of Bernard-Marie Koltès (Minuit, 2018), and of novels (last published work: *Saint-Just & des Poussières*, L'Arbre Vengeur, 2021).

**Leonardo Mancini**  
**University of Turin, Italy**

***Form and Transfiguration in An Ordinary Day of the Dancer Gregorio Samsa by Barba, Varley and Gleijeses***

This paper focuses on the solo-performance *An Ordinary Day of the Dancer Gregorio Samsa* created by Eugenio Barba, Julia Varley and Lorenzo Gleijeses and performed since 2016. The pièce, which sees Gleijeses on stage as a solo performer, has followed an intense process of development over five years, through numerous rewriting processes. Partially inspired by Kafka's *Metamorphosis*, the performance deals with the difficult relationship between a young artist and his main reference figures (a demanding father, an authoritarian theatre director, a worried partner, a schematic psychologist). On stage, the actor's score develops around an obsessive repetition of movements and actions, performed with modulation of intensity and rhythm. From the circularity of the theatrical repetitions, however, the work of the actor creates a more linear, perhaps vertical, path, which aims at self-purification through exhausting effort, at the precision of craftsmanship, and which, in the finale, questions the possibility of transcendence in the incompleteness of the artistic creation. The inexhaustible and essential search for a performative work based on the organic nature of the actor-dancer, explored as the quintessence of human existence, is therefore both a 'condemnation' and a possibility of elevation offered by the theatre performance. Surrounded by a refined lighting and sound apparatus, the actor-dancer acts in a multi-sensorial context within which a new poetics of space unravels. Reflecting upon these elements, the paper intends to offer a reconstruction of the genesis and creative process of the performance, also comparing it with some of Barba's previous works and theatrical thought.

**Biography** - Leonardo Mancini (Milan 1987) is a Researcher in Theatre Studies at the University of Turin. He has obtained a PhD in Letters (curriculum Theatre and Music) at the University of Turin, in cotutorship with the University of Paris 8, and he has been a DAAD scholarship holder at the Freie Universität Berlin. His researches focuses on actor's pedagogy during the 19th and 20th centuries in Italy and France, on theatrical declamation, and, more recently, on Barba's theatre anthropology. Among his publications, he has written two monographs:

*Carmelo Bene: fonti della poetica* (2020) and *Luigi Rasi. La declamazione come scienza nuova* (2021). He is member of scientific and editorial boards of international journals of theatre studies, such as "Mimesis Journal", "Visioni del tragico" and "Journal of Theatre Anthropology" (annual journal founded in 2021 by Eugenio Barba).

## **Lorenzo Mango** **University of Naples L'Orientale, Italy** ***The Edward Gordon Craig's Theatrical Mind***

The Edward Gordon Craig's theatrical thought is one of the most dazzling and visionary in XX Century. His intuitions and reflections open to the theatre the doors of a Modernity conceived as refoundation of the representative codex from its origins and its original. Craig has not a systematic thought but, at the same time, his thought is not a fragmentary one. My speech aims the goal of investigate how the Craig's theatrical mind works. To achieve this, I'll construct a discourse that touches Gordon Craig's cultural references, to verify how they leaves a trace into a thought that seems to be without a past, but I'll show too the modality through which Craig constructs his line of argument.

My aim is to reconstruct the cultural structure that supports, inspires and assists Craig's theatrical thought by placing some fundamental questions: the relationship with Modernism, the relationship with the tradition, the role of the "new", the function of craft. In this way we can enter the manner Craig offers his line of argument, considering how Craigian theatrical thought changes during the years maintaining a fil rouge that links between them the different moments of work, verifying, vice versa, how the contradiction is one of the elements that characterizes, in a not limiting manner, his theatrical mind.

**Biography** - Lorenzo Mango is Full Professor of History of Modern and Contemporary Theatre of the University of Naples L'Orientale. He is Co-Editor in Chief of "Acting Archives Review" and member of the Editorial Board on the "European Journal of Theatre and Performance". He is author of different books. Between them: *Edward Gordon Craig* (2021); *Il Novecento del teatro. Una storia* (2019); *L'officina teatrale di Edward Gordon Craig* (2015); *La scrittura scenica* (2003).

**Marta Marchetti**  
**Sapienza University of Rome, Italy**  
***The Problematic Authorship in The Brothers Karamazov***  
**by Jacques Copeau**

In a historiographic perspective where the encounter between novel and theatre is considered one of the main triggers for the emergence and establishment of the modern theatre direction, our intervention will focus on the exemplary case of Jacques Copeau and his *Frères Karamazov*. Staged several times between the 10s and 20s of the XX century, this revealing performance brought about a new way of thinking of the scenic creation. The existing studies on this performance have privileged the analysis of the dramaturgical adaptation of the novel by F. Dostoevskij but failed to consider the materials concerning the different productions. Starting from a survey of the main spectacular sources preserved in the Fonds Copeau of the Bibliothèque nationale de France in Paris, we will try to understand how the intertwining between scenic practice and novel culture has fostered new forms of authorship, useful to reconsider the historiographical account of this performance and to identify its character as a problematic experience, outside of History, an unexpected result of the collective action of a *theatrical mind* capable of feeding new and unplanned artistic solutions.

**Biography** - Marta Marchetti is Assistant Professor at the Department of Letters and Modern Cultures at Sapienza University of Rome and she is in charge of the courses of History of Contemporary Theatre and Theatre in Europe. She also taught at the Institut des études théâtrales – Sorbonne University (2019-2020). She is a member of the scientific board of the PHD in Music and Performing Arts at Sapienza University.

Her research focuses on the history and historiography of European theatre from the modern to the contemporary era, on the analysis of live performances, on the processes of novelisation of the theatre and on the training of actors' formation in contemporary Italy. She is the head investigator of a research project "Regia teatrale e romanzo. Aspetti metodologici, questioni storiografiche e analisi dello spettacolo". She has delivered more than 30 presentations at national and international conferences, and she wrote on Carlo Goldoni, Thomas

Potter Cooke, Jacques Copeau, Albert Camus, Anna Magnani, Luchino Visconti, Luca Ronconi, Paola Pitagora etc. Her most recent publications are: *Il lettore in gioco. The Quiet Volume di Ant Hampton e Tim Etchells* (in “Biblioteca Teatrale”, n. 136, 2021); *Regia e romanzo. Un’ipotesi storiografica alla prova dei fatti* (in “Mimesis Journals”, n. 1, 2020). She edited J. Copeau, *La messinscena de Le furberie di Scapino di Molière. Note di regia* (Bulzoni 2017) and she published *Guardare il romanzo. Luca Ronconi e la parola in scena* (Rubbettino 2016).

**Anika Marschall**  
**Aarhus University, Denmark**  
**Øjne på Jorden: Investigating Gazes and Oppressive Structures**  
**in Danish Theatre**

In this paper, I introduce the work of Monia Sander Haj-Mohammed. Sander Haj-Mohammed is a graduate of the Royal Danish Academy of Fine Arts, and for the season 2021/2022 she is artistic director of Teater Momentum in Odense, a municipal theatre in a city with 180,000 inhabitants in the centre of the mid-Danish island Fünen, halfway between the capital Copenhagen and the second largest city in Denmark, Aarhus. In this paper, I will show how the director’s theatre making practice as well as the institutional programme of Momentum interweaves therapeutic knowledge, community theatre and Women of Colour feminism. *Øjne På Jorden* in Danish and [*Euyun Ealaa Alard*] in Arabic is her chosen title for her three theatre productions during this season because it references the EU satellite observation program Copernicus, which collects data for security and environmental purposes. The former, of course, functions as violent monitoring of borders and border-crossing asylum seekers – a topic which Haj-Mohammed critiques in her theatre narratives and which she connects to systemic racism in Denmark. In her mission statement, she announces her vision for the season’s theatre productions: “we examine together what is to be seen through the human eye, what is embedded in our gaze, how to look back on a satellite and how we can become better at seeing both the visible and invisible within and between us” (Sander Haj-Mohammed, 2021). In my paper, I will use concept of “gaze” and Women of Colour feminism to analyse Sander Haj-Mohammed’s three performances at Teater Momentum and her institutional dramaturgy as director of Teater Momentum.

**Biography** - Anika Marschall is a Postdoctoral Fellow in the research project *Re-configuring Dramaturgy for a Global Culture* at Aarhus University. She held an AHRC fellowship during her PhD research at the University of Glasgow. Her work focuses on theatre, migration and postcoloniality. She has published about contemporary performances by e.g. Migrantpolitan, Joana Tischkau, Akira Takayama, Tania Bruguera, Lawrence Abu Hamdan, Centre for Political Beauty, Jonas Staal and Claudia Bosse. Since 2018, Anika has been editor of the “Scottish Journal of Performance”, and her co-founded journal “Intersectional Theatre Review” will launch in 2022. Her monograph *Performing Human Rights: Artistic Interventions into European Asylum* is forthcoming with Routledge.

**Rūta Mažeikienė**  
**Vytautas Magnus University of Kaunas, Lithuania**  
**“Performance is a Huge Mosaic”:**  
**Authorship in Eimuntas Nekrošius’s Theatre**

Eimuntas Nekrošius (1952-2018) is one of the most distinguished Lithuanian theatre directors whose Shakespearean trilogy *Hamlet* (1997), *Macbeth* (1999) and *Othello* (2000) brought him the international recognition.

Within the context of Lithuanian dramatic theatre, the poetics of Eimuntas Nekrošius’s stage directing can best be characterized by a paradoxical combination of the aesthetics (the rich and conspicuously eloquent text of his *mise-en-scènes*) and the real (the action in his productions as utterly substantial and factual in a physical sense). The works of this director exemplify the *auteur theatre* model, as they leave no doubt about who the most important figure in the creative process of a production is. Although Nekrošius used the dramatic text as a primary material for his performances, he subsequently modified it during the creative process (extracting supporting characters, cutting and displacing scenes, reducing secondary acts, etc.) which resulted in a conceptual and visual director’s text or a “dramaturgy of directing images“, as expressed by theatre critics.

This paper analyses Nekrošius’s Shakespearean trilogy *Hamlet*, *Macbeth*, *Othello* and discusses how the dramatic text is translated into the theatrical one in these productions.

**Biography** - Rūta Mažeikienė, Ph. D., is Associate Professor and Researcher at Theatre Studies Department at Vytautas Magnus University (Kaunas, Lithuania). She has published numerous scientific and critical articles on contemporary Lithuanian theatre and dance and has given presentations in a number of national and international theatre conferences. She contributes to various journals and magazines on contemporary culture and art, belongs to the editorial board of biennial peer reviewed academic journal "Outline of Theatre Research" ("Teatrologiniai eskizai"). Her academic experience include research of contemporary Lithuanian theatre and dance, focusing on different forms of acting and performing as well as strategies of participation and community involvement in contemporary performing arts. She is a board member of the Association of Nordic Theatre Scholars (ANTS) and a member of International Federation of Theatre Research (IFTR) and European Association for the Studies of Theatre and Performance (EASTAP).

## **Maddalena Mazzocut-Mis** **University of Milan, Italy** ***Theatrical Imagination and Gesture***

In theatre, the translation of poetry into action is neither easy nor immediate. Denis Diderot wonders, 'what use is it if the poet imagines *tableaux* and the actor remains tied to a symmetrical positioning and a self-possessed acting style?'. The understanding of gestural language is insisted upon, especially if the poet sets out essential lines in the dramaturgic composition. Even the way of writing comedy will be different considering (or not) the role of gesture. 'The piece of theatre in which Pantomime is treated as part of the plot will be impossible to act without Pantomime; and that in which Pantomime has been omitted will be impossible to mime' (Diderot, *De la poésie dramatique*). When Diderot thinks of the action onstage, he thinks as a director and as a spectator. The spectator, and even before that, the actor, will instantly know whether the author has composed the work taking into account the mime, the posture, the order of characters in the space. The spectator will immediately understand whether the imagination of the poet has worked through images, composing a big painting.

**Biography** - Maddalena Mazzocut-Mis, Full Professor of Aesthetics at the University of Milan, is an essayist and playwright. She was a Visiting Professor and Academic Visitor at the Universities of Aix-Marseille and Avignon and at the Universities of Vaucluse, York, Oxford, Galati and Malaga. She is CEO and founder of the startup Authclick, for the protection and promotion of photography, in collaboration with the University of Milan. Her latest publications in the theoretical field include *The Monster: Anomaly and Deformity in Nature and Art* (2018), *Philosophy of Picture: Denis Diderot's Salons* (2018), and *El sentido del limite* (2021; Spanish translation of the volume *Il senso del limite*, 2009, already translated into English and French).

**Mário José Silva Meleiro**  
***Polytechnic Institute of Guarda, Portugal***

**Rosa Branca Figueiredo**  
***Polytechnic Institute of Guarda, Portugal***  
***José Saramago's Theater as a Tribute to Camões***

José Saramago was mainly known to the general public as a fiction writer, with novels such as *Memorial do Convento* (1982), but he is also the author of several other textual types, such as short stories, poetry, children's books, chronicles, diaries, memoirs, a travel book and five dramatic texts. Despite being best known as an expert prose writer, he is a multifaceted author, so it is important to publicize and make known another facet of the Portuguese writer, awarded the Nobel Prize for Literature (1998), that of playwright.

Thus, what I intend with this paper is to rescue this textual typology and make the dramatic texts written by Saramago known to a wider audience, especially his second work *What will I do with this Book?* (1980), which has been staged at one of the greatest Portuguese theaters: the National Theater D. Maria II.

This work deals with Camões' return to Portugal bringing the manuscript of *Os Lusíadas*, but having no money to pay for its publication, which was his great dream. It shows us that publishing the greatest epic of the Portuguese language was not that easy in the 16<sup>th</sup> century, given the barriers of the court and the church. Saramago, with exquisite irony, did not fail to criticize power, in a clear defense and in solidarity with Camões.



**Biographies** - Mário José Silva Meleiro has a Degree in Classical and Portuguese Languages and Literature from the Faculty of Arts of the University of Coimbra, a MA in Portuguese Linguistics from the Faculty of Arts of the Catholic University of Portugal and a PhD in Linguistics (Historical Linguistics) from the Faculty of Arts of the University of Lisbon. Associate Professor at the School of Education, Communication and Sport of the Polytechnic Institute of Guarda since 2000. In addition to teaching, he works as a trainer and researcher. The research area encompasses the study of the Portuguese language lexicon and studies in the field of literature and theater.

For Rosa Branca Figueiredo's biography, see above (abstract *Pluralistic Setting of Contemporary Drama: Authorship and Staging of African Theatre*).

**Aldo Milohnić**  
**University of Ljubljana, Slovenia**  
**Theatre-Mass/Tank Theatre as a Utopian Project of the Slovenian**  
**Avant-garde Theatre**

August Černigoj was one of the leading Slovenian avant-garde artists in the 1920s and 1930s. He studied at the Bauhaus for a short time, but otherwise he lived and worked mainly in the area between Trieste and Ljubljana. He was in contact with many Slovenian, Italian and other avant-garde artists of his time, including Ferdo Delak, theater director and editor of the Slovenian (in terms of content and authors also international) avant-garde journal *Tank*. August Černigoj contributed several articles, drawings and graphics to this journal, which was published in 1927 (only two issues appeared). The following year he drew an architectural sketch of the theater, which he named *Theatre-Mass*, sometimes called also *Tank Theatre*. Černigoj's architectural drawing, which could also be described as an architectural collage, as he also used photographs for its composition, is associated by some researchers of his work with the "activist tradition" of Soviet architects and artists. In addition to the works of El Lissitzky and Vladimir Tatlin, the connection of Černigoj's "theatrical mind" with the avant-garde tendencies of Russian artists and architects is especially visible in the case of the *Palace of La-*

bor, a drawing of a utopian architectural project by the Vesnin brothers. In my paper, I will talk about *Theatre-Mass/Tank Theatre* in the context of architectural imaginations of new and unusual theater spaces that remained utopian because at the time they were drawn, these projects could not be built. In addition to Gropius's famous *Total Theatre* project, which he designed for Piscator, Tatlin's *Monument to the Third International*, which was intended to be partly used as a venue for public events, I will also touch on some other examples of "imaginary theaters" known today as drawings or models of utopian ideas from a time when nothing seemed impossible.

**Biography** - Aldo Milohnić, PhD, is Associate Professor of the History of Theatre at the University of Ljubljana (Slovenia), Academy of Theatre, Radio, Film and Television. He is author of three books (*Theories of Contemporary Theatre and Performance*; *Art in Times of the Rule of Law and Capital*; *Theatre of Resistance*) and numerous articles in academic journals. He is also co-author of several books and editor of numerous anthologies and special issues of performing arts journals (*The Politicality of Performance*; *Pupilcheks Arrived – 40 Years of the Pupilija Ferkeverk Theatre*; *Artivism*; *Brecht/Gestus*; *How to Do Things with Words in Theatre*; *Women in Theatre*, etc.). He is a member of the editorial boards of several performing arts journals, a member of IFTR and the Association of Theatre Critics and Researchers of Slovenia, and a board member of EASTAP and the Slovenian Theatre Institute.

**Marcela Moura**  
**Cesgranrio University, Rio de Janeiro, Brazil**  
**The 'Tg STAN' Theatre Collective – Complexity of a Plural Signature**

This paper proposes a systemic point of view to approach the dynamics of the creative process of the theatre collective Tg STAN, founded in 1989 by actors who graduated from the Antwerp Conservatory in Belgium. Tg is an abbreviation of "toneelspelersgezelschap", which in English means "company of theatre players" and STAN means: S(stop) T (thinking) A (about) N (names). Unlike the communal utopias built around a leader, such as those of the 1960s, they reject the dominant authority of a director and advocate improvisation and the signing of

the production by the creative actors. They do not aim at building a fictitious system but seek to establish a relationship with the theatrical, social and cultural world.

The plural signature and the emphasis on process make a theatrical system more complex, as the degree of complexity of a system increases according to its openness to the environment, the degree of autonomy of its entities and the simultaneity of its weakly hierarchical interactions. In this paper, we investigate the discursive arrangements that allow the Tg STAN system to maintain a certain singularity and durability.

Performative theatre collectives that favour multidisciplinary artistic direction, such as Tg STAN, are one manifestation of a state of mind in contemporary theatre. These experiments test the ability of human beings to cooperate, without seeking a common identity that tends to eliminate differences. They advocate the autonomy of its entities and their multiplicities. The observation of these dynamic and complex theatrical systems brings points of view that contribute to the questioning of the crisis of social links and the possibilities of living in community today.

**Biography** - (Marcilene Lopes de Moura) Artist, researcher and educator. PhD in Theater (co-tutelage between Sorbonne Nouvelle-Paris 3 and The Federal University of Rio de Janeiro State – Unirio), with the thesis *The process of Enrique Diaz's creation or the construction of fuzzy systems. The proposal of a systemic vision for the theatre*. She graduated from and mastered in Theater Theory. Prior to her theatrical graduation, she earned a bachelor's degree in Computer Science, followed by 10 years of experience as a computer systems analyst. Currently Visiting Lecturer at Cesgranrio University, Rio de Janeiro. Her research is focused on theater, performance, new technologies and complex systems. Her artistic practice is focused on directing and working as an actress.

**Antonio Palermo**  
**University of Lille, France**

***The Practice of Strehlerian Lighting: The Director's Contribution to the Development of a "Dramaturgical Conception" of Lighting***

What contribution has the director Giorgio Strehler made to the definition of a "dramaturgical" practice of lighting? The answer is complex

and should be nuanced depending on whether one considers the point of view of his time or assumes the perspective and hindsight of the contemporary period.

Each project conceived by Strehler's "theatrical mind" includes a precise declination of the light, which is therefore thought out beforehand and can evolve during the creative process. The reference to the work notes, the recourse to the testimonies of the people – artists and technicians – who collaborated directly with him, bring out a reflection on the way the text and the bodies are lit on stage.

The search for a result that is not only aesthetically beautiful but also "right", the interaction in space with the performer's body and the spectator's perception, the development of specific tools, all these elements make light an active and emblematic player of Strehler's dramaturgy.

**Biography** - Antonio Palermo, Italian resident in France since 2003, was assistant director until 2013, participating in the elaboration of various projects in theatre, dance-theatre and opera.

He is an associate member of the CEAC-ULR3587 Laboratory and of the "Lumière de Spectacle" research programme. In 2021, he defended his PhD thesis entitled *La plasticité de la lumière strehlienne: de l'émergence à l'affirmation d'une esthétique*, at the University of Lille, under the supervision of Pr. Véronique Perruchon.

He has been lecturing at the University of Lille since 2015. He teaches Bachelors students in Études théâtrales and Masters students in Théories et pratiques du Théâtre contemporain.

## **Matteo Paoletti** **University of Bologna, Italy** **Giorgio Strehler and Opera Staging. A Life-long Clash of Utopia**

In fifty years of operatic career, Giorgio Strehler (1921-1997) staged about forty titles, swaying from the historical repertoire to contemporary productions. A continuous and systematic work that the director developed in parallel to the one in drama, with frequent public critical claim and less known behind-the-curtain breakdowns. Despite Strehler's dedication to musical theatre, in fact, opera – or better: the opera

productive practices – caused the director constant disappointment and dissatisfaction since his debut at Teatro alla Scala in 1947. As he publicly declared after the 1989 controversial break up with the Théâtre du Chatelet of Paris: «l'époque des metteurs en scène tyranniques a été remplacée par celle des chanteurs qui acceptent de faire les singes». He will never get back to main opera houses. Between 1947 and 1989 there had been decades of misunderstandings with famed conductors, singers, theatre managers: controversies that point out the different practices and opportunities an established drama director had to face when it came to opera staging. Even productions destined to become everlasting classics, like La Scala's *Macbeth* conducted by Claudio Abbado (1975), offer proof of Strehler's constant clash of utopia: during the rehearsal, the director addressed to the superintendent Paolo Grassi a vibrant resignation letter in which he explained the causes that opposed to the creation of an «opera theatre of art».

What he had created in drama constantly faded in the lyrical field. Strehler tried to create his «opera theatre of art» in 1997, when he opened the new Piccolo Teatro with Mozart's *Così fan tutte*: the production was conceived «without a conductor» and aimed at replacing singers with «theatrical animals», although the death of the director makes the result difficult to evaluate. Drawing upon private letters, notes, and other first-hand documents, the paper reconstructs Strehler's utopia in the lyrical field. The struggle for a theatrical mind that could govern the operatic process in full detail.

**Biography** - Matteo Paoletti is a Senior Assistant Professor at the University of Bologna. He develops his research in the field of Economics and Organisation of Theatre, Opera Staging and Theatrical Relationships between Italy and South America. The operatic production of Giorgio Strehler, Luigi Squarzina, and Guido Salvini was the subject of his speeches at international conferences and was published in edited books and Class A journals.

He was a Cultural Attaché at the Ministry of Foreign Affairs. For the Italian National Commission for UNESCO oversaw the 2003 Convention on Intangible Cultural Heritage.

In 2012 he was awarded the “Sipario-Carlo Terron” prize, and in 2019 the “Galileo Galilei” prize (Rotary District 2032). He served as a consultant for the movie *La prima donna – Emma Carelli*, which was awarded the 2020 “Nastro d'Argento”.

His recent publications include: «A huge revolution of theatrical commerce». *Walter Mocchi and the Italian Musical Theatre Business in South America* (Cambridge University Press, 2020).

**Chiara Pasanisi**  
**Sapienza University of Rome, Italy**  
***The Final Acting Performances at Eleonora Duse Royal School. Some Experiments on the Direction of Actors in the Early Twentieth Century***

At the end of the 1920s, the “Eleonora Duse” School was the main active acting school in Italy. It rose out of the reform of Santa Cecilia Royal Acting School. Silvio d’Amico who was a theater history teacher in that institution, played an important role in the process which led to those changes introduced by the reform. The final acting performances acquired particular relevance in Silvio d’Amico enquires. These performances became moments of entertainment: students and teachers of the School tried to respect the standards of professional theatre. As acknowledged the terms “regia” and “regista” in Italy appeared in 1932. Afterwards, the foundation of the National Academy of Dramatic Art – which arose from a further reform of the “Eleonora Duse” acting school – publicly established the role of the stage director in the development of the national theatre (Angelini 1988: 156-157, Livio 1989: 237).

This paper aims to investigate the process of stage conception and the creation of the final acting performances by the “Eleonora Duse” School with reference to regulatory stage practices.

What acting techniques were taught to students during the preparation of the final acting performances? What stylistic and technical elements anticipate the aesthetic and productive reform which led to stage direction shortly afterwards? How does the direction of the actors implement? Starting from the analysis of the prompt book and projects for the stage together with the relative notes, found in the Historical Archives of the National Academy of Dramatic Art, we will try to answer these questions in order to understand how and to what extent the final acting performances of “Eleonora Duse” School represent a stage directing experiments in the Italian early Twentieth Century.

**Biography** - Chiara Pasanisi is PhD in Performing Arts at Sapienza University of Rome. The title of her PhD thesis is *The resistance of the Italian tradition. Acting, repertoire and stage direction in Miranda Campa, Ave Ninchi, Lilla Brignone and Sarah Ferrati (1935-1960)*.

She recently published the volume *L'Accademia Nazionale d'Arte Drammatica 1935-1941* (Mimesis Edizioni, 2021).

**Laura Peja**  
**Catholic University of the Sacred Heart of Milan, Italy**  
***Theatrical Mind and Transcultural Dialogue. Examples***  
***From the Contemporary Scene***

In the “global metamorphosis” Europe and the whole world are going through, the need to question the boundedness of identities and cultures is crucial. Studies of the last decades have made it very clear that theatre and performative practices can foster transcultural dialogue. Indeed, practices and experiences are still problematic: the colonialist paradigm and the somewhat paternalistic-sounding approach – largely overcome in theory through debates that have involved many different disciplines – seem to be still looming ominously in practice.

A directing function that shapes the whole theatrical process can seem a danger to avoid in this respect. Nonetheless, if we look at most of the most interesting performative experiences realized in the last years, where a real attempt has been made to overcome cultural hierarchy and/or participants have had the chance to explore their experiences of cultural identity on their own terms and/or counter-hegemonic representations have been successfully offered, there, it is always recognizable what can be called “a theatrical mind” (and not necessarily a collective one).

What is at stake is how this theatrical mind deploys its necessary guidance, whether it has artistic solutions in view or aims at healing individuals or communities through performative processes. Therefore, deliberately going beyond the somewhat misleading distinction between “artistic” theatre and “social”/applied theatre, this paper tackles the “general” field of theatre and performing arts, trying to identify some “best practices”. It analyzes some examples where the complex process

of designing creative systems and theatrical grammars seems to succeed in promoting the affirmative role of cultural diversity within European societies, encouraging a plurality of voices, and fostering alternative imaginaries and spaces of collective participation.

**Biography** - Laura Peja, PhD, is an Associate Professor of Theatre and Performing Arts Studies at the Faculty of Arts and Philosophy at the Catholic University of the Sacred Heart (Milan, Italy), Department of Communication and Performing Arts. Her main research interests concern dramaturgical writing in the contemporary world, the history of Italian theatre between the 18th and 20th centuries and women in theatre and the art.

Since 2016 she has participated as a member of the steering committee to the research project “Migrations/Mediations” on the role of the media in the inclusion practices of migrants, funded by Catholic University (P.I.: Ruggero Eugeni) and actually she is also a member of the Cost Action “Women on the Move”, an EU-funded transdisciplinary international network that focuses on unveiling the presence and economic contribution of women migrants in the construction of Europe.

## **Jessica Perich Carleton** **University of Lille, France**

### ***The Re-membering and Re-visioning of Samuel Beckett's Come and Go***

*Come and Go* by Samuel Beckett explores the eradication of the feminine, a casualty of the Industrial Revolution's performative gender initiative, through the increase of masculine influence and cultural domination. This loss of the feminine reveals itself in the text, stage directions, and traditional directorial interpretations of this theatrical piece. In order to recover the feminine perspective, this paper will re-vision the text through a feminist literary perspective, and detailed examination of the feminine aesthetic of literary and theatrical expression, originally intended by the playwright, and as expressed in the clearly identifiable Shakespearean and mythological references and prescribed stage directions. Once 'herstory' has been restored, the feminine is re-membered in performance. The act of re-membering as coined by Kathleen L. Komar in *The Communal Self: Re-membering Female Identity*



*in the Works of Christa Wolf and Monique Wittig* defines this process of re-membling as a “clear case of the doubling of memory – that is, the depiction of memory of both the self and other. This doubling enables the narrators to re-memember – literally reassemble – the individual identities of other women locked into institutional definitions” (42). The directorial vision of Sarah Jane Scaife’s site-specific *Beckett in the City: The Women Speak* project in Dublin (2017) and Peter Brook’s gender-bending *Fragments* project in Paris (2008) are examined as examples of re-membling and reclaiming herstory.

**Biography** - Jessica Perich Carleton, a doctoral student at the University of Lille in Anglo-Saxon Literature, holds Masters from New York University in Theatre Education and in French from Middlebury College / Paris 3 Sorbonne-Nouvelle. She wrote *Story Drama in the Special Needs Classroom: Step-by-Step Lessons for Teaching through Dramatic Play*, JK Publishing (London, 2012). She presented at the AATE conference: *Theatre in our Schools in DC, VSA Intersections: Arts and Special Education Conference – A Jean Kennedy Smith Arts and Disability Program*, and *Autism & Arts Education Symposium* (University of Iowa). She has presented her work on Beckett at DTSA conference (NY), ATHE (Austin, TX), and forthcoming the IFTR conference (Beckett working group, Reykjavik) and Trinity College Dublin. Currently, Perich Carleton is teaching for Cours Florent in Paris and is the recipient of SOFEIR research travel grant.

## **Asta Petrikienė** **Lithuanian Culture Research Institute, Lithuania** ***Emergence of Director’s Theatre in Lithuania***

In his famous dictionary of theatrical terms, Patrice Pavis singles out typical functions of theatre directing: synthesis of means of stage expression, realization of text in space, articulation and visualization of meaning, work with actors, etc. The dawn of directors’ theatre is traditionally associated with the 19th century and changes in theatre culture that occurred in its second half. The director – a non-acting artist – begins to take responsibility for the whole of the performance and becomes the main “coordinator” of the performance, the author of the

concept of production, and so on. Creators of naturalistic theatre from “Theaterherzog” Georg II to Andre Antoine and Konstantin Stanislavsky solidified the work of director as an art form.

The purpose of this paper is to look at how the aforementioned features of directors’ theatre appear in Lithuania, a country where, due to political circumstances, the national theatre culture was created relatively late (after the WWI). My aim is to review the development of directors’ theatre practices in Lithuania in two different political periods under two different political systems. In the paper, I will examine two examples. The first example is work by Andrius Oleka-Žilinskas (a student of Stanislavsky) in the Thirties and the Forties. The second example is work by Eimuntas Nekrošius in the Eighties and his search for particular theatrical language, which was later called the metaphorical theatre. The metaphorical theatre is nowadays considered one of the distinctive features of Lithuanian theatre.

**Biography** - Asta Petrikienė (dr.) is a Research Fellow at Lithuanian Culture Research Institute, Department of Music and Theatre History; her scientific interests include institutional aspect of developments in theatre history. In 2015 A. Petrikienė defended her doctoral thesis on relations between theatre and the state in Interwar Lithuania. Her key publications are contributions to collective monographs *Reclaimed Avant-garde: Spaces and Stages of Avant-garde Theatre in Central-Eastern Europe* (2018) and *Lexicon of Avant-garde Theatre in Central-Eastern Europe* (2022).

**Laura Piazza**  
***Independent Scholar, Italy***  
***Sei personaggi From Costa to Strehler***

The pièces directed by Orazio Costa between 1948 and 1954 for the five seasons of the Piccolo Teatro della Città di Roma left a strong mark on the Italian scene of those years, consecrating Costa among the most authoritative interpreters of a cultured theater and, in some cases, rebellious to the habits of staging. This is the case, for example, of the direction of *Sei personaggi in cerca d'autore*, which recovers the more concise edition of 1921, in which the actors’ play is less choreographic

and more functional, and brings the Characters into a dimension of reality, in opposition to the fiction represented by the actors. A few years later, in 1953, Giorgio Strehler directed, and will be the only time, *Sei personaggi*, explicitly referring to the Costa's edition and claiming, despite the detractors of the "tyrant director", the rigor of his interpretation and the choice to use the original text. My intervention aims to analyze the two productions, in order to highlight, on the one hand, the specificity of the Costa's directorial contribution of the 40s and 50s (Strehler declares that Costa was his "master then and not only then"), on the other hand, with reference to the categorizations proposed by Claudio Meldolesi, the possibility of considering the two shows as an embryonic manifestation of "single show direction" and "critical direction" respectively.

**Biography** - Laura Piazza has obtained the National Scientific Qualification for Associate Professor in the sector "Theater, Music, Cinema, Television and Audiovisual Media". She published studies of the history of Italian theater between the nineteenth and twentieth centuries, with particular attention to the themes of the pedagogy of the actor, open-air theater and poetry theater. She published the books *L'acrobata dello spirito. I quaderni inediti di Orazio Costa* (Titivillus 2018) and *Il gesto, la parola, il rito. Il teatro di Mario Luzi* (Il Melangolo 2012, Mario Luzi Award – University of Urbino Carlo Bo 2015). Among her latest publications, *La Compagnia del Teatro Quirino e la nascita del Piccolo. Il carteggio inedito del '46 Grassi-Costa* (in "Acting Archives Review"); *Sire Le Mot. Achille Ricciardi régisseur e riformatore* (in "Il castello di Elsinore"); *Il paradigma dell'arte sinestetica: la rinascita della messa in scena tragica al teatro greco di Siracusa* (in "Sinestesiaonline").

**Caterina Piccione**  
**Vita-Salute San Raffaele University of Milan, Italy**  
**Antonin Artaud's Theatrical Mind: Form, Writing and Theater**

Any discourse that aims to interpret Antonin Artaud must deal with a subject that almost defies expression. This does not apply so much to the theatrical experiments that Artaud brought to the stage, as to his concept of theater-in-book-form. As Ferdinando Taviani observes, this expression refers to the fact that the "vision" – literally, the "theory" – never materi-

alized into a precise theatrical reality, although this does not mean that such a theory is unattainable. Simply, the material conditions for its effective development were lacking. This idea of theater-in-book-form takes on a further meaning in the case of Artaud: his writing not only conveys a specific idea of theater, but is itself part of what the author calls theater, which goes beyond the limits of the stage. Artaud's writing is his theater, insofar as his works collect the experience of his body, that is the affective athleticism at the core of his organic conception of theatrical action and his opposition to the representation. Artaud's "theatrical mind" asks to fulfill a paradoxical task: to give shape to the impossibility of form, or to find an action beyond the separation between subject and object. He cultivates the lack of distinction between himself and his works, and intends cruelty as an ordering principle of spaces/affectations/bodies. We find this in texts ranging from the first pages of Artaud's correspondence with Jacques Rivière to his last performance at the Vieux-Colombier. The erasing of all distance with respect to the thing signified is not a rhetorical strategy, but refers to the process by which giving shape to theater ultimately means giving shape to the self. It is a process that can never reach fulfillment, yet in the completeness of the Artaudian page it becomes a trace consigned to memory as the possibility of a theater to come.

**Biography** - Caterina Piccione teaches Theatrical Theory and Practice at the Vita-Salute San Raffaele University in Milan. She was awarded her PhD in co-tutorship with the Department Performing Arts of the François Rabelais University of Tours, with the thesis *Essere un altro. Storia dell'idea di personaggio attraverso Luigi Pirandello, Carmelo Bene e il Teatro delle Albe*. She has recently published the book *Autoritratto senza organi. Scrittura e corpo-teatro di Antonin Artaud* (Napoli, Guida, 2020). Her second book will be released in the coming months *Più vivi. Drammi e domande dei personaggi pirandelliani* (Edizioni di Pagina, Bari). Her research interests focus on contemporary theatre and performance, with special attention to corporeity, representation and subjectivation. She is also concerned with the theatrical aesthetics of the Eighteenth-Century.

**Irene Pipicelli**

**University of Turin, Italy**

**Towards an Eccentric Practice. The Echo of Feminist and Queer Theories  
in Contemporary Dance in Italy**

With this contribution, I intend to analyse the influence of contemporary feminist and queer theories on choreographic practices in Italy, with a focus on the redefinition of the *authorial dimension* and a new configuration of *imagination*. Beyond the significant contribution of authors such as Judith Butler to the aesthetics of the performative (Butler 1988, 1990; Fischer-Lichte 2008), it is essential to continue investigating the interactions between queer-feminist thought and artistic practices of corporeality (Caleo 2021). Indeed, these rewritings go far beyond the dimension of gender: through imaginative processes of *fabulation* (Haraway 2016), they directly intervene on our understanding and interaction with the world. Referring to Donna Haraway and Karen Barad, I would like to emphasize how the critique of anthropocentrism and the humanist conception of the individual contribute to deconstruct the idea of “author”, intended as a self-supporting entity of artistic creation, in resonance with choreographic practices. In Barbara Berti’s *DOGOD* (2020), this deconstruction is associated with the Harawayan idea of the *interspecies alliance* as a space to burgle “authorship”, towards a democratization of the creation process that also crosses species boundaries. In this same perspective of burglary, in Cristina Kristal Rizzo’s choreographic practice elaborated in *Prelude* (2016), we can instead find the idea of entanglement elaborated by Barad (2010). In this work, a “posthuman assemblage” (Caleo 2021) materializes the choreographic apparatus from the dynamic and non-hierarchical *intra-action* (Barad 2007) of its components. Through the suspension of a cause-effect dynamic, the choreography itself represents an *entanglement*, a set of specific material relations that, within the continuous differentiation of the world, give shape to a dynamic entity solid in its display. With this contribution I want to suggest that dance allows *inhabiting* theory, to work in accordance with it to become a carnal manifestation of the possibilities it offers to re-think the world, through materialism of imagination.

**Biography** - Irene Pipicelli (she/they) is a PhD student in Performing Arts Studies (University of Turin). She works across the fields of performance studies, media studies, and philosophy. She graduated in 2019 in Philosophy (University of Milan) with a dissertation on the performative power of the archive in contemporary artistic practice and aesthetic theory. Her interests revolve around queer temporalities and radical artistic practices, crossing feminist materialism and media-archaeological perspectives. Her research project is focused on the notions of acquisition, conservation and curation in contemporary dance practices. Since 2019 she works as assistant curator for the residency program of "CROSS Project", a centre for contemporary performing practices based in Northern Italy. Since 2017 she's a member of the permanent research seminar "PIS – Performing Identities Studies", and in 2019 she co-founded "CONTRA/DIZIONI", research group and conference program on contemporary feminist and queer perspectives (University of Milan).

**Dorothee Polanz**  
**James Madison University, U.S.A.**  
**Il Mascheraio: Looking at Collective Creation in Today's Commedia dell'Arte**

In this presentation, I discuss the upcoming book *The Mask Maker: Life lessons from the Commedia dell'arte*, written in collaboration with *mascheraio* Andrea Cavarra (<https://www.zorbaofficinecreative.com/>). The book is a unique concept of three places (symbolized by three doors) and several texts written by the people (from his maestri Carlo Boso, Antonio Fava and Stefano Perocco di Meduna, to his assistants) working with Andrea (symbolized by keys, highlighting the creative process of making, performing and writing about masks). Behind each "door," the reader is welcomed into a theatrical space. First, an interview with the mask maker brings into light Andrea Cavarra's references, writing process and inspirations, then we find him in his workshop, with a step-by-step guide on how to create a mask; and finally the reader is presented with a play text, *The mask maker*, introducing the history of *commedia dell'arte* through the performances of each mask. My argument is that this manual presenting *commedia dell'arte* through the eyes of a mask maker, performer and dramaturg is a particularly creative way of stage writing that literal-

ly brings together pragmatism and imagination. Indeed, *The mask maker* was performed numerous times before Andrea accepted the idea that a transcript could be written down, moving from a purely performative object to a literary one. The final text of the play includes areas for the performer to improvise, as such improvisations could never be transcribed: each sequence had to adapt to the locale, the weather, the audience, etc... The process of writing and always including the audience (as volunteers are called on stage and therefore, are directed by the mask maker) highlights the dynamic nature of a “collective theatrical mind” as the dramaturg, performer, mask maker and even audience members all merge together for the creation of a play that is constantly being rewritten.

**Biography** - Dorothee Polanz has been teaching French and Acting for the past 20 years and is now an Associate Professor of French at James Madison University (VA). As a stage director and performer, she specializes in non-traditional theatrical genre such as fairground theater, pantomime, puppetry, mask (making and acting), Grand Guignol and Cabaret theater. She is the artistic director of the DC based company SapassoussakasS (means “Do or Die”) and has trained students in the States, Canada, France. As a dancer, she danced the masks she created with Andrea Cavarra (Zorba Officine Creative in Milan) in the play she wrote *The three fairies of the wind*, performed in Italy, France, US and Costa Rica. In *Parades*, she usually performed as the male lover, Leandre, and was invited to perform the English play *Harlequin on the moon* (as Harlequin) at the International Commedia dell’arte Festival in Nice, France in 2018 and 2019.

## **Stéphane Poliakov** **Paris 8 University, France**

### **Face, Imagination and Visuality in Russian Directing School: A Theatrical Design**

From Stanislavski, the Russian Theatre created a school of directing and pedagogy, a vocabulary and a way of projecting theatrical processes (actor, director, scenographer). Action (*dejstvie*), image (*obraz*), design (*risunok*) are key-notions. Image and action are mutually inter-

connected. It could be mental images or imprints, but also products of the creative imagination (M. Chehov), through the visual attention or the character (which Stanislavski calls figure or image – *obraz*), visual representations: drawings by Callot, Piranesi, Goya, Daumier, Hokusai, sources of inspiration for Meyerhold or Eisenstein. Design is a suggestive notion in its various aesthetical meanings. The Actor's face epitomizes this topic and induces to question the visual identity of Russian theatre in directing and acting. The drawing-design can be materialized or sketched in two dimensions when actors or directors are drawers (Stanislavski, M. Chekhov) but it also develops in time. It's not necessarily a portrait (possibly distorted through caricature), but could be a landscape, an architecture, a built composition (*line of the role*, 'through-line action') or even a picture of the directing system. From the concept of perspective (there are two of them for Stanislavski), the action is projected in conflictual bits, situations or literary, artistic, philosophical contents towards the super-task (*sverhzadača*) or the 'feeling of the whole' (M. Chekhov) or the *montage* (Meyerhold, Eisenstein). From Stanislavski to Vasiliev we want to propose a reflection and a visual journey through graphic images of the directorial-pedagogical Russian mind: design focuses on a theatrical pictured thought (*obraznoe myšlenie*) and the external and internal face/image of Russian actors. The makeup sketches represent a particular corpus of such theatrical images.

**Biography** - Stéphane Poliakov is an Associate Professor at Paris 8 University and is currently an attaché for the university and scientific cooperation for the Institut Français in Italy. He graduated in Philosophy from ENS (Paris) and was trained in acting and directing in Russia, Italy and France among others with Anatoly Vasiliev. He has staged with the artistic collective Spectacle-Laboratoire, Paris, Chekhov, Plato and Diderot. His research field is the Russian Theatre in particular Stanislavski (he translates anew his system into French) and the aesthetical interactions between acting, directing and visual arts. He has published *Anatoli Vassiliev: l'art de la composition* and *Constantin Stanislavski* (Actes sud-papiers, 2006 and 2015) and translated a book on 'analysis through action' by Maria Knebel (*L'Analyse-Action*, Actes sud, 2006). His current work focuses on aesthetic issues of the actor's make-up (France, Russia) and on dystopian novel (G. Orwell 1984 and a novel by I. Ehrenburg).



**Sophie Proust**  
**University of Lille, France**  
**Auctoriality of the Director and “Theatrical Mind”**

The modern birth of staging is considered to happen with André Antoine at the end of the nineteenth century even if many examples show a certain interest in staging before. The book *La fabrique du théâtre. Avant la mise en scène (1650-1880)*, conducted by Pierre Frantz and Mara Fazio (Desjonquères, 2010), reports on this. It is interesting to note here that the director’s status as an author was legally recognized in France in 1986 by an agreement signed between two unions, including the Syndicat national des metteurs en scène (SNMS). The director, who has become an author, is therefore inclined to receive copyright even though the theatrical work is recognized as a work emanating from a community. It will be a question here of evoking how the director builds the auctoriality of his work by the “Theatrical Mind” (Ferdinando Taviani). How, in the end, do collaborators – from the actor to the playwright, through the scenographer and the lighting designer – participate in this auctoriality of the director without having the status of author for all that? Based on examples, we will see how the director adjusts a common Theatrical Mind to be able to make an author’s work. Three key elements will be questioned to consider in a concrete way this articulation between the auctoriality of the director and the “Theatrical Mind”: trial, error and discovery. Indeed, is it always the director who is at the initiative of the tests that constitute the core of the rehearsals? Who decides that such a stage proposal is a mistake and that such a stage event becomes a discovery?! How to create, arouse, welcome and process trial, error and discovery that can strengthen the director’s auctoriality as much as the Theatrical Mind of a community of artists in rehearsal?

**Biography** - Sophie Proust is Associate Professor in Theatre Studies, Researcher at the CEAC and Head of the Master program Theories and Practices of Contemporary Theatre at the University of Lille. She has been assistant director (Yves Beaunesne, Matthias Langhoff, Denis Marleau). Her areas of research focus are on the creative processes. She participates to the magazine “Théâtre(s)” and wrote the MOOC on Directing actors for the training online in staging of the Académie Charles-Dullin. In addition to co-directing the CADR’ART program,

she is co-leader of the Working group on the Creative processes at IFTR and a founding member of the ARGOS (Europe Creative 2018-2021) research program. Among her books: *La direction d'acteurs dans la mise en scène théâtrale contemporaine* (L'Entretemps, 2006), *Mise en scène et droits d'auteur. Liberté de création scénique et respect de l'œuvre dramatique* (dir.) (L'Entretemps, 2006 and 2012).

**Ina Pukelytė**  
**Vytautas Magnus University of Kaunas, Lithuania**  
**Co-creative Strategies in Performance Dramaturgy**

In my presentation I would like to discuss questions of drama texts that emerge in co-creation and collaboration with actors. More and more theatre cases show that theatre directors choose not to work on already existing texts but tend to create dramatic narratives together with actors. Four performances created in Lithuania by two theatre directors, Arpad Schilling and Lukasz Twarkowski, allow to dive into the analysis of co-creation strategies and to define certain tendencies. In the performances *Wartists* (2015), *Autonomie* (2018), both by Shilling, and *The Bear* (2017), *Republic* (2020), both staged by Twarkowski, one can identify a shift from traditional drama to a new sort of postdrama, where a text of the performance remains at the centre of a theatrical event and does not become one of the elements of the postdramatic theatre (as defined by Hans-Thies Lehmann). The four chosen performances reveal that texts created together with actors can create a new theatrical reality and distance itself from theatrical representation. I would suggest that such kind of a dramaturgy can be identified as post-drama and can be distinguished from post-dramatic theatre in the sense this term is actually used.

**Biography** - Ina Pukelytė is Associate Professor at the Theatre Studies Department of the University of Vytautas Magnus (Kaunas). She is member of the International Federation of Theatre Research (IFTR/FIRT). Research interests: theatre history (Jewish theatre in Lithuania, Theatre during the Second World War), theatre and text, theatre and communication.

**Paolo Quazzolo**  
**University of Trieste, Italy**  
**From Text to Stage: Giorgio Strehler's Directing Projects**

When Giorgio Strehler died, his ex-wife Andrea Jonasson and his partner of the last years Maria Marisa Bugni decided to donate to Trieste, the hometown of the great director, the vast personal archive that had been kept in his Milan and Lugano homes. The "Fondo Strehler" is now kept at the "Carlo Schmidl" Theatre Museum in Trieste and includes a vast collection of documents: the library of over four thousand volumes that belonged to the maestro; personal documents; directing projects; photographs of performances; set designs and costume; press reviews; posters; up to a vast correspondence with some of the most important showmen of the 20th century in Europe.

Particularly interesting are the documents concerning the director's preparatory work for his shows: the directing projects, the notes on the scripts, the work diaries, and the correspondence with set and costume designers. In this sense, very stimulating are the documents relating to the staging of Goldoni's *Baruffe Chiozzotte*; the richly annotated script for the French staging of the *Trilogia della villeggiatura* at the Odéon in Paris in 1978; or the materials relating to the project around Goethe's *Faust*, in which Strehler also took on the role of protagonist. But there are also projects for melodrama productions or, in an unusual area for the director from Trieste, a number of projects for the cinema that were never realised.

A fascinating journey through the director's workshop, from which Strehler's genius, perfectionism, attention to detail and capacity for severe self-criticism emerge powerfully. But also, once the work for a show is over, the loneliness and incomprehension of those who were far from him.

**Biography** - Paolo Quazzolo is Associate Professor at the Department of Humanistic Studies of the University of Trieste, where he teaches History of Theatre. He studied the theories of Appia, the contemporary Italian theatre civilisation through the repertoires of the Teatro Stabile del Friuli Venezia Giulia, the police comedy and the dynamics of theatre in mass society. His other research includes a study on the activity of director Francesco Macedonio and a manual on theatrical languages. He collaborates with the Edizione Nazionale of Carlo

Goldoni's Works (Marsilio Editori). He has published Giorgio Strehler's unpublished scripts for the *Mémoires di Carlo Goldoni* (Marsilio, 2013), Fulvio Tomizza's *Theatre with some unpublished works* (Editoria&Spettacolo, 2019) and a study on the reception of Ibsen, *Trieste e il caso Ibsen* (Marsilio, 2020). He is coordinating an experimental research group on theatre and "narraturismo" in which new possibilities of reading and dramatizing urban spaces are analysed.

**Luiz Fernando Ramos**  
**University of São Paulo, Brazil**  
***A Poetics of the Mind's Eye: Looking for Imaginary Theatricalities***

"Theatrical mind" as performance of the mind's eye or taken as staging procedure. The *phantasia* (imagination) considered as a consciousness coming to be whether staged dramaturgy or performance, pure ideas turned actual scenes in time and space. From a historical perspective, pinpoint some fruitful mind work cases of imaginary theatricality, thinking them as consisting in a genuine Poetics, which builds concreteness presented as scene, but also creates visionary theories. Amongst others, Diderot projecting the naturalistic theatre aim of total illusion and anticipating it with an ingenious idea, the "fourth wall"; Appia and Craig designing in paper, or preparing in models, the scenes that would be plainly materialized much further ahead; the stage directions as tools for visualizing future scenes, and sometimes becoming the "main text", as for example in Beckett, in which theatre an encrypted materiality is decoded at the public mind's eyes; Ives Klein's "immaterial pictorial sensibility" as an invisibility turned visible or Tino Seghal performative works as active absences, both implying a true poetics of the spectator in which the emptiness mobilizes his imagination. Leonardo's "*cosa mentale*" anticipating later "conceptual art", and Mondrian's "abstract reality" or Naum Gabo's "realism" producing images of a world made through mind games. Robert Wilson's dreamful staging built from designed sketches or Romeo Castellucci's material scene made by his own visions, avoiding clear referents and blurring images and acoustic inputs. Any of these examples of mental designing anticipating theatricalities, performativity or visual art works could be evoked to consecrate transversally the "theatrical mind", as the heart of our matter, or as the

true soul of theatre and performance practices. A good question would be: Could these artistic and philosophical intuitions turned scenes and stage practices, dramatic or performative, be thought also as theories? Or as a kind of inductive science of unthought theatricalities?

**Biography** - Luiz Fernando Ramos is Full Professor of the University of São Paulo, Brazil, where teaches Theory and History of Theatre since 1998. It is author of the books: *O parto de Godot e outras encenações imaginárias: a rubrica como poética da cena* (Hucitec, 1999); *Mimesis performativa: a margem de invenção possível* (Annablume, 2015); *Migalhas* (7Letras, 2021). Has organized, with Dundjerovic, *Brazilian Collaborative Theatre – interviews with directors, performers, and choreographers* (MacFarland, 2017) and *Brazilian Performing Arts* (Abada, 2019). Has published *Theatricality in Brazil*, in *Brazilian Performing Arts* (2019) and *Cartographie du théâtre brésilien de l'après-dictature militaire (1980-2020)*, in *Narrative Théâtrale*, 143, Juliet, 2021. Has translated for the Portuguese, from Gordon Craig, *Scene* (1921) and *Towards a New Theatre* (1914) – *Rumo a um novo teatro & Cena* (Perspectiva, 2017). Has staged performances, written dramaturgy and made theatre critic essays, sporadically, since 1980's. Between 2008 and 2013 was Theatre Critic of “Folha de S.Paulo”.

**Armando Rotondi**  
**Institute of the Arts Barcelona / Liverpool John**  
**Moore's University, Spain/UK**  
**Defining the “Director of Experience” According to Experiential Realms and**  
**Strategic Modules: Rimini Protokoll's Situational Performances**

In defining “experience”, a key distinction must be made between experience as it passes moment by moment (*erlebnis*) and experience as something that is cumulatively built up over time (*erfahrung*). In an interesting contribution (2010), KR Adams focused on the rise of the experiential in theatre, debating if this rise simply reflects the reduction of experience to a series of consumable sensory moments (*erlebnis*) or if it is as something that is cumulatively built up over time (*erfahrung*). While Adams perspective is mainly based on the relation experience-spectatorship, the proposed paper aims at contextualising, on the contrary, the figure of the director in the area of interest of theatre and experiential. Specifically, the paper will in-

investigate, as a case study, Rimini Protokoll's activity and directing strategy in relation to the "experts" and to the participants.

Moving from the perspective of Fischer-Lichte (2008), Brauneck (2017), Lehmann (1999) and others, the use of an interdisciplinary framework will complete and integrate the theatrical elements with others from, e.g., experiential sociology. Particularly in this context, the figure of the director becomes the one of a "Director of experience" according to specific trajectories that include the concept of the "Realms of experience" (Pine&Gilmore, 1998) and the "Strategic Experiential Modules" (Schmitt, 1999). In conceptualising the "Realms of the experience", the authors explore the dimensions (passive-active, absorption-immersion) that must be taken into account when directing an experience. This should refer to one or more realms (the 4 Es): aesthetic, entertainment, evasion/escapism, education. Additionally, Schmitt introduced his seminal strategic modules, defining the possible way of experience: sense and sensorial; feeling and emotional; thinking and cognitive; active and physical; relational.

These frameworks will be used as a lens to read the directing practice of the Rimini Protokoll, using as specific case studies the work *Situation Room* and *Urban Nature*.

**Biography** - Armando Rotondi is Associate Professor and Director of the Master Degree in Acting at the Institute of the Arts Barcelona / Liverpool John Moores University. He achieved his PhD at the University of Strathclyde in 2012 and he is holder of three University Professorship Habilitations (2 in Theatre and 1 in Comparative Literature). Previously, he worked at universities in the UK, Italy, Poland, Romania and Slovakia. He is the Convener of the "Artist-in-Focus" section at the European Journal of Theatre and Performance (EASTAP). Additionally, he is a founding member of the International Network of Italian Theatre and an editor at "The Theatre Times" (New York), among others. His research projects include the Creative Europe Make a Move on Independent Theatres as project manager. Alongside his academic activity, he is a theatre practitioner and dramaturg, having trained and worked with artists such as Daniel Wetzell (Rimini Protokoll), Jasmin Vardimon, Andy Arnold, Esteve Soler and others.

**Rosaria Ruffini**  
**Ca' Foscari University of Venice and Ibn Zohr University of Agadir, Italy and Morocco**  
***The Third Mind – Direction as Relationship in Peter Brook's Work***

Peter Brook's theatrical practice and theoretical elaboration reveal a *mise-en-scène* based on a collective creative process. The stage work arises as a clear telepathic composition between director, actors and collaborators, that recalls the notion of "Third Mind" coined by Brion Gysin and William Burroughs: «The Third Mind is a superior mind as an unseen and invisible creator [...] decoding the silence» (William Burroughs, Brion Gysin, *The Third Mind*, Viking Press: New York, 1978, p. 17). During the rehearsals, the relationship between the actor's improvisations and the director's adaptation is not based on a verbalised collaboration, but rather in the silent metamorphose of different ideas into a single praxis. The theatrical action is conceived as the result of a collective thinking constantly negotiated with the spectator's imagination. By meeting the public, the play changes his elements and takes shape. In realising this practice, the collaboration with African actors was crucial, instilling in Brook the urgency to dismantle the notion of direction and to rethink the entire process of theatrical creation. In the last years, Brook's direction has shifted from a musical and rhythmic orchestration to a significantly more mental coordination. The recent theatrical works are promptly realized, without having recourse to gradual adjustments and compositional design. The stage performance seems to have become just the intermittent manifestation of an artistic vision that refuses any accomplished form, considering the theatrical *pièce* as an incessantly moving process.

**Biography** - Rosaria Ruffini is Marie Skłodowska-Curie International Fellow at Ca' Foscari University of Venice and at Ibn Zohr University of Agadir in Morocco. She received her PhD in Theatre Studies from Sorbonne Nouvelle University of Paris, under the supervision of Prof. Georges Banu, with a thesis intitled *Les Afriques de Peter Brook*. She holds a double doctoral degree in Theatre Studies at University of Bologna. She has taught Theatre and Performing Studies in various European institutions, including Université Sorbonne Nouvelle Paris 3, Université Paris 8 Vincennes Saint-Denis, Université de Franche Comté, Mines

Paris PSL, IUAV University of Venice and Ca' Foscari University. Her articles are published in scientific journals in Italy, France and Belgium. She currently directs the research project "Playing at the Gateways of Europe: theatrical languages and performative practices in Migrant Reception Centres of the Mediterranean Area" funded by the European Commission under the Horizon 2020 Programme.

**Annalisa Sacchi**  
**Iuav University of Venice, Italy**  
***Towards a Shape-Changing Scene: Manuela Infante Between Neo-Materialism and General Intellect***

My presentation will analyze a particularly relevant case of contemporary and transfeminist "theatrical mind" within a specific production that grew up during the pandemic: *Metamorphoses* by Manuela Infante. Within this work, the Chilean playwright and director presented the recursive rhythm of violence against female bodies. In so doing, Infante deconstructs the linearity of Ovid myths and uses *Metamorphoses* as a scaffolding under which she re-shapes meanings and forms of the Western narrative.

Thus, Infante systematizes a scenic epistemology based on a contemporary "general intellect" (Marx), a collective and materialistic mind, capable of assuming and to articulate – and sometimes even to prefigure – aesthetically and politically, our present time. This particular declination of the general intellect refers to feminist, ecologist, compostist and neo-materialist thought, and places performative work as a form of agency, an ability to intervene in the world never limited to individual and determined subjectivities, but operating in a web of co-dependence between different and intimately connected human and non-human agents.

However, the work does not frame the narrow perspective of actuality; rather, it works to bring down entire cultural repertoires on the scene, re-meaning them in the light of the time we are currently living.

**Biography** - Annalisa Sacchi is Full Professor and Chair in the Graduate program in Theater and Performing Arts at Iuav University of Venice. She is the PI of the ERC Starting Grant winning project "INCOMMON. Praise of



the Community. Shared creativity in the arts and politics in Italy (1959-1979)", and member of *Pass the MIC! Decolonizing Education through the Arts* project, winner of Creative Europe program.

She has carried out research in London, at Queen Mary University, the Warburg Institute and UCL, at NYU and at Harvard University (Lauro de Bosis fellowship), where she was Lecturer in Contemporary theatre from 2012 to 2014.

In 2019, she has been appointed National Expert Marie Skłodowska-Curie Action Programme Committee Horizon Europe by the Italian University Minister.

Among her books, *In Fiamme. La performance nello spazio delle lotte (1967-1979)* (edited with I. Caleo and P. Di Matteo, 2021); *La performance della memoria* (edited with F. Bortoletti, 2018), *Il posto del re. Estetiche del teatro di regia nel modernismo e nel contemporaneo* (2012), *Shakespeare per la Societas Raffaello Sanzio* (2014), *Itinera. Trajectoires de la forme* Tragedia Endogonidia (with E. Pitozzi, 2008), and the Italian translation of F. Rokem, *Philosophers and Thespians: Thinking Performance* (2014).

**Simona Scattina**  
**University of Catania, Italy**  
**Titina De Filippo, Portrait of an Atypical Leader of a Theatre Company**

The research developed in the wake of women's history give us a lot of food for thought, questioning about the place occupied by actresses and their paths, in part different from those of men, but also about the particular importance that women of the theater had on a social and cultural level in that crucial phase that began in the 19th century and allowed them to become "artists of the surpassing" (Mariani). De Filippo, daughter and sister of art, already felt the need, in her early years, for a "room of her own" in which to practice, experimenting with her own particular path as an actress (between theatre and cinema), as an author (plays, scripts and film scripts, poetry), and as an artist tout court (collages and oils): autonomous both in the creation of her own acting style and in the construction of stories and the definition of the poetic and aesthetic framework within which to place herself. Dealing with this multifaceted figure today obliges us to adopt a vision in which the history of the actor, historiographical and cultural issues, but also poetic and artistic ones, fully enter, able to give us the complexity of an all-round

portrait that has few equals in the history of theatre of those years. The contribution will give an account of the place occupied by Titina De Filippo among the greats of 20th century theatre. Although she never played the role of head of the theatre, she showed a unique entrepreneurial vocation, which on the one hand saw her – in the era of the Italian affirmation of directing and the advent of the cinema – relaunch a profession anchored to the generally understood dialect scene and the so-called 'low' forms of theatre, but on the other hand, by focusing on the re-creation of reality, it will allow her to propose, at the same time, naturalism and the popular at a new stage, being a person before being a performer, accepting the direction of the director but without renouncing her needs for art and independence, acquired a conception of the stage experience as a shared and multiform globality. A new image will be proposed that takes into account the traits of an artist's modernity in relation to the contradictory social, economic and cultural panorama of Italian theatre between the 19th and 20th centuries.

**Biography** - Simona Scattina is Researcher of Performing Arts Disciplines (RTD-b) at the Department of Humanities, University of Catania. She deals with dramaturgy of the twentieth century according to interdisciplinary research perspectives in the light of recent acquisitions of visual culture and performing studies. She is author of monographs: «*Non tutti vissero felici e contenti*». *Emma Dante tra fiaba e teatro* (Titivillus, 2019) and *Titina De Filippo. L'artefice magica* (Cue Press 2020). She collaborates with the following periodicals: "Arabeschi. International journal of studies on literature and visuality", and for the series of "Quaderni di Arabeschi" published the study: *Carlo Ludovico Ragghianti e i linguaggi della visione* (Duetredue, 2017). She is currently directing the following book series for Bonanno Editore: "Tascabili Teatro" and "Oltre il giardino".

**Christine Wilhelmine Schmutz**  
**Institut del Teatre Barcelona, Spain**  
***Emancipation and Self-inquiry – On the Fringes of the Theatrical***

The pressing questions – climate crisis, abuse of power and, in connection with this, the gender and identity problem, postcolonial and global perspectives, etc. – suggest an interdisciplinary opening and

interaction of theory and practice in the arts. Self-reflection does not concern theory and practice as separate fields, but their indissoluble interplay. As Benjamin Wihstutz and Benjamin Hoesch (2020) establish, this creates “forms and formats that undermine and challenge the apparent certainties of their theorization by designing theater as an open process, plurimedial structure or aesthetic-social situation [...]”. The “subject area theater”, say the authors, has long since expanded in this sense. It also increasingly eludes applicable rules and codes: both production and analysis require new ways of thinking and access that expressly support and capture such changes. In the performance experience of *Sudden Rise* (2019) by the Chinese-American video artist, theater maker and performer Wu Tsang to be discussed in this lecture, those who directly touch the ‘edges of the theatrical’ or already go beyond – and thus the phenomenon of questioning theatricality as such. The human and social phenomena to which the performance alludes to the question of what theater should or can still do or how it has to be supplemented, changed or even redefined. In such contexts of emancipation and self-questioning of people, reflection turns into criticism and the design of an aesthetic future for theater gives emancipation and critical reflection as traditional functions of theater a new, self-reflective heightening.

**Biography** - Christine Schmutz studied Economy and Philology in Freiburg (Germany). In 1998 moved to Barcelona with a scholarship on contemporary dramaturgy. In Barcelona puts on stage contemporary plays of German writers such as Falk Richter, Igor Bauersima, Sybille Berg, Roland Schimmelpfennig, Anja Hilling, and Elfriede Jelinek (for the Festival de Sitges, Nau Ivanow, Espai Escènic Joan Brossa, GREC Festival, Videoarte loop Festival, Teatre Tantarantana). Since the beginning of 2006 in conjunction with theatre director and theorist Frithwin Wagner-Lippok initiates research and stage projects on postdramatic and performative theatre. Since then also pursues theoretical-practical investigation of new theatre forms through various free projects. Phd in Theatre Studies (UAB Barcelona). Resumes her theses career at the Universitat Autònoma Barcelona and Institut del Teatre Barcelona (director: Francesc Foguet). Lectures on new theatre forms at congresses and universities. Works furthermore as Professor at Institut del Teatre Barcelona and leads there the theory area.

Publications in “Estudis Escènics Institut del Teatre / Paris Sorbonne” (2020, 2021, 2022, 2016), “Actes III i IV Simposi Internacional d’Arts Escèniques”,

Universitat d'Alacant (2016, 2013), "GRAE", Universitat Autònoma, Barcelona (2012), "Estudis Escenics", Barcelona (2014, 2011, 2009), "Theater der Zeit", Berlin (2010), "Pausa", Barcelona (2015, 2012, 2010), "International Symposium on Contemporary Catalan Theatre 05", Barcelona (2005).

**Avra Sidiropoulou**  
**Open University of Cyprus, Cyprus**  
***Great Expectations and Small Grievances: An 'Informed' Spectator's Plea for Meaning***

The introspection brought about by the long and dreary period of lockdown confinement in most parts of the world has inevitably affected our artistic work, our critical gaze, the way in which we as spectators respond to live and digital performance. It has also highly influenced our demands for revised forms of expression that will reflect and refract the complexities of our recent experiences on and off the stage and for a person, an agency or a collective force that will take responsibility for such change. What kind of art will be able to address the great social, cultural and ontological crises of our times? What types of theatre or theatre-based "instances" are we now excited about, what leaves us indifferent and what makes us angry? Where shall we look for a new "theatrical mind" to bridge the gap between form and content, intellect and emotion, technique and imagination, aesthetic pleasure and a mature engagement with the dire realities of the global community?

Seeking to explore ways in which the essence and joy of artistic creation meet at the core of the spectating experience, this brief manifesto is written from the point-of-view of the viewer who has perennially longed for a sense of transformation or enlightenment but who is often disoriented and disillusioned in the muddy waters of the irrelevant, the borrowed or the superficial. If anything, it is a personal set of ten (humble) commandments, a plea to the theatre maker of the present – one who has learned from the past but who is also stretching out a hand to the future – to continue to search for and share meaning with boldness, to inspire and to involve, in fact, to rethink and add to the landscape of making and perceiving theatre.

**Biography** - Avra Sidiropoulou is Associate Professor at the M.A. in Theatre Studies Programme at the Open University of Cyprus and Artistic Director of Athens-based Persona Theatre Company. She has directed, conducted practical workshops and delivered invited lectures in different parts of the globe, and has published extensively on directing theory and practice, contemporary performance and dramaturgy. She is the author of *Directions for Directing. Theatre and Method* (Routledge 2018) and *Authoring Performance: The Director in Contemporary Theatre* (Palgrave Macmillan 2011); also, editor of *Staging 21<sup>st</sup> Century Tragedies. Theatre, Politics and Global Crisis* (Routledge 2022) and co-editor of *Adapting Greek Tragedy. Contemporary Contexts for Ancient Texts* (Cambridge University Press 2021). Avra was a Visiting Scholar at the Martin E. Segal Centre at CUNY, New York and the Institute of Theatre Studies at Freie University, Berlin and a Japan Foundation Fellow at the University of Tokyo. She was nominated for the League of Professional Theatre Women 2020 Gilder/Goigney International Award.

**Paolo Sommaiolo**  
**University of Naples L'Orientale, Italy**  
**Mimmo Borrelli's Total Theatre. The «Theatrical Mind» on the Italian Stage at the Dawn of the New Millennium**

Mimmo Borrelli's theatre is without any doubt an interesting example of performing art generating from the «Theatrical Mind», as described by Ferdinando Taviani. Author, actor and director, when Borrelli appeared on the Italian stage in the first decade of the century, the power of his theatrical imagination achieved almost immediate acclaim from both critics and audiences alike. The energy of his theatrical writings / dramaturgy transcends the expressive force of the written word, materializing in a physical performance of bodies, sounds, voices and symbolic visions. The stylistic quality of his creations is opulent and sensual, both dignified and plebian, lyric yet contemporaneously rough. Folklore, tales of life, sailors' legends, news, family rites, magic, religious liturgy, a touch of mythology, and ancestral chants are the raw materials that Borrelli draws on and works within his volcanic forge, namely, his theatre. In the linguistic melting pot of Borrelli's work everything is transformed, blending into a new combination of sense, of contrasting, somewhat

bitter tones. Through the unfolding of the action on stage, through his theatre, bolstered on lava waves of verbal alchemy, Borrelli's expressive power is revealed. Flashes of tradition, like living shadows, emerge from the playwright's cultural roots and from the strong bond with his home, the Phlegraean Fields that overlook the Gulf of Pozzuoli. Tradition is a vital source for Borrelli, not as an anchor to the past, however, but rather a springboard forwards, as Eduardo De Filippo said, to a better understanding of which course our human destiny might take.

**Biography** - Paolo Sommaio teaches Performing Arts at the University of Naples L'Orientale. He deals with Neapolitan theatre and the languages of the scene in European theatre between the nineteenth and twentieth centuries. He is a member of the Scientific Committee of "Acting Archives Review", an online journal of studies on actor and acting, where he published *L'impresario teatrale e il produttore cinematografico tra avanguardia e tradizione*, introduction and interview with Angelo Curti (n. 7, 2014) and translated some essays by French authors. Other publications: *Il café-chantant. Artisti e ribalte nella Napoli Belle Époque* (Naples, Tempo Lungo, 1998); *Raffaele Viviani: gli anni del varietà. Strategie d'attore e prospettive sceniche* (2003); *Sogno e teatro: effimere visioni* (2010); *Risonanze ibseniane nella drammaturgia di Roberto Bracco* (2011) for the "Annali Sezione Romanza" of the UniOr. Other contributions on Leo de Berardinis, Marina Abramović, Toni Servillo, the Marquis of Liveri, the Commedia dell'Arte, the Teatro dell'Elfo, Luigi Pirandello, have appeared in collective volumes.

**Isabelle Starkier**  
**University of Évry, France**  
***From Letter to Spirit: The Key of Directing Theater***

What staging has taught us since the 1970s is not to take the text literally or, on contrary, to play the letter in its literal incarnation – which has become spirit. Going from sense to signs. The "theatrical spirit" consists in questioning this tension between text and context – from its production to its performance – which has allowed adaptation, translation, and rewriting of literary or dramatic texts on stage, and which led us, during the pandemic and during the following crisis, to imagine "escape-theaters" or theatrical performances created in videoconference.

As a director working either on Molière or Lewis Carroll, the text's bias – or key, led me to work on “re-improvising” the text on stage – in live but through digital medium. I therefore suggest to follow this artistic gesture that led me from stage to digital world in order to conceive a new form of scenic writing I have been experimented for two years. This reflection takes place within the framework of my research-creation, which leads me from the practical field to the theoretical field in a permanent back and forth. This intervention will require the projection of the filmed summaries presenting the escape-theaters.

**Biography** - Isabelle Starkier studied at École Normale Supérieure. She is actually senior lecturer in Theatre Studies at the University of Évry. She is also a director, actress and company director. She works in Research-Creation Theater on the articulation between theory and practice, making her stagings (about forty) and her research intersect. She has worked on the adaptation of great literary figures, the notion of young people/all audiences, the grotesque and the prohibition of representation, and artistic mediation. As member of the SLAM laboratory and associated with the SACRe laboratory, she has co-edited a book: *La recherche-création: savoir ou savoir-faire?* published by Éditions de l'Entretemps (July 2021). For more than thirty years, she has directed a theater company of about twenty people: actors, authors, visual artists, musicians.

**Giulia Taddeo**  
**University of Genoa and University of Bologna, Italy**  
**Anton Giulio Bragaglia and the Utopia of the Stage as a Living Body**

The presentation focuses on a key aspect of the “theatrical utopia” envisioned by Anton Giulio Bragaglia (1890-1960), an Italian theatre and film director, stage manager, militant critic and theorist of theatre, dance and cinema. During the 1920s, Bragaglia set out to reform the status of the theatrical event, longing for what he called “theatrical theatre” (see for instance his book *Del teatro teatrale ossia del teatro*, 1929) on both the stage and the written page. To pursue this project, Bragaglia focused on two distinct but complementary levels, conceived and practiced as an organic whole: set design/scenography (and scenic-technical devices), and the human (often dancing) body. The first level has been quite thorough-

ly investigated by theatre studies, but to date the second has received much less attention. This presentation instead aims at conceiving both these levels as intertwined, in so suggesting that, during the 1920s, it is precisely this inextricability between the human presence on stage and the scenic experimentation that lays at the heart of Bragaglia's overall project of theatrical reform. In order to do so, I will focus on Bragaglia's challenging work at the Teatro Sperimentale degli Indipendenti, which he founded and directed in Rome during the 1920s, as well as on his theoretical volumes of the same period. Only at this intersection of (and struggle between) theory and practice it is possible to make sense of Bragaglia's bombastic theoretical discourse and to realize why, for instance, he used to write: "You do not go to the theatre with your brain, you bring your flesh along. You go there body and soul". Face to this embodied idea of the theatrical experience, it is necessary to literally set the complex of human body-stage into motion and to conceive the stage as a living body.

**Biography** - Giulia Taddeo is a Dance Historian. She is Adjunct Professor in History of Dance and Entertainment Organisation and Economy at the University of Genoa and she is responsible for the course in Theatre Literacy at the Department of the Arts – University of Bologna. At the same Department, she was a Research Fellow between 2018 and 2021. She was a Research Fellow at the Centro Vittore Branca (Fondazione Giorgio Cini, Venice, 2014) and a Visiting Research Fellow at the IASH – Institute for Advanced Studies in the Humanities of the University of Edinburgh (2019). She is the author of the volumes *Un serio spettacolo non serio. Danza e stampa nell'Italia fascista* (Mimesis, Milan 2017) and *Festivaliana. Festival, culture e politiche di danza al tempo del "miracolo italiano"* (Città di Castello, I Libri di Emil, 2020).

**Valentina Temussi**  
***Institute of the Arts Barcelona / Liverpool John Moores University, Spain/UK***  
***Rethinking Movement in Space as a Tool for Directors: Andrés Corchero – Susanne Thomas***

Movement is discussed as a way for analysing and then working on the actual content of a performance, also in connection with the element



of space. This view opens up the possibility of using it as a tool in the rehearsal process not only for actors but for directors as well. Movement practice becomes part of a working process that can allow actors and directors together to work on the entire dramatic material. Both the performers and the directors have a vision *from the inside and from the outside* of the worked material. Keeping an awareness of what is happening also through the physical presence, the performers and the directors are completely immersed in the physical exploration (the inside awareness) with constant attention to what the bodies are creating (the outside awareness). The idea of “outside” is also implicit in Derrida’s concept of the “*de hors texte*” that through deconstruction displaces meaning. Similarly, in the performance making, the chosen artistic material is worked from the inside, embodying it, and the outside, analysing and composing it, both processes often happening at the same time. The content and the meaning are always disseminated throughout the performance because they are taken out of the typical hierarchy of oppositions and chronological system. In her book *Liminal Acts* (1999) Susan Broadhurst researches alternative systems of performance making and discusses the writings of Derrida, fundamental to understand these new products. Exploring movement as a creative tool is a distinct aspect of Andrés Corchero’s work, as well as space in connection with movement. This is also a distinct aspect of Susanne Thomas’s work. Corchero, winner of the “Premio Nacional de Danza de Catalunya 2003”, is a performer, a choreographer and a movement director. Thomas is a performer and a choreographer specialized in site specific and immersive works.

**Biography** - Valentina Temussi is a Movement/Acting/History of Dance/Professional Studies Lecturer and Movement Module Director at the Institute of the Arts Barcelona / Liverpool John Moores University. She achieved her PhD at the Liverpool John Moores University. She is Convener of the “Books review” section and a member of the Editorial Board at the “European Journal of Theatre and Performance” (EASTAP). She is founding member of the Physical Theatre Collective “Totum Teatre”. She worked as project manager and codirector for the IAB inside the Creative Europe funded project “Make a Move” on Independent Theatres and Alternatives Ways of Production, with a particular focus on the movement base creative prospective. In her personal artistic work she has

often engaged in visual shows both as performer, writer, director and choreographer, mixing different artistic tools and medias, also attending many international festivals.

**Agata Tomšič**  
***ErosAntEros and POLIS Teatro Festival, Italy***  
***Idea, Conception, Creation and Other Forms of “New Authorship” in Contemporary Theatre***

Looking at the credits of some contemporary theatre productions of the last decades, it often turns out that the more traditional “text”, “direction”, “dramaturgy”, are flanked or replaced by terms such as “idea”, “conception”, “creation”. They are mainly used by the most radical groups, those who more than others pursue and refine an original and recognisable theatrical language. But they are also used by artists who are familiar with sharing the creative process with several people (actors, set designers, music, video, light designers, etc.) and/or with handling several scenic languages. What is hidden behind these words, which are not so common in the more traditional “drama theatre” system, but which are used by the majority of Italian and international “experimental theatre” companies, both in the context of independence and of productions supported by major theatre institutions? Is it a way to describe a new form of authorship, often the result of shared, horizontal and collective processes, involving different subjects and numerous points of view within the “staging”? What kind of compositional and productive modalities does it implement? What do realities such as Società, Teatro delle Albe, Fanny & Alexander, Motus, Sotterraneo, ErosAntEros, IIPM, Rimini Protokoll, Agrupación Señor Serrano and other artists who self-define their work in a similar way have in common? This paper will try to outline some common denominators, starting from the subdivision of roles within the creative processes of these artists, from the forms and languages they pursue, to the different compositional methods they experiment with, bringing them back into the context of the notions of *scenic writing*, *post-dramatic theatre* and *theatrical mind*.

**Biography** - Agata Tomšič is actress, dramaturg, theorist. She graduated in Performing Arts Disciplines at the University of Bologna in 2014 with Prof. Marco De Marinis. At the same time she trained with several artists of the international contemporary scene (including Societas Raffaello Sanzio, Schaubühne, Odin Teatret, Motus, Eva-Maria Bertschy / IIPM, Living Theatre, Teatro Valdoca, Fanny & Alexander, Anagoor) and founded in 2010 with Davide Sacco the theatre company ErosAntEros. She publishes her writings in books and journals (AkropolisLibri, "Culture Teatrall", "Engramma"), edits and translates new theater publications (Editoria & Spettacolo), wins literary and theatre awards. Since 2018 she has been directing with Sacco POLIS Teatro Festival in Ravenna. In 2020 she is artistic consultant of the theatre sector of the candidacy as European Capital of Culture of Piran 2025.

**Tomaž Toporišič**  
**University of Ljubljana, Slovenia**  
***From Directorial to Collective Theatrical Mind: Rethinking and Changing Contemporary Theatrical Landscape***

The paper explores the idea of a collective "theatrical mind" in both directorial and devising practices including a number of creative methods aimed at rethinking theatrical language. Using the methods of performance-art conceptualized by the XX. Century reformers (from Meyerhold to Strehler) contemporary practitioners (Milo Rau, Oliver Frlijić, Ontroerend Goed, Pippo Delbono, Brett Bailey, She She Pop, FC Bergman...) see art as something that is no longer a rival to philosophy and theory, but as something that carries its own self-sufficient truth. The contemporary performative practices follow the assumption of Georg Fuchs (in his 1909 book *Die Revolution des Theaters*) that "drama is possible without words and without sound, without sets and without costumes, as pure rhythmic motion of the human body." The authentic provoker of the dramatic phenomenon being the actor. Or, as Manfredo Tofuri puts it (in "The Stage as virtual City"): "The stage obliges the real to compress itself into it and then to explode at the spectator." But the stage also obliges the artist to become (as Giorgio Strehler puts it) "only the instrument of the poetry of theatre".

We will explore some examples of contemporary theatre that create a

singular event, the repetition of which, night after night, “does not in any sense hinder the fact that, each and every time, the performance is evental; that is, singular” (Badiou, *Handbook of Inaesthetics*). In contemporary theatre “what counts in art, what makes art art /... / is neither the ‘beautiful’ nor the ‘sublime’; it is neither ‘sensible manifestation’ nor the ‘putting into work of truth’” (Jean Luc Nancy, *Being Singular Plural*). In a world in which the famous sentence of Antoine Vitez “On peut faire theatre de tout”, still holds true, the new artistic communities and groups reinvent the category of directing, collaborating and theatricality itself.

**Biography** - Tomaž Toporišič is a dramaturge and a Full Professor in History and Theory of Drama and Performing Arts, Vice-dean of the Academy of Theatre, University of Ljubljana. From 1997 to 2003 he was the artistic director and from 2003 to 2016 a dramaturge of Mladinsko Theatre. In 1995 he co-founded Exodos Festival of Contemporary Performing Arts. In 2013 he was a guest programmer of Maribor European Capital of Culture. He was a curator of several exhibitions for *Prague Quadrennial of Performance Design and Space* (PQ). His primary research interests are contemporary performing arts, literature and visual culture. He is author of five books: *Between Seduction and Suspiciousness: Slovenian Theatre of the Second Half of the 20th Century* (2004); *The Vulnerable Body of Text and Stage* (2007); *Ecdyses of Drama and Theatre* (2008); *Intercultural and Intermedia Nomadism* (2018); and *Dangerous Liaisons of Drama and Theatre in 20<sup>th</sup> and 21<sup>st</sup> Century* (2021). He is a member of EASTAP from 2018.

**Katia Trifirò**  
**University of Messina, Italy**  
***A Critical Look at Stage Practice. Alberto Arbasino and the Others,***  
***in the Italian Theater in the Sixties***

This paper aims to investigate Alberto Arbasino’s critical reflections on the Italian theatre in the Sixties, with particular reference to the debate on the relationship between dramaturgical repertoire and stage practices, which is at the center of a famous investigation by “Sipario” (1965). Arbasino (*Grazie per le magnifiche rose*, 1965) addresses the issues that concern the author, not only on the level of writing, but also on that

of the scene. The responsibility of the theatrical performance implies, for him, that the professionalism of the artists – authors, actors, directors – is not separated from the necessary critical role to be assigned to a figure such as that of the “dramaturg”, both internal and external to the scene, with creative and organizational skills and functions; a figure that is still an object of interest, in Italy, both in artistic practices and in the reflections of critics. Arbasino’s discussion proposals concern the difficulties of *équipe* work in the theater, the possibilities of the author and the techniques of directorial composition, with the modern consciousness of the director as “man-orchestra”. Awareness of the collective dimension of theatrical work is also considered by Arbasino in the context of the cinema of those years. Starting from his personal passions and from the observation of the facts of custom and phenomena of his time, he interprets the artistic processes in an European dimension, between the new ways of cultural journalism and the renewal of performing arts, in theater and cinema.

**Biography** - Katia Trifirò is Researcher in Performing Arts at the University of Messina. Her research interests include contemporary Italian dramaturgy, Performance Studies, the relationship between theatre, literature, and cinema. She is part of the management committee of “Mantichora”, Italian Journal of Performance Studies, edited by International Center of Performing Arts “Universi-Teatrali”. She has published some works about Beniamino Joppolo (Le Lettere, 2012) and Juan Rodolfo Wilcock (Edizioni Sinestesie, 2019). In her latest books, she has analyzed Anna Magnani’s theatrical work (“*La Lupa sono io*”. *Anna Magnani a teatro tra Verga e Zeffirelli*, A&B, 2021) and the history of theater criticism (*Scene di carta. Intellettuali e critica teatrale nell’Italia degli anni Sessanta*, Cue Press, 2021).

**Maria Grazie Turri**  
**Queen Mary University of London, UK**  
***The Comic as Organising Principle – Laughter and Power in Commedia dell’Arte Master-Servant Relationship***

In a recent research project on the link between laughter and power, I collected empirical data on spectators’ responses to scenes in which

the same character was played in a comic or tragic mood. Spectators qualified comic characters in opposing terms to tragic ones, with regards the dimension of power, defining the comic version of the character as strong, and the tragic version of the same character as weak. By analysing the implications of this discovery in relation to the techniques of humour, I showed how the comic mood creates a reversal of polarity, which enables vulnerable characters to express an unconscious omnipotent phantasy, thus endowing them with a strong attitude, whose enjoyment manifests in laughter.

Departing from this premise, in this communication I will discuss how the comic can work as an organising principle applied to the power dynamics between characters. I will specifically focus on the master-servant relationship within a few selected scenes from *Commedia dell'Arte* scenarios. It seems to me that this is a privileged site where to study the comic mood in relation to power, given that the master-servant antagonism develops through a series of comic situations which, at different moments, subvert or reaffirm the social order. In other words, the comic mood can be used to testify to the servant's stupidity and ineptitude as opposed the master's wisdom or, as easily, to celebrate the servant's skills and cunning at the expense of the master's gullibility or even of his unworthiness.

By applying my theory of the relation between comic mood, laughter and power to some specific examples drawn from *Commedia dell'Arte* scenarios, I will discuss how the comic mood provides a degree of systematic order to improvisation. With this in mind, the comic mood as organising principle can help us enhance our understanding of the techniques of improvisation and suggest why improvisation may have especially developed in the contest of the comic genre.

**Biography** - Maria Grazia Turri is a Senior Lecturer at Queen Mary University of London and the co-director of the MSc Creative Arts and Mental Health. She is a psychiatrist, psychoanalytic psychotherapist and theatre scholar. She obtained her PhD in Drama at Exeter University in 2015. Her research focuses on understanding processes of identification in theatre through psychoanalytic theory. She is the author of *Acting, Spectating and the Unconscious* (Routledge, 2017) and co-author, with Bridget Escolme, of *Laughter, Power and the Unconscious* (Routledge, forthcoming). Her theatre practice includes performing and writing for devised projects with Gaia Drama Group and directing children and

young people in devised plays. Her latest youth theatre project against the glorification of war, *The rise and fall of Colonel Ted*, was performed at the Youth Festival 2019 at Oxford Playhouse.

**Tereza Turzík**  
**Masaryk University, Brno, Czech Republic**  
***Fragmented Subjectivity: Environment as a Performer***

How can we conceptualize subjectivity and authorship in performing arts in the light of accelerating technological development, environmental crisis and global pandemic? In my contribution, I would like to capture the ways in which the environment or even the planet itself can be understood as a performer. To illuminate the performative potential of the Earth, we need to abandon the idea of the planet as a blue-green sphere serving humans and other species as a temporary residence and a resource, but instead to try to perceive the Earth as complex networks of relationships between organisms and their environment, static elements and their variables as well as physical forces, evolutionary development, and the potentialities of other forms that the planet can acquire over a wide temporal horizon.

Concepts and ideas of posthuman thinking may help understand how we can perceive nature's processes, animal behavior and relations within the environment as a form of artistic practice, even though humans remain to be limited by their own definition of art and the aesthetic. On the case studies of Pierre Huyghe's performative environments, I will showcase ways of rethinking the anthropocentric ideals of the human genius, the dominant position of the author and prejudicial concepts inherited from Western art canon. In this line of thinking, art can then serve as a utopian space or a laboratory, in which we can act out and test alternative modes of being, and inhabit the planet in ways beneficial to all species, plants, minerals, water streams and other Earth's agents.

**Biography** - Tereza Turzík is a doctoral student at the Department of Theater Studies at Masaryk University, Brno. In her dissertation, she explores contemporary performance art in the context of queer and feminist studies. She is interested in theater and performance in relation to philosophy and interdis-

ciplinary approaches, which she applied in her MA thesis entitled *Posthuman Performance: Searching for New Modes of Life in Art*. She is a theater critic, an author for various journals and magazines and a theater lecturer.

**Piermario Vescovo**  
**Ca' Foscari University of Venice, Italy**  
**"Theatrical Mind", Project, Utopia**

Pages and ideas from the last century to be rediscovered, with particular reference to Ferdinando Taviani and Manfredo Tafuri, on very different and (presumably) separate fronts, in the need to get out of the question of the "birth" or "origin" of "regia" (presumably overrated category) and to employ the experience and above all the idea of theater of the historical avant-gardes and of the early twentieth century in the overall field of a design culture without realization or secondary realization. This – space and time permitting – even against gaseous categories such as that of "post-dramatic", from which to take distance, even for an unrestricted chronological consideration.

**Biography** - Piermario Vescovo is a Full Professor of Theatre History at the Ca' Foscari University of Venice (where he first taught Italian Literature) and coordinates the international PhD in the History of Arts. He is scientific secretary of the national editions of Carlo Goldoni, Carlo Gozzi and Ippolito Nievo. He is mainly interested in dramaturgy, theatrical theory, the idea of theater between the Late Antiquity and the Modern, the relationship between literature and visual arts. Among his books: *Entracte. Drammaturgia del tempo; A viva voce. Percorsi del genere drammatico* (Venezia, Marsilio, 2007 e 2015); *Carlo Goldoni. Il teatro comico del Settecento* (Roma, Carocci, 2019); *L'incerto fine. La peste, la legge, il teatro* (Venezia, Marsilio, 2020). Since 2021 he is artistic director of the Teatro Stabile di Verona.



**Gustavo Vicente**  
**University of Lisbon, Portugal**  
***Politics of Resistance in Teatro do Vestido: The Creative Process***  
***as a Course for Performers' Engagement***

In the most recent work by Teatro do Vestido, called *Juventude inquieta* [Restless Youth], the company presented a play inspired by *Cidade das Flores* [City of Flowers] – a book written in the late 1950s by Augusto Abelaira as a form of resistance to Salazar's totalitarian regime. At the time of its publication, to elude the inquisitorial eyes of the governmental censorship, the author situated the book's action in 1930s Italy, using Mussolini's fascist historical context as a metaphor for what Portugal was enduring. But what was once manifested through a dissimulated discourse was now openly addressed by Teatro do Vestido, thus giving more light to Abelaira's original (political) purposes.

More than trying to reenact the Portuguese past memories, Joana Craveiro, the company director, took the book's inspiration to evoke the urge to encourage political action, particularly in the context of the newest forms of autocratic discourses that are reemerging a little all over the world. For this, she resorted to a mixture of dramaturgical options, combining fictional with actual sources and giving voice to a heterogeneous group of performers that helped confront the perspectives of the oldest with the youngest generations. As a result, the play revealed, along with the sociopolitical problematization, an ancient theatrical fixation: the questioning of the past to interrogate the present.

In this paper, drawing from my own experience as an actor in *Juventude inquieta*, I will describe the several strategies put in motion to raise the political debate among the cast and other collaborators within the creative process. In doing so, I will further discuss the idea that the performers can be considered the immediate recipients of the potential of theatre to affect, "in gestures made to last" – as Artaud put it –, political awareness in everyday life.

**Biography** - Gustavo Vicente is a teacher, researcher, performer, and artistic director. Professor at the School of Arts and Humanities of the University of Lisbon, where he lectures on Performance Studies, Contemporary Dance and Practice-as-Research. Integrated researcher at the Centre for Theatre Studies,

where he is also the coordinator of the research group Critical Discourses in Performing Arts. Member (and former co-convenor) of the Choreography & Corporeality Working Group of the International Federation for Theatre Research. Member of the Editorial Board of "Sinais de Cena: performing arts and theatre studies journal". Began his career as an actor in 2001, gaining wide experience both in theatre and cinema, before going on to win the 1st prize at the Portuguese Academic Theatre Festival with his first project as an artistic director in 2009 and, more recently, the award for Best Solo Performance by Guia dos Teatros 2019. Regular contributor of Teatro do Vestido.

**José Maria Vieira Mendes**  
**University of Lisbon, Portugal**  
***After the 'Postdramatic': Theatre with Different Words***

More than twenty years after the publication of Hans-Thies Lehmann's book, one can accuse the expression 'postdramatic' of favoring a history of theatre based on the presence of the term 'drama'. In a conference held in Copenhagen in September 2017, Lehmann himself asserted that 'Theatre Studies are far behind the theatrical reality'. If postdramatic theatre intended to give home and visibility to those who were willing 'to take risks' (Lehmann, *Postdramatic Theatre*), can we not take the risk of abandoning the word 'drama' and look for a language outside the 'theatrical' tradition? A vocabulary that contributes to an epistemic renovation of Theatre Studies as well as theatre historicism may be a better tool to deal with what is being experienced today (and has also happened in the past) in the field of the performing arts. How can we keep up with the ease with which one can jump from the 'real' to the 'digital', from the theatre venue to the gallery, from the street to the movie theatre, from the television screen to the book or from the art fair to the festival?

I am convinced that a 'theatrical mind' will profit from the use of Gertrude Stein's idea of 'strangeness' or Paul B. Preciado's identification with the unknown. By opening itself to the world and not necessarily adapting the world to its traditional vocabulary (drama, directing, collective, performance, audience, etc.) Theatre will thus be more permeable to a cosmic identity, as well as to the possibility of revisiting the past and giving visibility to practices that were not being acknowledged.

**Biography** - José Maria Vieira Mendes (b. 1976) is an Assistant Professor at the School of Arts and Humanities (University of Lisbon), Germanistic Studies Department, and member of the Centre for Theatre Studies (Lisbon). He holds a PHD in Literary Theory from the same Faculty in collaboration with the Inter-Arts program at the Freie Universität in Berlin. He teaches seminars in Performing Arts, Cultural Studies and Contemporary Art among other subjects. He is a member of Teatro Praga since 2005, a Portuguese theater collective that performs regularly in Portugal and abroad, and part of the artistic direction of Rua das Gaivotas 6, a multidisciplinary venue in Lisbon.

His plays have been translated into various languages. He has also translated works by Beckett, Harold Pinter, Heiner Müller, Fassbinder, Bertolt Brecht, René Pollesch, etc.

He has published two volumes of his plays and an essay, *One Thing Is Not the Other*, among other titles.

**Gaia Vimercati**  
**Independent Researcher | Quattro4, Italy**  
***The (Im)Possible Direction: The Ambivalent Relation of Contemporary Circus to the Theatrical Mind***

In terms of stage direction, contemporary circus is ruled by a strong paradox. On the one hand, throughout the years circus creation has been widely affected by the theatrical notion of stage writing, which has modified the techniques of montage and collage typical of the circus tradition (on this theme see M. Guyez (2019), *De l'artiste à l'auteur: processus de légitimation du cirque comme art de création en France*, in "Tangence", n. 121, pp. 141-155) pushing toward a sharper sense of unity. On the other hand, a structural heterogeneity in composition and a resistance toward centralizing forces seem to persist even in the most monodisciplinary instances.

Circus exists among the polyphonic universe of postdramatic practices that include a set of creative systems that rethink the theatrical grammar and the authorial dimension. When speaking of direction in a strict sense, circus remains an 'incomplete' art, unless we transfer some of the functions traditionally covered by the direction to the circus author.

Is it possible to conceive a kind of direction which does not collide with the authenticity that lies at the core of many contemporary circus practices?

Can we rethink, through *corporeality* as defined by De Marinis, the notion of *theatrical mind*? What does it mean 'stage direction' for a circus artist? The main aim of this paper is to open new perspectives on the notion of theatrical mind through circus. Taking on from a dialogue with Valentina Cortese, author of *Lento e Violento* (2021), and with Maristella Tesio, co-author of *The End is Nigh!* (2021) with the French collective *La Barque Acide*, a broad investigation will be carried out on the diverse meanings of direction in circus creation, highlighting the paths that circus as an art of creation opens to theatre and dance.

**Biography** - Gaia Vimercati got a MA in Comparative Literature at Trinity College Dublin. Together with Filippo Malerba, in 2015 she created *CENSIMENTO CIRCO ITALIA*, the first map of circus companies in Italy. She is the cultural project manager of Quattrox4, a contemporary circus centre in Milan, where she is in charge of the development of circus studies in cooperation with Università Bicocca. She was among the contributors of Biennale Internationale Des Arts du Cirque (Marseille, 2021) and Circus And Its Others 2021 (Davis, California). She was selected by Federico Bellini for a writing residency at La Biennale di Venezia (2021). Thanks to the support of the Italian Ministry of Culture, in 2021 she launched the project *LA PAROLA AI CORPI*, an experimental encounter between practice and theory in circus. Gaia Vimercati is the external eye of *GRETEL* (2021), a contemporary circus solo by Clara Storti.

**Carl von Winckelmann**  
**LUCA School of Arts, Belgium**  
***Building a Becoming – Directing and Staging with and within***  
***Other-Than-Human Agencies, Through the Concept 'Mise en Relation'***

This presentation will explore how theatre and the craft of directing can be impacted by a posthumanist perspective that tries to break away from anthropocentrism and subject-object dualisms. It moves towards a theatre practice that reflects a worldview wherein we no longer live on a dormant earth, but in a world as an assembly of forces beyond human control called 'Gaia' (Stengers, Latour). We are with and within endless agencies and relations as made intelligible by the current ecological and health crises. These shifts foreground and

re-value fragility, humility, playfulness and a “heteronomous autonomy” as essential attitudes for an artist/human today, replacing the humanist image of the artist as the ultimate autonomous ‘demiurge’.

I want to propose the concept ‘mise en relation’, a posthumanist counterpart to the traditional *mise en scène*, as a tool to work consciously with the ever-present interplay between other-than-human and human agencies while creating a theatre piece. This dynamic is present in every process and performance but remains unreflected by most methodologies for creating theatre. The latter tend to focus on subjects autonomously creating action within a fixed order of a staging, a scenography, etc. ‘Mise en Relation’ is a lens to truly think of a theatre piece as a relational system that is permanently becoming and where human agency isn’t the sole source of meaningful action from which the performance emerges. It is a shift from the almost evident ‘liveness’ of every theatre performance to the ‘aliveness’ of a performance in which the being-present as well as the relational dimension of this presence is being reflected.

**Biography** - Carl von Winckelmann works as a theatre director and playwright and is a teaching staff member at the Drama Department at LUCA School of Arts (Belgium). Here he started his doctoral research in the arts titled *Mise en Relation – performing and creating theatre through the interactions with material reality*. Grounded in his own art practice, this research is in line with new materialism and posthumanist thought. The research aims to give these views a fundamental place in theatre practice, not thematically but on the level of the everyday artistic work. How do these views address the practice itself and the ethos of the practitioners? The issues provoked by this perspective are already more prominent in the discourse of the practice of contemporary dance and performance art. The research wants to bring this movement into text- and dialogue-based forms of theatre.

**Frithwin Wagner-Lippok**  
**University of Hildesheim, Germany**  
***A Paradigm of a Post-human 'Theatrical Mind': Wu Tsang's Performance***  
***Sudden Rise – A Phenomenological Approach***

Taking into account the developments of the concept of 'theatrical performance', the notion of a 'theatrical mind' obviously comprises more than the 'directing function' by immediate human agency. Against the background of the rise of manifold post-human theatre approaches, the performance *Sudden Rise* by the trans-choreographer Wu Tsang gives an example of how a performance may create *aesthetically* a post-human theatrical 'mind' that – although being directed by the artist and her/his co-workers – is set in motion by an autonomous aesthetical agency. In a paradoxical conversion of human egos' intentions into passively emerging non-narrative phenomena – 'arivals' or 'crop-ups' rather than 'appearances' –, the cartesian subject breathes its last, creating thereby a Ricœurian metaphor: By the implosion of a 'lightning storm' of historical images and subsequent gliding from historical time into a paralyzing dystopy of emptiness and passivity, *Sudden Rise* follows theatrical rules while transgressing them at the same time, thus writing with invisible hand the narrative of the end of theatricality while unclosing serenely a new theatrical space within a hybrid, no longer anthropocentric aesthetical future. The pale awakening of a post-hegemonic 'going-on' shows integrative, organic relations to the world, constituting thus the possibility of inheriting aesthetically the 'Anthropocene'. It also exemplifies the creative and divergent power of art as opposed to the unambiguous tendencies in actual discourses.

**Biography** - Theatre director and researcher, PhD in Theatrical Studies 2021 at the University of Hildesheim. Main issues: performance theory and phenomenological approaches to affectivity. Master of biology, psychology, and philosophy. Theatre education at Brock University, Ontario, Canada. Theatre projects combining theory and practice in Berlin, Barcelona, and Rio de Janeiro. Opera experience in Valletta (Malta), Karlsruhe, and Kassel. Directed about twenty plays in Germany, Spain, Brazil. Polylingual adaptations of German dramatists for the Spanish/Catalan theatre, there participation in festivals. Investigative projects on affective spaces in contemporanean theatre and performance.

Publications in Spanish and Brazilian theatre journals (“Estudis Escenics”, “Pausa”, “O Percevejo”, “GRAE I”).

**Hassane Yousfi**  
**Mohamed 5 University Rabat, Morocco**  
**Arabic “Theatrical Mind”: Conceptualization and Realization**  
**of the Theatrical Event in Contemporary Arab Experiences**

Is it possible to speak about an Arab “Theatrical Mind”? Are Arab playwrights dealing with a distinct mental process that shapes the conceptualization as well as the realization of the theatrical event?

It should be remembered that the first contact of the Arabs with the theater as a performing art dates from the 19th century and this thanks to the pioneers who had the opportunity to go to Europe to study and who seized this opportunity to attend shows and return to their countries in the East to try to establish theaters through adaptations of the Western repertoire.

Although classical Arab culture is replete with popular forms of entertainment, oral and written, as narratives and performances; the assimilation of the Western theatrical idea has struggled to settle adequately, and has been governed by the characteristic inherent in Arab culture namely that it is a “culture of poetry”. Then we understand why Arab society has only grasped theater as a genre related to music and song. As a result, Arab theater practice has often struggled to fully understand the process of Aristotelian Mimesis as a rule of basis of the representative creativity by which theater is shaped conceptually and practically, Having said that, we postulate for the following hypothesis: the existence of an Arabic “Theatrical Mind” which governs the creative process and which translates the characteristics of a culture with anthropological constants which act on the theatrical spirit

**Biography** - Professor of Theater Studies at the Faculty of Educational Sciences – Mohamed 5 University Rabat – Morocco. Moroccan Researcher, Writer, Playwright and Critic of theater. He is Member of the International Center for Performance Studies in Tangier, Morocco, and Member of the Arab Theater Working Group at International Federation for Theater Research. He is the author of books on Arab and Moroccan theater, among which: *Theatricality: Met-*

*aphor and Discourse, The theater in mirrors: Poetics of the Arab Metatheatre, Essay on the Sahrawi Theater, Memory of the Ephemeral: about Writing and the Institution in the Moroccan theater.* He is also the author of plays in classical Arabic and in dialectal Arabic among which: *Nakhssa* and *Baout*.

**Andrea Zardi**  
**University of Turin, Italy**  
***New Declinations of the Choreographic Mind***

«Through the unprecedented liberation of forms, lines, colours, aesthetic concepts, through the anthropological mixing of all cultures and styles, our modernity has produced a general aestheticisation, a promotion of all forms of cultures, [...] an assumption of all models of representation and anti-representation» (J. Baudrillard, *La sparizione dell'arte*, a cura di E. Grazioli, Abscondita, Milano 2012, p. 46).

The current landscape of creation and fruition of the art, facing the changes in contemporary aesthetics and technological means, provides a starting point on the new approaches of the *choreographic mind*. The legacy left Twentieth century's paradigm, in line with the formal macro-languages of ballet and rooted in the declinations of Modern Dance, has occupied the debate in the academic and productive subjects, regarding to the prospects of dance, before the progressive disappearance of the great mentors of dance and traditional models of performance.

Back to an «After the Orgy» (D. Pettman, *After the Orgy: Towards a Politics of Exhaustion*, State University of New York Press, Project MUSE, 2002) sense, choreographers and dancers have responded by questioning not only the traditional compositional methods of the choreographic performance, but they have reshaped spaces and bodies and they rethought the dramaturgy of dance as a «dramaturgy of connections» (A. Pontremoli, *La danza 2.0. Paesaggi coreografici del nuovo millennio*, Laterza, Roma-Bari 2018, p. 166) in which the spectator's gaze, the context and the dynamics of power take part in its semantic value, thus contemplating the «coexistence of different and idiolectal choreographic languages, but even more so of different images of the body» (U. Volli, *Il corpo della danza. Vent'anni di Oriente Occidente*, "Incontri internazionali di Rovereto Danza Teatro", Osiride, Rovereto 2001, p. 6).



This model has been defined as «amphibious» (F. Acca, *Scena anfibia e nuova danza*, in C. Tafuri e D. Beronio, a cura di, *Ivrea Cinquanta – Mezzo secolo di Nuovo Teatro in Italia 1967-2017*, Akropolis, Genova 2018, p. 184): it is a fringed universe of heterogeneous authorial grammars, far from the model of a performance as a perfectible product – a defined ‘staging’ – but interacts in a prospective and customizable way concerning the territorial differences and interacting with different knowledge (social theatre, anthropology), towards new models of reality and widespread actions. Although these connections often constitute a part of the production process, we can consider that «they arise as a response, more or less conscious and shared, to a demand coming from social reality» (A. Pontremoli, *La danza 2.0*, cit., p. 134). These new perspectives constantly return to this dimension by the relational and transitory nature of dance, and they go beyond the aesthetic ideals inherited from twentieth-century modernity.

**Biography** - Andrea Zardi, PhD candidate at the University of Turin, graduated with a Bachelor in History of Fine Arts at the University of Milan and with a master in Cinema and Performing Arts at the University of Turin. He worked as an archivist for the Centro Studi del Teatro Stabile Torino, in 2017 he was a research fellow with the project *Neuroscience and languages of performance and dance*. He collaborated in the Turin PRIN 2015 unit – *Per-forming the Social: Formation, Care and Social Inclusion through Theatre* and with the NIT (Neuroscience Institute of Turin). His research focuses on the interdisciplinarity between neuroscientific and neurocognitive studies and new languages of contemporary dance, as well as research on the intersections between Dance Studies and Cultural Studies, with publications in scientific journals. He collaborates with different realities in the performing arts and is a choreographer with the project ZA | DanceWorks.

# SPECIAL PROJECTS

# THE CONSTANT PRINCE - RECONSTRUCTION

## ***The Constant Prince - Reconstruction***

**a performance by Jerzy Grotowski from the play by Calderón/Slowacki;  
project by Ferruccio Marotti**

### **Text by Ferruccio Marotti**

*The Constant Prince*, the performance from the tragedy of Calderon de la Barca translated by Julius Slowacki, created by Grotowski in 1965, in several editions, with some substitutions of performers, was one of the theatre myth of the twentieth century. It was presented four thousand times all over the world, including North and South America; and Ryszard Cieslak, the lead actor, was the iconic actor of the 1960s.

I saw the performance in Spoleto, in 1967, after an all night wait in front of the box office to get the ticket and, since at the time I was collaborating with RAI and had a professional portable recorder, I secretly recorded the entire show in audio.

Years later, in 1975, I was invited to Wroclaw, the home city of Grotowski's Teatr Laboratorium. Here one night, in a secret cult atmosphere, Grotowski showed us a badly damaged 16mm black-and-white silent film that picked up *The Constant Prince* performance in full, with only one break every eleven minutes, corresponding at the change of magazine in a professional 16 mm. film camera. The vision of that silent film, in which the operator, in a single sequence shot of fifty minutes, focused the whole shooting, almost exclusively on Cieslak, the Constant Prince, struck me, and I thought about my audio recording, even if the idea of trying to match my audio with those images – as everyone told me – was sheer madness.

I invited Grotowski to Rome, and I proposed him the crazy task of synchronizing the sound and images of *The Constant Prince*, shot in two different performances, recorded in different years, in which even some actors had changed. But I asked him to allow Cieslak to supervise the work, coming to Rome as my guest: Grotowski, although skeptical, accepted the challenge. When, after a month, he went back to see the

work done, he was enthusiastic about it and told me that I had carried out a great enterprise of “Archeology of performance”.  
The film has been restored in digital intermediate 4k Copyright 2022.

**Biography** - Ferruccio Marotti is Performance Historian and Emeritus of Sapienza University of Rome, where, since 1963, he has taught History of Theater, Dramaturgy, Institutions of Direction, Institutions of Digital Direction, and was Professor of History of Performing Arts from 1980 to 2010.

From 1981 to 2010 he founded and directed the Rome University Theater Center as well as the Theater and Performance Institute and the Department of Music and Performance.

At the Centro Teatro Ateneo he gave birth to seminars and workshops with Eduardo De Filippo, Grotowski, Gassman, Bene, Brook, Ljubimov, Strehler, Ronconi, Fo, Sordi, Benigni, Stein, Vasil'ev, Servillo, etc.

Points of reference in the international bibliography are his contributions to the re-foundation of studies on the theory of direction of the twentieth century, on the history of Italian theater, on the commedia dell'arte, on oriental theaters and on theatrical anthropology; he is the author of audiovisual researches on theatrical anthropology; since 1966 he has directed the “Biblioteca Teatrale” series, with over 200 volumes for Bulzoni, and since 1971 the “Biblioteca Teatrale magazine – A quarterly magazine of studies and research on performing arts”.

# EUROPEAN JOURNAL OF THEATRE AND PERFORMANCE — ROUND TABLE

## **Presentation of Issue 4 of *EJTP*, the *European Journal of Theatre and Performance* (also known as the *EASTAP Journal*)**

During this round table, we will present the fourth issue of the *European Journal of Theatre and Performance (EJTP)*, which features a special Essays Section devoted to the theme of 'Activism and Spectatorship', while this issue's Artist in Focus is Phia Ménard, who was the 2021 EASTAP Associate Artist. Other recurring sections include From the Archives and Book Reviews. The panel will discuss some of the most salient observations emerging from this issue as well as the general role of *EJTP* within EASTAP.

### **Round Table with:**

**Agata Łuksza** and **Luk Van den Dries** (Editors-in-Chief)

**Pieter Verstraete** (Guest Co-Editor Essays Section)

**Stefania Lodi Rizzini** (Guest Co-Editor Artist in Focus Section)

**Armando Rotondi** (Convener Artist in Focus Section)

**Valentina Temussi** (Convener Book Reviews Section)

### **Moderated by:**

**Timmy De Laet** (Managing Editor)

# “LIVE DIGITAL ARTS” PANELS

The Interdisciplinary Group ADV – *Arti Digitali dal Vivo* (Live Digital Arts) was established in 2021 starting from an idea by Anna Maria Monteverdi and Antonio Pizzo, with the goal of bringing together scholars, researchers, as well as practitioners, curators and artists. The themes addressed by ADV concern the historical and theoretical issues that emerged from the mediatization of live events, in performances and theatre. Furthermore, the group intends to provide a critical observatory of Italian and international techno performative practices, and to collect ideas and disseminate projects. ADV wants to promote and enhance the dissemination of a field that crosses research, education and production, and that outreach well beyond digital arts and audio-visual. The group intends to consolidate a domain that spans over thirty-year in Italian research and production; it also wishes to strength the cultural space for new research. The group is organized around a mailing list [artidigitalidalvivo@liste.unimi.it](mailto:artidigitalidalvivo@liste.unimi.it) where members share news, events and ideas, as well as proposals of new initiatives ranging from digital scenography to interaction design for theatre dance and music, research on cognitive sciences, interactive storytelling, sociology of the media. Currently ADV counts about thirty members, it is fast growing, and will be present in several international conference (among which the International Federation of Theater Research at Reykiavik and the Romaeuropa Festival). At Eastap 2022, ADV presents two panels. The first (*New Perspectives on Live Digital Arts*) intends to discuss implications of digital media and liveness in the new performance practices both as theoretical challenges and practical opportunities. The second (*Performing Media*) focuses on various case studies that present specific insight in the digital performance and its offshoots.

## **Curators:**

**Anna Maria Monteverdi and Antonio Pizzo**

**Biographies** - Anna Maria Monteverdi is Associate Professor of History of Theatre at the Department of Cultural Heritage, University of Milan; Adjunct Professor of Scenography for the Masters-level courses (2017-2021); she was Professor of History of Theatre and Digital Performance at DAMS and Academy of Fine Art. Her research has focussed on Intermediate Theatre, Contemporary Theatre and Experimental. Founder and director of the Academic Journal of the Department of the Cultural Heritage (UniMi): “Connessioni Remote” dedicated

to Theatre, Technology and Artivism. Books: *Le arti multimediali digitali* (with A. Balzola, 2005); *Nuovi media nuovo teatro* (2011); *Memoria maschera e macchina nel teatro di Robert Lepage* (2018); *Leggere uno spettacolo multimediale* (2020), *Scenografe* (2021), *Giacomo Verde. Attraversamenti tra teatro e video* (with V. Sansone, D. D'Amico, 2022). She is curator of the exhibition *Liberare Arti da Artisti* dedicated to Giacomo Verde (La Spezia, CAMEC 2022).

Antonio Pizzo, since 2001, is Associate Professor at University of Turin where he teaches Theatre and Multimedia, and Dramaturgy and Interactive storytelling. He is the founder of the project [www.officinesintetiche.it](http://www.officinesintetiche.it), where he has been collaborating with different artists. In the last ten years his research has been focused on performance, drama and technology. He is one of the founders of CIRMA (Centro per la Ricerca sul Multimediale e l'Audiovisivo – [www.cirma.unito.it](http://www.cirma.unito.it)) where he has developed different projects of digital creativity. He is author and co-author of various books, among which *Teatro e mondo digitale* (Venezia, Marsilio, 2003); *Neodrammatico digitale: Scena multimediale e racconto interattivo* (Torino, Accademia, 2013); *Interactive Storytelling* (2021). He has published numerous papers in international journals and proceedings.

### **Participants:**

Amendola Alfonso

Anglani Alessandro

Brilli Stefano, Gemini Laura e Giuliani Francesca

Del Gaudio Vincenzo

Monteverdi Anna Maria

Sabatini Desirée

Sansone Vincenzo

Toscano Cinzia

**Alfonso Amendola**  
**University of Salerno, Italy**

**Games and Theater. Synchrony of Languages in the Italian Case**  
**Shakespeare Showdown**

Analyzing theater and videogames it is possible to find a common thread that unites them: creation of a story and staging. The representation in the theater takes place on the stage while in the videogame in a software reproduced by a device. The point of reunion is the *imagination* that is realized in 3 points:

1. *The narrative.* The theater its ability to create narratives through images that take shape on the stage during the performance that make it momentarily accept everything as real. In the video game the images take shape through the graphic engines and it is accepted that representation is real.
2. *The identification* within the story that gives life to a performance: the theatrical actor descends into a character and interprets him by moving on the stage, the gamer transfers his personality into the character of the videogame by interpreting him, indeed, in the case of the videogame medium the gamer “seeing” his performance inside the videogame in the moment in which it occurs is also a spectator of himself.
3. *The uniqueness* of each theatrical representation, even for minimal details, one differs from the other, so is the use of a videogame, in replaying a videogame title the gamer, as an actor/spectator, can obtain an experience different.

A specific case in which it is possible to find a synchrony between theatre and videogame, but at the same time the theater is the absolute protagonist of a videogame, is *Shakespeare Showdown*, an Italian project that sees a rewriting of Romeo and Juliet in which the gamer interprets of the actors who in turn interpret the Shakespearean characters, at the same time are spectators of the events whose outcome is given by the choices that are made to them during the course of the story.

**Biography** - Alfonso Amendola is Associate Professor of Sociology of cultural processes at the University of Salerno. Delegate of the Rector of the University Web Radio. Coordinates the “Open Class” cultural planning laboratory. He



deals with the sociology of the arts, entertainment and literature with particular attention to avant-garde models, the digital society and mass consumption (topics on which he has published numerous books and scientific essays). Editor of international journals, columnist of the “Mattino” and project manager of cultural events.

**Alessandro Anglani**  
**CIRMA Laboratory, University of Turin, Italy**  
**Sephirot il doppiogioco – From Representation to Simulation**

Based on Huizinga’s theory of Homo Ludens, the study case I propose is SEPHIROT – IL GIOCO©, a method of creation for interactive performances I created in 2018, after a careful study of hypertextual narrative structures. The newborn narrative structures are called hyperdramaturgies. The project is born to enhance the role of the audience as a “co-creator” of the show, making the use of recent technologies such as VR and AR on algorithmic textual structures possible, even through online streaming. My goal is to overturn the traditional composition of a performance, giving the audience a chance to actively change its form. The connection between Theatre and Game is not new, but there are still some reticences. The necessity to create interactive performances based on interactivity, hipermediality, hiper-textuality and procedurality was born from these premises.

**Biography** - After graduating in Computer Science and Digital Communication at the University of Bari in 2014, in 2017 he graduated from the A. Galante Garrone School of Theater in Bologna. During his education, he combined his knowledge in the field of the body on stage with the digital identity, leading to the development of some projects at the Watermill Center in New York managed by Robert Wilson, such as the *Let’ em feel your presence* workshop. His interactive performances arrived two times in the semifinals of Venice Biennale College for directors under 30. Currently his SEPHIROT - IL GIOCO© has won the “Support for innovative startups in the videogame sector” of the Istituto Luce Cinecittà and LazioInnova which will allow the development of a VR game based on hypertexts with performers in motion capture. At the same time, with CIRMA and the University of Turin, he develops the software for interactive storytelling DOPPIOGIOCO in its version compatible with SEPHIROT.

**Stefano Brilli**  
*University of Urbino Carlo Bo, Italy*

**Laura Gemini**  
*University of Urbino Carlo Bo, Italy*

**Francesca Giuliani**  
*University of Urbino Carlo Bo, Italy*  
*Staging Theatre without Theatres: Investigating Access Barriers to Online Performance Creation During the Covid-19 Pandemic*

In each stage of the Covid-19 pandemic, we have witnessed initiatives that, through digital technologies, have attempted to ensure the presence of theatre and to nurture the relationship with audiences (Hylland 2021; Gemini, Brilli, Giuliani, Boccia Artieri, forthcoming). Most of the studies that appeared during this period focused on analysing the techno-aesthetic specificities of single performances; some analyses, especially in the UK (Bissell & Weir 2021) and the US (Scorese & Capece 2021), have investigated how the theatre sector tried to cope with the crisis. However, little attention has been paid in Italy to empirically assess the challenges theatre artists face when creating digital performances. Our research asks which entry barriers to the artistic field have been strengthened or weakened by implementing theatre initiatives for online audiences and how these initiatives have affected the regional performing arts scene. To this end, we analysed the case of the digital-theatre season *MPA – Marche Palcoscenico Aperto*. The MPA project provided funding for artists from the Marche region in Italy to realize online performances between February and May 2021. In the first phase of the study, we conducted ten focus groups with 41 of the 60 participating companies to understand the opportunities and obstacles that artists (mostly without any experience with digital performance) encountered in designing their work for the online audiences. In the second phase, currently underway, five in-depth interviews will be carried out with the project's organisers, to investigate problems met in interacting with artists and managing digital audiences. Findings show how, the increased dependence of theatre artists on the artistic system imposed by Covid, has simultaneously produced an increase in

the collective awareness of the artistic class, but also a stronger distinction between professionalism and amateurism, and between autonomy and inclusion. It also emerges that “digital liveness” is for artists and organisers a fuzzy concept, but nevertheless a necessary construct for enhancing the attractiveness of online performances.

**Biographies** - Stefano Brilli is a Postdoctoral Research Fellow at the Department of Communication Sciences, Humanities and International Studies (DISCUI) of the University of Urbino Carlo Bo, where he works in research projects on digital cultures and performing arts audiences. His research interests are centred on irreverence and celebrity in digital culture, performing arts audiences and sociology of arts. He has published articles and book chapters on social media celebrities, trash aesthetics, online controversies, digital theatre and performative practices, and theatre audiences in journals such as *Social Media + Society*, *International Journal of Performance Arts and Digital Media*, *Zeitschrift für Medienwissenschaft*, *Journal of Italian Cinema and Media Studies*. He is part of the research group *Osservatorio sui pubblici dal vivo* at the University of Urbino Carlo Bo.

Laura Gemini is an Associate Professor of Sociology of Cultural and Communicative Processes at the Department of Communication Sciences, Humanities and International Studies (DISCUI) of the University of Urbino Carlo Bo. Her research interests focus on the relationship between performance, media and audiences. She authored *L'incertezza creativa: I percorsi sociali e comunicativi delle performance artistiche* (FrancoAngeli, 2003) and *In viaggio: Immaginario, comunicazione e pratiche del turismo contemporaneo* (FrancoAngeli, 2008). She is co-author of *Fenomenologia dei Social Network: Presenza, relazioni e consumi medialti degli italiani online* (Guerini, 2017). She is vice-editor of the journal *Connessioni Remote: Artivismo, Teatro, Tecnologia* and member of the editorial board of the journals *Comunicazioni Sociali* and *Sociologia della Comunicazione*. She is part of the research group *Osservatorio sui pubblici dal vivo* at the University of Urbino Carlo Bo. She is member of the Performance & New Technologies working group of the Theatre and Performance Research Association (TaPRA).

Francesca Giuliani is a PhD student in Humanistic Studies at the Department of Communication Sciences, Humanistic and International Studies (DISCUI)

of the University of Urbino Carlo Bo. She carries out a research project, co-financed by the Marche Region and CMS – Consorzio Marche Spettacolo, which focuses on the study of development strategies for small historical theatres in the Marche region. She is responsible for the blog SguarDimora and the blog ResiDanceXL, where she focuses on criticism and documentation of creative processes. Her main areas of research include the study of performing arts with a focus on audiences and audience development. She has published: *Viaggi teatrali: migrazione e turismo nel teatro contemporaneo* (Scritture Migranti 2019, with L. Gemini), *Il dispositivo teatrale alla prova del Covid-19. Mediatizzazione, liveness e pubblici* (Mediascapes Journal 2020, with L. Gemini and S. Brilli).

## **Vincenzo Del Gaudio** **University of Salerno, Italy**

### **Who is the Author? Theatrical Authorship and Digital Performance**

In the wide scene of contemporary digital performances (Dixon 2006; Del Gaudio 2021; Monteverdi 2021) the horizon of authorship is very complex to define. If it is true that, since the end of the nineteenth century, theatrical authorship progressively passes from the writer to the director (Mango 2019), it is equally true that digital convergence (Jenkins 2006) has produced an authorship increasingly linked to the relationship between artists, narratives, audience and technologies. Therefore, authorship, in contemporary media narratives and in theatre (Chris, Gerstner 2014; Johnson, Gray 2013) should be defined starting from: attribution, recognition and claim (Tirino 2020). My contribution aims to investigate the concept of authorship in those particular digital performances that have the concept of interactivity at their core, whether they are linked to models of interactive storytelling (Pizzo, Lombardo, Damiano, 2021) or game performance (Klich 2015; Lavender 2016). The analysis focuses on the immersive (Jarvis 2019) and urban performances of two British companies: The Blast Theory and Punkdrunk. The two companies construct a number of performances related to the video game horizon in which the spectator is at the centre of the narrative and defines its flow. In the performances of The Blast Theory or Punkdrunk

the spectator is called upon, through a series of concrete actions, to enter the narrative universe and determine the narrative. For example, in *Operation Black Antler* (2011) by The Blast Theory the spectator is contacted by the company through a smartphone in order to enter into an espionage performance to be played in some specific places of a city, or in *The Bunt City* (2021) by PunchDrunk where about 600 spectators at a time are thrown into the Troy war and are put in the condition of interacting with gods, heroes etc. etc. In this case who is the author? How is it configured? How and which levels of attribution, claim and recognition enter into the authorship process?

**Biography** - Vincenzo Del Gaudio teaches *Teorie e tecniche dello spettacolo multimediale* at the University of Salerno, *Storia del teatro e dello spettacolo* at the University of Tuscia Viterbo and *Storia del teatro contemporaneo* at the eCampus University. He is a member of the IFTR intermediality working group. He deals with the relationship between theatre and digital media with particular interest in the logic of remediation. His latest publications include: *Theatron verso una mediologia del teatro e della performance*, Meltemi, Milan, 2021.

## **Anna Maria Monteverdi** **University of Milan, Italy**

### ***Why so Few Female Designers? Women Scenic Designers in Intermediate Theatre***

A generation after the famous article by the American feminist scholar Raynette Halvorsen Smith *Where are the American women scene designers?* (1988) in which she bemoaned the lack of historical evidence and discourse around women in the design profession, what is the current situation in the technological area, the most male-dominated field in the scenic design? The Gender Equality in Theatres has improved, but the percentage of scene designers who are women is still small. *Gender Equality and Diversity in European Theatres*, a study by the European Theatre Convention (ETC, 2021), finds that four women are mentioned in theatre programmes for every six men—and that men

dominate job categories of playwright, director, and technical staff. In recent decades, theatres began to attribute to women roles in the field of lighting, sound and visual design: from the 1980s to the present day, the video technologies in the theatre has become increasingly important, and the dimension of digital, interactivity and liveness has brought, since the mid-1990s, new techno-creative scenographic methods (the videomapping) and new viewing possibilities for the audience (with Virtual Reality or Augmented Reality Apps). We will talk about the women designers who have given a huge contribute to the esthetics of live performance and opera with digital scenographies: Es Devlin, Kirsten Dehlhom (Hotel Pro Forma), Vicki Mortimer, Chloé Lamford and Lizzie Clachan (for Katie Mitchell), Raffella Rivi (for Tam Teatromusica), Zamira Pasceri (Fura dels Baus).

**Biography** → See above “Live Digital Arts Panels”.

**Desirée Sabatini**

**Link Campus University of Rome, Italy**

***Performing Arts Archives. Problems of Analysis, Transposition and Audiovisual Cataloguing of Theatrical Memory in Video***

In theatrical studies, the use of audiovisuals has a dual purpose, namely, research and dissemination. While the former has institutionalized the need to use theatrical video as an added value to the analysis, the possibility of sharing this visual source is still far from being implemented. Today, however, it is possible to imagine archives not only as places of preservation but as centres of dissemination at different levels, by using Painlevé's distinction for a specialised audience, showing raw material and, for a more generalized audience, showing audiovisuals with an appropriate presentation, depending on the viewer.

The issues raised run parallel through different fields: on the one hand, the study of kinetic sources (problem of intertextual analysis) and the possibilities of translating the theatrical elements through an audiovisual transposition, having a common language in the different archives.

An important result would be the creation of an archival network of theatrical audiovisuals. However, in order for the archives to communicate with each other on the network, it is necessary to use the same computer language and, as of today, there is still no shared methodology and typology for filing theatrical documents.

On the other hand, there are the issues of accessing to video-theatrical documents and their processing to make them available to a wide and diverse audience. How to make the raw material and the related metadata (textual, photographic, sound, graphic) usable is the most urgent need in order not to lose the theatrical memory lying in the archives. An enlarged document, relying on the definition given by De Marinis, now also hypermedia. With this contribution, we want to bring attention to the urgency of highlighting the technological possibilities available today, from the simplest computer system that makes it possible to interact with digitally archived documents, to the use of artificial intelligence, through Machine Learning and Deep Learning, capable of developing open sharing systems in which the user is active in research, inter-textual reading and the choice of knowledge paths.

**Biography** - Desirée Sabatini is Associate Professor in Performing Arts Disciplines at Dams, Link Campus University, where from 2017 to 2021 she was a Research Fellow on Theatrical Audiovisuals. She obtained her PhD in History, Theory and Technique of Theatre and Performing Arts at the University of Rome, where she was subsequently, from 2012 to 2015, holder of a senior research grant for the European project *European Library of Artistic Performance* and a research grant for the project: *Technologies and methodologies of analysis and restoration of digital performance*. The field of research concerns the use of digital technologies for the history of theater and, in particular, the interaction between scientific and technological research and studies on theater, through an in-depth use of audiovisual sources, editing, edition of theatrical audiovisuals, completed at research and pedagogy; the creation of digital archives of the theatrical memory; the restitution, thanks to digital restoration, of historical audiovisual documents.

**Vincenzo Sansone**  
**University of Milan and Brera Academy**  
**of Fine Arts, Italy**  
***The Creative and Design Methods of New Media Performance***

New media performance is over forty years old and in this brief time span it has already undergone various changes. First of all the use of video on stage inside a monitor-frame and film and television techniques. Followed by video projections and finally, video projection mapping, the network, interactive technologies and in general today's algorithmic breakthrough. In addition to its changes within, new media performance has also changed theatre, the field to which it belongs, causing a reinvention of the medium. Due to their peculiarities, these new technologies cannot be considered and used only in the final staging but above all in the conceptual and design step as they become constitutive elements of the dramaturgy itself and not additional elements.

These aspects also call into question the concept of theatre direction, opening up to a new way of creating and designing where the most important thing is the process, rather than the final outcome, which becomes one of the possible steps of an open process.

The idea of a director (a single mind) who organizes the elements according to his vision no longer works. On the one hand, the creation becomes collective because technologies require both the technical and the creative contribution of those who manage them, on the other, it is embodied in the figure of the performer, author of himself and creator of the elements of his performance. Studio Azzurro, Tam Teatromusica, Giardini Pensili, Falso Movimento, Magazzini Criminali, Giacomo Verde, Motus, Aldes, La Fura dels Baus, Antúnez Roca, Dumb Type, Kònic Thtr, Adrien M/Claire B, Klaus Obermaier, Rimini Protokoll, \*fuse are just a few names of collectives or performers, protagonists of the new media performance seasons that will allow, through their creations, to observe the peculiar creative and design methods of this type of theatre.

**Biography** - Vincenzo Sansone, Master's Degree in Digital Performance (Sapienza University of Rome), is PhD in Studi Culturali Europei / Europäische Kulturstudien (University of Palermo). He was Visiting Scholar at Pompeu Fabra University of Barcelona and at Polytechnic University of Valencia. The focus of his



research concerns these areas: the performing arts, new media, animation, AR technologies, software culture, visual culture. He is also an actor and digital set designer. In 2021 he published his first book *Scenografia Digitale e Interattività. Il video projection mapping nuova macchina teatrale della visione* (Aracne Editrice). Currently he is adjunct professor at the University of Milan and Brera Academy of Fine Arts.

**Cinzia Toscano**  
**University of Bologna, Italy**  
***Between Performer and Mechanical Puppets, the Directing Game of Cinematic Theatre Meinhardt & Krauss***

The contemporary theatrical scene offers more and more productions that include humanoid and android robots on the stage, this probably depends from the continuous and growing scientific experimentation concerning this field of study. Given that the theater is a privileged set for experiments on humanoid robotics, this study will focus on how this affects the creative process and how the role of theatre direction change when the protagonists are increasingly accurate robots. The theatrical work of the independent Stuttgart-based group Cinematic Theatre Meinhardt & Krauss, composed by puppeteer and director Iris Meinhardt and director and video artist Michael Krauss, will be taken under consideration as a case of study. Their work is featured with a heterogeneous creative process that includes both the path of the actor's direction, as their performances include actors and performers in the flesh, and that of puppet theater, where the mechanical objects used on stage are designed and built by the authors themselves. Through the analysis of the work *Eliza – Uncanny Love* (2019), ideal continuation of the previous work *Robot Dreams* (2018), the paper intends to explicate the creative process of the performance and underline the combination between performers, mechanical objects and the other elements of the stage dramaturgy.

**Biography** - Cinzia Toscano is a Post-doctoral Fellow at the Department of Arts, University of Bologna. She obtained her PhD in Visual, Performative and Media Arts (2017) at the same university. She works mainly on theater and robotics as well as contemporary puppetry. Since 2014 she is member of the editorial board of the scientific journal "Anthropologia e Teatro" and since 2018 is part of the multidisciplinary research group "Performing robots" at the University of Bologna. She published several articles on these topics and in 2019 she published the monograph *Il teatro dei robot. La meccanica delle emozioni nel Robot-Human Theater di Hirata Oriza* (ed. Clueb).

# PERFORMING ITALY

## PANEL DISCUSSION

### ***Performing Italy: Theatre Makers and Audiences of Migrant Background in Contemporary Italian Theatre***

This panel emerges from ongoing conversations between UK-based Italian scholar, Margherita Laera (University of Kent), and Italian theatre-makers of Global Majority heritage: director Omar Elerian (Italy/Palestine), producer Alberto Lasso (Italy/Panama/Peru), and playwright Nalini Vidoolah Mootoosamy (Italy/Mauritius/India). Dr Laera's current research focuses on the changing identity of contemporary Italian theatre as a result of migration, colonialism and globalisation. This panel will consist of presentations by Elerian, Lasso and Mootoosamy, moderated by Laera. We will also present our recent project *Performing Italy*, a series of video portraits of Italian theatre-makers of Global Majority heritage, funded by the Italian Cultural Institute in London and produced by Suq Festival e Teatro in Genoa.

Italy has the fourth-largest population of extra-European immigrants in Europe at 8% of its total – over 5M. In the past decade, Italy's sports, music, film, TV and literature fields have seen the visibility of so-called 'second generations' grow exponentially. However, theatre still lags behind, struggling to reflect or engage with Italy's richly diverse population. Despite the growing diversity in Italian drama schools, the roles offered to Italians of colour in theatre are worryingly rare and stereotypical, while Italian theatre-makers of Global Majority heritage are seldom represented in positions of power in the national theatre scene. Moreover, scholarly investigations into the contribution of Italian theatre-makers of migrant heritage are also extremely rare in Italian and English-speaking academia.

This panel argues that Italian stage artists of Global Majority heritage exist and deserve to be seen. They are a growing slice of the Italian population and, above all, they represent a sizable proportion of Italy's theatre audiences and makers of tomorrow. We believe they deserve to tell their own stories on stage. We believe this conference needs to hear our vision for an inclusive, anti-racist, decolonial Italian theatre and society.

**Speakers:****Omar Elerian**, Theatre Director**Alberto Lasso**, Theatre Producer**Nalini Vidoolah Mootosamy**, Playwright**Chair:****Margherita Laera**, Senior Lecturer (University of Kent)

**Biographies** - Omar Elerian is a director of Italian-Palestinian heritage. He graduated from the Jacques Lecoq International Theatre School, Paris, and Statale University, Milan. Between 2012 and 2019 he was Associate Director at London's Bush Theatre, where he commissioned and directed some of the venue's most successful shows, such as *Misty* by Arinzé Kene, *Nassim* by Nassim Soleimanpour, *Going Through* by Estelle Savasta and *Islands* by Caroline Horton. He also directed Caroline Horton's *You're Not Like The Other Girls* Chrissy and co-created *The Mill: City of Dreams* with Madani Younis. A freelance since 2020, he has recently directed *Return of Danton* by Syrian author Mudar Alhaggi at the Munchner Kammerspiele, and a new version of Ionesco's *The Chairs* at London's Almeida Theatre, starring Kathryn Hunter and Marcello Magni. He is currently developing projects with London's National Theatre, Royal Court Theatre, Manchester International Festival, The Shed in New York and Staat-theater Mainz.

Dr Margherita Laera is a Senior Lecturer in Drama and Theatre at the University of Kent, co-Director of the European Theatre Research Network. She is the author of *Playwriting in Europe: Mapping Ecosystems and Practices with Fabulamundi* (Routledge, 2022); *Theatre & Translation* (Red Globe Press, 2019) and *Reaching Athens: Community, Democracy and Other Mythologies in Adaptations of Greek Tragedy* (Peter Lang, 2013), and editor of *Theatre and Adaptation: Return, Rewrite, Repeat* (Bloomsbury, 2014). Margherita also works as a theatre translator from and into Italian and English. She won the TaPRA Early Career Research Prize for 2018.

Alberto Lasso is an Italian theatre practitioner of Panamanian/Peruvian descent. He graduated in Cultural Mediation in 2014, and has since carved a professional profile that blends social issues and artistic practice. Starting his

drama training at Suq Festival e Compagnia, with E. Campanati and R. Alloisio, he has taken part in workshops with Teatro Akropolis, Théâtre de l'Opprimé in Paris, M. Abbondanza, R. Gabrielli, T. Granata, G. Musso, V. Sieni, G. Vacis. He collaborated with Frosini/Timpano on *Acqua di Colonia* (2016), was invited by I.DRA - Independent Drama Residence to Wonderland Festival with *Umani T.P.* (2019). Within Suq Festival, he took part in the MigrArti projects 2017/18 *La mia casa è dove sono* and *Mondopentola – Ricette per convivere*; and directed children's theatre productions of the three-year MIC-funded project 'Women, Islands, Frontiers' (2018–20). He collaborates with various socio-cultural bodies such as Lunaria Teatro, Regione Liguria, Officine Papage.

Dr Nalini Vidoolah Mootoosamy is an Italian playwright and writer of Mauritian origin. She obtained a PhD in French Studies at University of Milan, where she taught French Literature and Culture for ten years. In the theatrical field, she trained and specialized in dramaturgical writing, attending workshops and internships with V. Trevisan, G. Vacis, R. Gabrielli and C.M. Alsina. In 2018, together with the director Alberto Cavalleri, she founded the Ananke Arts Association which organizes theatrical training projects and performing events on contemporary themes. For two years she has been collaborating on the project "Teatro Utile" of the Accademia dei Filodrammatici of Milan, working in *La danza del Kabootar* (2019) on the themes of migration and social inclusion. In 2020 she wrote *Il sorriso della scimmia (The Foreigner's smile)* which has been selected and translated by PAV & Fabulamundi Playwriting Europe, for the project Fabulamundi Playground.

# EMERGING SCHOLARS' FORUM

The Emerging Scholars' Forum is a new platform for PhD candidates, MA students and early career scholars to meet and build an international community during the 2022 EASTAP Conference: it will take place from 24 to 26 May 2022 at the Sala Gaipa of the Piccolo Teatro di Milano. The Emerging Scholars' Forum aims to foster welcoming spaces and supportive infrastructure where people can present their research for the first (or second) time to academic peers and a wider European research community. The forum invites to share current research projects, which does not need to follow the specific theme given for the annual conference. In the forum, participants can address a plethora of questions, issues and hopes regarding their specific research question, their positionality, the subject area, context and scope of their research project, methodologies and methods, or how to even go about submitting an abstract and presenting a paper at an academic conference.

## **Curators:**

**Stefania Lodi Rizzini and Julia Tonsberg**

## **Participants:**

**Campione Ludovica**

**Garzarella Silvia**

**Golisano Alice**

**Ho Ai-Cheng**

**Lamadrid Guerrero Geraldine**

**Mátravölgyi Dorottya**

**Regi Emanuele**

**Turzíkóvá Tereza**

**Ludovica Campione**  
**University of Naples L'Orientale, Italy**  
***What Do We Talk About When We Talk About New Theatre***

With regards to theatre, the 20th century was marked by a need of innovation by which the linguistic elements that make up the theatrical scene (i.e. sound, movement, lights, voice, space, acting and also the audience) undermined the supremacy of the written text, thus determining the development of a new and contemporary way of doing theatre. This moment of breakthrough that meant going beyond tradition and its codes happened to Italian theatre as well: the New Theatre started its journey at the end of the 1950s.

According to some theatre historians, between the end of the 80s and the beginning of the 90s, Italian experimental theatre has undergone a deep epistemological split that determined the passage from a twentieth-century theatre to a post-twentieth-century one with new and different features and intentions, but hard to historicize without an adjusted perspective.

The aim of my research project is to fill this historiographic gap in Italian New Theatre through the historicization of a period that roughly goes from 1985 to 1995. In order to do that, I tried to answer to some important questions first: at a certain point, has the Italian New Theatre actually started to speak a new theatrical language? More precisely, has it taken on more than two decades of avant-garde practices as its own grammar? Is it possible to reconstruct - historically and historiographically - the moment in which this passage took place? And, last but not least, does it make sense to keep referring to it as New Theatre?

**Biography** - Ludovica Campione has obtained an MA in Italian Language and Culture for Foreigners with a thesis on Italian actress and performer Silvia Calderoni. After completing a traineeship at the University of Bristol as an Italian language assistant, she is currently a PhD student in Theatre Studies at the University of Naples L'Orientale with a project on Italian New Theatre under the direction of Lorenzo Mango. She has published an article and an interview on "Acting Archives Review" and reviews on both "Ateatro" and "Doppiozero". Her research interests are Italian New Theatre, Teatri90 and post-twentieth-century acting.

**Silvia Garzarella**  
**University of Bologna, Italy**  
***Disclosing Ballet Culture Through Digital Technologies***

The goal of the project is to analyze and describe Rudolf Nureev (1938-1993) choreographic language in order to develop paths for disclosure and preservation of his repertoire by using digital technologies for data analysis and collection.

Using Nureev as a case study, this research aims to imagine new strategies for improving ballet culture's access and enhancing the understanding of ballet heritage's transmission and preservation.

**Biography** - Silvia Garzarella achieved a Master's Degree in Italian Language Studies at the University of Bologna with a thesis in Dance theory (2020). She worked on the cataloging of the personal archive of the choreographer Valeria Magli (2019-2020) and published the monograph *Valeria Magli o la poesia ballerina* (2021). Since 2022 she's a member of the editorial board of "Danza e Ricerca". She's doing her Ph.D at the Department of the Arts of the University of Bologna.

**Alice Golisano**  
**University of Warwick and Cergy-Paris University,**  
**UK and France**  
***Bosnia Calls, Avignon Reacts. Civil Unrest in July 1995***

As I started my PhD shortly before the pandemic, EASTAP Young Scholars' Forum will be my first conference, and I intend to present a case study I recently worked on for my thesis. My research looks at European theatre festivals as places of resistance on and off-stage, and considering the war in Ukraine and the response of civil society, I decided to focus my presentation on the wave of civil protests organised by artists that hit the Festival of Avignon during an eerily similar time in July 1995, during the conflict in Bosnia, to shed a light on how theatre does not only create heterotopias as counter-spaces of potential unrest, but on what artists can achieve when turning such potential into effectiveness, creating a laboratory of anti-authoritarian resistance and directly impacting their physical surroundings, in hope of witnessing another response of this sort in the festivals to come.



**Biography** - Alice Golisano is a third year PhD at both the University of Warwick and Cergy-Paris as a recipient of the Eutopia Scholarship, based in the Theatre and Performance Studies Department in Warwick, and the History Department in Cergy. My academic path started in Italy with a BA in English, German and Translation Studies, and an Erasmus spent in Warwick, where I returned for an MA in Theatre and Performance Research, and then proceeded to be taken on board with my research project.

**Ai-Cheng Ho**  
**University of Bourgogne-Franche-Comté, France**  
***The Application of Taiji Quan in Acting***

This proposed paper presents my PhD research, which explores how Taiji Quan can be applied as a valued tool to enhance the actor's "creative self-awareness" and integrate it into the actor's training. Taiji Quan, a prominent practice in Chinese culture that fuses external exercise and internal technique, aims to coordinate and unify body and mind. Specially, I examine how the psychophysical technique of Taiji Quan allows the actor to transfer his body-and-mind status to a higher level to increase his "scenic presence", to maintain a "gap" between himself and his role to create universal emotions, and develop his perception with the outer world. In this way, I present how the actor elevates his consciousness to superior levels during the acting process and how the corporeal training of Taiji Quan facilitates this transformation.

This study aims to explore the diverse techniques of Taiji Quan in cultivating actor's consciousness, and to introduce this traditional practice into the domain of psychophysical acting. The goal is to develop a method that fuses the Eastern and Western performance methodologies and enables actors to apply it for a better performance. Thus in my presentation I intend to focus on this practical part of my research to demonstrate groups of exercises and provide pedagogical suggestions on how they could be used with the greatest efficiency.

**Biography** - Ai-Cheng Ho is a PhD candidate of Theater Arts and adjunct lecturer at the University of Bourgogne-Franche-Comté in France. In her dissertation, she investigates the uses of Taiji quan practice and philosophy in preparation of

actors and theatrical performance. She is particularly interested in the practical theatrical innovations that arise through this transcultural and interdisciplinary encounter between a Chinese martial art and contemporary Western theater. Before starting her doctoral work, Ai-Cheng studied theater at the International Theatre School of Jacques Lecoq in Paris. She holds a master degree of theater study from the University Sorbonne-Nouvelle Paris 3. In addition to her academic research and training, Ai-Cheng is a theater teacher, Taiji Quan instructor, actress, and executive theatrical producer having worked on performances in Taiwan, Europe and the United States.

**Geraldine Lamadrid Guerrero**  
***Centre for Latin American Research and Documentation (CEDLA), University of Amsterdam, Netherlands***  
***Theatre as the Relief Zone***

Theatrical experiences can be seen as Temporary Autonomous Zones (TAZ), in the need to re-arrange social relations when taking part of political resistance processes. Theatre and performance projects become a tool to communicate a collective chance to re-imagine our interactions. Establishing an specific kind of gathering ruled by conventions of artistic exchange can facilitate social trust environments for freedom of speech in the context of political violence. There, political acting can be seen as a relief tool from a cognitive cultural studies perspective. The chance to witness others express their thoughts and feelings on a sensitive topic, on a biological level, relays on the activation of the mirror neurons functioning as a reflection of what can be done. The social interaction that occurs in this kind of shared experience can be seen through the lens of the Interaction Rituals Chains (IRC). The Emotional Energy (EE) that is exchanged during the performance presentation produces an affection on the biological level with an outcome that I investigate as social relief. The call to attend to a theatrical experience operates on the social level and favors the gathering of people around a subject of interest to conform a situation of EE exchange that can be studied as The Relief Zone (TRZ). I am defining TRZ as a social space dynamic in a given situation of theatrical and performative gathering with sociological and biological effects that contributes to counteract the repressive effects

of political violence. When the chance to express the repressed is performed and shared in collectivity by exercising artistic rights of freedom of speech, performers in a theatrical presentation contribute to release tensions in the physical and social body, not only for themselves but with effects on the audience by the hand of the mirror neurons functioning as an action recognition system. It becomes a contribution to show that it's somehow possible to speak out the truth(s) hidden under the fear mechanisms of control in political violence contexts.

**Biography** - BA in Sociology, BA in Theater and MA in Performing Arts Research by Universidad Veracruzana. MA in Latin American Studies by Centre for Latin American Research and Documentation (CEDLA) – University of Amsterdam (UvA). Geraldine has been active both in the field of performing arts and social sciences offering lectures, workshops, artistic interventions, and doing research projects. Through these activities she investigates the aesthetic and transformative value of theatrical performances, with affinity to contemporary Latin-American theater and political performance. She has collaborated with theater companies and performance art networks in Latin America and Europe. In her investigative practice she discusses the ways in which theatrical experiences can be seen as resistance practices for social relief to defy political violence in Mexico and Latin America, this is also the main topic of her PhD research as candidate at CEDLA – UvA.

**Dorottya Mátravölgyi**  
**Eötvös Loránd University, Hungary**  
***Immersive Theatre Participation***

**Emanuele Regi**  
**University of Bologna, Italy**  
***Nature and Theatre: Questioning About Historical Patterns and Models***

The intervention is derived from the PhD project that is being currently conducted. The project investigates the relationship between theatre and nature, focusing on itinerant and site-specific paths. The goals of the entire project are to find – from theatre history and contemporary scenes – effective models that create a strong relationship between

nature and performative arts. The aim of the speech will be to discuss historical phenomena that link theatre and nature and try to take from them positive patterns and models, also trying to create a fruitful dialogue between theatre studies and landscape studies. Firstly, the intervention analyses the experiences of Pastoral Plays that set performances in English forests, then it focuses on the revolution of the *6 Axioms for Environmental Theatre* by Richard Schechner and a series of case studies in the Seventies. In particular it covers the experiences of Giuliano Scabia's *Gorilla Quadrumano* and Teatro Vagante, Jerzy Grotowski's paratheatre and Theatre of Source and Eugenio Barba's barthers. Every historical epigone will be discussed in not only an aesthetical view, but trying to reflect the entity of its theatrical action on the territory and the relationship with nature and citizens. Moreover, every model will be studied focusing on lines of continuity and discontinuity with contemporary theatrical and performative scenes, reflecting about the relationship between Sista Bramini and Grotowski or Franco Acquaviva and Giuliano Scabia. In the end, the intervention will conclude questioning about which possible efficient patterns and models should be adopted in the second part of the PhD project that implies a series of performative actions within UNESCO Man and Biosphere reserve Appennino Tosco-Emiliano.

**Biography** - Emanuele Regi is a PhD student in Visual, Performing and Media Arts at the University of Bologna with a project on natural itineraries in the performing arts in the framework of the PON Doctorates (2014-2021) on green issues.

In 2021 with Biennale di Venezia College he made a research period at ASAC, where he produced the publication *Viaggi ai confini del teatro in montaggio libero* (La Biennale Edizioni, 2022).

He studied at the University of Bologna, where he attended the Bachelor's Degree with honours in DAMS (2018) and the Master's Degree in Music and Theatre Disciplines (2020).

**Tereza Turzík**  
**Masaryk University, Brno, Czech Republic**  
***Gender in Czech Theater and Performance Art***

In socialist Czechoslovakia, feminism was regarded as an unnecessary bourgeois relic and back then, almost none of the female artists wanted to be associated with the term. Using recent findings from various feminist theories and queer studies, I would like to examine the mechanisms that have been shaping Czech performative culture from 1989 until today. With the post-revolutionary excitement about Western culture, feminism together with queer studies started to penetrate Czech academia and art, predominantly in fine arts and performance art. The contemporary theatrical and performance scene contains various forms of feminist and queer expression, both subtle and radical. This may include narrative changes in written drama, focus on the female/queer body in dance or physical theater, experimental performances and drag. The theoretical framework of this project relies mainly on feminist critiques drawing from poststructuralist philosophy (the concept of gender performativity by Judith Butler) and radical feminist theories of last decades (e.g., xenofeminism and glitch feminism). On several representative artworks, I aim to provide analysis of contemporary tendencies in theater and performance art under the lens of feminism and queer theory. I hope to deconstruct the relations and tensions between the private and the political, the body and society, and performance and everyday life. This way, my project should offer a reflection of complex performative phenomena as well as a possible revision of the Czech theoretical discourse.

**Biography** → See above “Abstracts of the Panelists”.

# OBSERVATOIRE CRITIQUE

The Observatoire Critique brings together undergraduate and postgraduate students from across European universities with the goal of employing both live-commentary and critical reflection to encapsulate the complexity and liveness of scientific events in the theatre and performance research domain. The Observatoire experiments with different languages, digital tools of communication and archival resources to achieve its aims. It will follow the panels and workshops of the 5<sup>th</sup> EASTAP Conference, as well as the shows of the Festival *Presente indicativo: per Giorgio Strehler (paesaggi teatrali)*. All the materials (posts, videos, interviews, podcasts) will be published during and after the conference on the website <https://www.observatoirecritique.fr> and on social media.

## **Supervisor:**

**Erica Magris** (University of Paris 8)

## **Coordinators:**

**Andrea Malosio** (University of Milan)

**Nicholas Vitaliano** (University of Milan)

## **Participants:**

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**Brunet Sarah** (University of Paris 8)

**Gryner André** (University of Paris 8)

**Leon Aromaia** (University of Paris 8)

**Milosavljevic Milica** (University of Paris 8)

**Palaiologou Posoula** (University of Paris 8)

**Rizos Kostantinos** (University of Paris 8)

**Romanin Laura Luciana** (University of Milan)

**Skoupra Magda** (University of Paris 8)

**Uccheddu Eleonora** (University of Milan)

# MASTERCLASSES

Marta Górnicka  
Saverio La Ruina  
Marcus Lindeen  
Constanza Macras  
Aglaiá Pappas  
Thomas Verstraeten

## Marta Górnicka

### **Chorus**

Language of the Masterclass: English

**Biography** → See above “Guest Speakers”.

## Saverio La Ruina

### **Between Writing and Interpretation**

Language of the Masterclass: Italian

**Biography** - Saverio La Ruina graduates from the School of Theatre in Bologna and debuts in theatre with Leo de Berardinis. After his Degree at Dams University of Bologna, he continues his studies with Jerzy Sthur, Ludvik Flaszen and Eimuntas Nekrosius. He won two Italian Ubu Awards for “Best actor” and “Best text” with *Dissonorata* and a Ubu Award for “Best text” with *La Borto*. “And suddenly even the harshest events speak the language of poetry”, says the motivation for the Hystrio Award for Dramaturgy for the two plays. He also won another UBU Award as “Best actor” for *Italianesi*, two Enriquez Prizes for dramaturgy and interpretation for *Polvere*, the Lo Straniero and Ruccello Prizes for overall activity. With *Masculu e fiàmmina* he debuted at the Piccolo Teatro di Milano and was nominated for Le Maschere del Teatro Italiano Award as “Best performer of a monologue”. *Saverio e Chadli vs Mario e Saleh*, his latest play, concludes the work in progress started with *Mario e Saleh*. All his works have been translated and staged in many different countries.

## Marcus Lindeen

### **The Staged Conversation**

Language of the Masterclass: English

**Biography** → See above “Guest Speakers”.



## Constanza Macras

### *The Multi-layered Language of Dance*

Language of the Masterclass: English

**Biography** → See above “2022 EASTAP Associate Artist”.

## Aglaia Pappas

### *The Voice*

Languages of the Masterclass: Italian and English

**Biography** - A performer of rare intensity, power and intellectual refinement, Aglaia Pappas has testified the profound rigor of her stage art throughout her acting career, always remaining open to exploring new avenues which have led her to work with the most important theaters in Europe. Acting in Greek, French, English and Italian, she studied at the National Theater Drama School in Athens and at the Aristotelian University in Thessaloniki. Some of the most important names in contemporary literature and theater appear in her repertoire, such as Albert Camus, Sarah Kane, and James Joyce. Aglaia Pappas is also a refined interpreter of classical Greek tragedies. She was the protagonist of Euripides' *Andromache*, directed by Jacques Lassalle, for the Avignon Festival; she starred in *Oresteia*, *Antigone*, *Medea* (directed by Anatoliy Vassiliev), *The Bacchae*, and *Iphigenia in Tauris*, all for the Epidaurus Festival; she acted in *The Suppliants* by Euripides (directed by Paul Koek and Marmarinos in co-production with the Epidaurus Festival and Veenfabriek Theatre); and she performed in *La commedia della vanità* directed by Claudio Longhi in Italy. Among others, she has worked intensively with the great Greek director Theodoros Terzopoulos.

## Thomas Verstraeten

### *Look Out the Window. What You See is Called History*

Language of the Masterclass: English

**Biography** - Thomas Verstraeten (1986) is a theatre maker, actor and visual artist. He is a founding member of the theatre company FC Bergman, internationally acclaimed for their large-scale theatre productions and operas. In his visual work and performances, Verstraeten spins stories from the movements

of the city and its inhabitants, from their visible and hidden stories and lives. The everyday ordinary is theatricalised into the extraordinary. In 2017, Versaeten made *The parade of men, women and those who look like flies from afar*, a theatrical procession of thousands of Antwerp residents. In 2021, for *Familiestraat*, he recreated the facades of his own street in the Antwerp neighbourhood Seefhoek, life-size in a large warehouse. Some two hundred residents of the neighbourhood played themselves and their everyday lives during the strange Covid year of 2020, in a six-hour performance. See also: <https://thomasverstraeten.com/work>; <https://toneelhuis.be/en/artists/fc-bergman/>; <https://www.fcbergman.be/en/>

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