

La Tecnica Dellattore

Il Corpo scenico, ovvero, La tradizione tecnica dell'attoreIl Teatro di Eduardo de FilippoAlchimisti della scenaIntrecci: teatro-educazione-new mediaMarcel Marceau La Poetica Del GestoA Dictionary of Theatre AnthropologyTechnica del cinemaAnatomia del teatro. Studi in omaggio a Giorgio BejorIn scēnaComoedia fascicolo periodico di commedie e di vita teatraleIl Teatro GiapponeseGiurisprudenza italianaLa Rassegna internazionale della letteratura e dell'arte contemporaneaLa LeggeBianco e neroTeatro n°L'Italia che scriveBianco e nero quaderni mensili del Centro sperimentale di cinematografiaBianco & nero Giovanni Azzaroni Donatella Fischer Mirella Schino Anna Stomeo Patrizia Iovine Eugenio Barba Sergei Eisenstein Nicola Savarese Claudia Lambrugo Nicola Savarese Marcello Muccioli Luciano Beretta Benito Ortolani

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eduardo de filippo 1900 1984 e uno dei maggiori drammaturghi del novecento nel suo teatro la famiglia rappresenta il punto nevralgico della società attraverso quest'unità archetipica le opere qui considerate si propongono come un lungo esame dei rapporti familiari e sono al contempo il barometro dei mutamenti sociali e culturali delle diverse epoche in cui si svolge l'azione in questo nuovo lavoro donatella fischer analizza ogni commedia come un ulteriore passo verso l'inarrestabile frantumazione dell'universo familiare e soprattutto della famiglia patriarcale i cui precetti si rivelano sempre più anacronistici eduardo de filippo ritrae famiglie divise dal conflitto fra illusione e realtà natale in casa cupiello aggrappate alla speranza napoletana e questi fantasmi sovversivi dietro la cornice borghese filumena marturano in balia del proprio tempo mia famiglia e ridotte infine all'involucro di se stesse nell'ultima opera dell'autore gli esami non finiscono mai

ma un teatro laboratorio che cosa è chi ne sa qualcosa perché il teatro laboratorio è la domanda rivolta da eugenio barba fondatore dell'odin teatret a se stesso e a chi ha condiviso con lui un'avventura teatrale diversa che non si è mai lasciata classificare nei tempi e nei modi della normale produzione dello spettacolo questo libro è il racconto del dibattito seguito a quella domanda un dibattito che ha coinvolto grandi protagonisti della scena novecentesca durato quattro anni dalla punta dello stivale italiano ad Århus nel nord della Danimarca ignorato spesso dalle cronache non di rado sotterraneo qualche volta famoso il teatro laboratorio rappresenta un'alchimia che ha mutato l'idea stessa di teatro e persino il suo comune modo di sentire

le origini del mimo risalgono al 500 a.c. ai riti religiosi dell'antica Grecia il mimodramma si può far risalire a Teocrito a rappresentazioni di vita popolare alle Dionisie cittadine nel corso delle quali si iniziò ad utilizzare la maschera gli antichi romani mimavano situazioni politiche inventando pantomime satiriche anche nella città di Atella tra Napoli e Capua vi era un genere di teatro muto cosiddetto farsa atellana con tipi fissi antenati degli stereotipi della commedia dell'arte o del teatro degli zanni che trova i natali tra le valli bergamasche il capostipite della famiglia degli zanni fu il servitore Arlecchino padre di Pedrolino un povero diavolo cosantamente respinto dalla bella Franceschina nella cinquecentesca commedia dell'arte il volto era coperto da una maschera capace di fissare in un'unica espressione la tipologia del personaggio alla metà del 600 scenderò sulla scena un discendente di Pedrolino il malinconico Pierrot per rappresentare il Don Giovanni di Molière anche lui come i suoi predecessori sarà eternamente innamorato e respinto a partire da Molière l'uso della maschera andrà via via modificandosi sino a sparire per fare spazio all'espressività del volto disegnato da Watteau nel diciottesimo secolo il personaggio con il nome di Gilles toglierà via la maschera mostrando il suo autentico profilo nell'800 eccolo riapparire sul palcoscenico pallido e muto grazie al mimo francese Debureau con Charlie Chaplin si apre un altro importante capitolo della storia dell'arte gestuale sotto una enorme cupola grigia vagabondando tra le strade londinesi degli anni 20 ecco un altro eroe romantico dal volto pallido di nome Charlot disperato e solo il maestro Decroux non ha voluto scoprire completamente il volto lo ha coperto con un velo lasciando parlare soltanto la massa corporea per il discepolo Marcel Marceau invece il viso e le mani rappresentano le colonne portanti dell'eloquenza gestuale come nelle tecniche orientali l'artista francese è terribilmente attratto dal genere in cui si indossa una maschera che richiama il carattere del personaggio e anche dal più popolare Kabuki in cui l'attore recita con il volto dipinto tra le tavole del palcoscenico Marcel Marceau partendo dalla statuaria greco-romana ripercorrendo le fasi dell'arte gestuale rispolverando i miti del gesto e lavorando al fianco del suo maestro Etienne Decroux ha voluto generare l'ultimo erede di questa immaginaria dinastia il mercante di illusioni Bip per lasciarlo libero di vivere e sognare nello spazio temporale della rappresentazione trasformando l'invisibile in visibile portando nei teatri di tutto il mondo le sue pantomime di stile e di Bip il maestro Marceau ha reso palpabile l'arte delle emozioni

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dizionario enciclopedico elaborato nel contesto dell'international school of theatre anthropology ista su tecniche corporee di recitazione drammaturgia montaggio e scenografia ubosb

il volume è un omaggio festoso e benaugurante che un gruppo folto di amici e colleghi dell'università degli studi di Milano e di altri atenei italiani ha inteso offrire a Giorgio Bejor in segno di stima e affetto al momento del suo pensionamento vi sono raccolte riflessioni su temi tanto ampi quanto lo sono i più cari interessi del festeggiato dai problemi di storia dell'arte ai grandi scavi in Italia e nel Mediterraneo dai singoli personaggi e oggetti della cultura classica alla profonda passione di Giorgio Bejor per musica cinema e teatro la miscellanea a prescindere dal contenuto rigorosamente scientifico nasce dall'idea condivisa di un brindisi amicale caro Giorgio

catalogue of an exhibition held at the coliseum rome oct 3 2007 feb 17 2008

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