

# La Regia Teatrale

*La regia televisiva. Dai format alla realizzazione dei programmi* Ferdinando Lauretani 2003

*La regia teatrale nel secondo Novecento* Giovanna Zanlonghi 2009

**Poetry on Stage** Gianluca Rizzo 2020-08-26 Poetry on Stage focuses on exchanges between the writers of the Italian neo-avant-garde with the actors, directors, and playwrights of the Nuovo Teatro. The book sheds light on a forgotten chapter of twentieth-century Italian literature, arguing that the theatre was the ideal incubator for stylistic and linguistic experiments and a means through which authors could establish direct contact with their audience and verify solutions to the practical and theoretical problems raised by their stances in politics and poetics. A robust analysis of a number of exemplary texts grounds these issues in the plays and poems produced at the time and connects them with the experimentations subsequently carried out by some of the same artists. In-depth interviews with four of the most influential figures in the field - critic Valentina Valentini, actor and director Pippo Di Marca, author Giuliano Scabia, and the late poet Nanni Balestrini - conclude the volume, providing invaluable first-hand testimony that brings to life the people and controversies discussed.

**Regia e lotta** Pëtr Michajlovič Eršov 1993

*A Gemstone in the Rock* Donato Placido and Olga Matsyna 2012-05-30 Once Bukowski was asked:

“Do you believe in God?” He replied: “No, I believe only in horses. I do not know why we always realize things when it is too late. I’ve also bet on horses for a period. But, differently from Bukowski

whom I respect so much, I quit horses and bet on God. Really, I think it is for this faith that I found myself with my back against the wall. "Against the wall" was the first title I wanted to give to this book. There are a lot of people in the world: tramps, prisoners, all types of emarginated people who are alienated just because, in my opinion, they do not manage to keep pace with a cheering occidental cult of efficiency, to keep up with the rules for which the society, the system did not forgive them. But Christ said: "I came to the world for the ill, not for the sane". Thus, is it really true the last will be the first? Maybe, if, as far as I know, a probable God does not consider things the way people do. Anyway, what I have never understood is: there is a baby born from Gypsies and there is another one born from a rich American family. What is the fault of the first one whose destiny is immediately signed? A mystery! So, "A Gemstone in the Rock", in its essential message, is an invitation to bet on God as it is the only chance we have in our life. It is also an invitation to pray—to pray more often during the day. Even at work. But without putting the entertainment aside: it gives colours to our life. That's why the title is "A Gemstone in the Rock": life is nothing but a precious stone in the rock: you can observe it in its splendour but you cannot take it with your naked hands. As far as the emarginated people are concerned, let us help them bearing in mind that, differently from what the main part of respectable Catholics think, to help them is not at all a walk of pleasure. I say it with a poem: "How much pain I get for a kiss to a poor wretch!" "This book has got a particular: it is like a human being in the course of his life with it's high and low moments between faith and total loss of courage". P.S. As far as my poem "Now" ("Faith") is concerned, for a question of a dramaturgic effect I left the sequence of the passion events according to my poetic license". Have a good time reading! Sincerely, Donato Placido This book was born as a synthesis of our writings, our thoughts and vision of the world. I made Donato's acquaintance while he was focused

on hypotheses of a staged version of a Pirandello's play. His poetry published and appreciated in Italy, inspired me. I proposed to him being published abroad. I read Donato's material thoroughly and put it in a sequence (I would rather say I had to cut it like a movie: his writings evoke movie-like images). This book owes to me its structure, order and some chapters: trilogy "Loneliness of Light" I wrote on the basis of apocryphal Gospels found in the Dead Sea in 2004, in particular, Judas' and Magdalene's Gospels. However, the dialogue between Judas and Magdalene (staged in 2006 in Moscow at an international festival of directing plays) and Magdalene's monologue are of pure intuition (or, if we prefer so, of artistic invention). Other book parts of which I am the author are: the dialogue "Puppets of freedom" inspired by "Danton's Death" by Georg Büchner, extracts from Disillusions (money, power, female love), extracts from Absence and silence ("The end of the world", "Silence, loneliness and . . ."), the whole chapter of "Encounter" (which is Donato's novel of the same name I put in a nutshell and in blank verse) and my poem on a true love, "Till the darkness". In a human life everyone passes from happiness to despair, from the idea of God dissolved in everything to the idea of his absence, one stakes on the material goods accumulation, on power, on love, even on the idea of freedom—but then one notices all these concepts are only illusions, just glimpses

Ellen Terry, Spheres of Influence Katharine Cockin 2015-10-06 In this essay collection, established experts and new researchers, reassess the performances and cultural significance of Ellen Terry, her daughter Edith Craig (1869-1947) and her son Edward Gordon Craig (1872-1966), as well as Bram Stoker, Lewis Carroll and some less familiar figures.

**La regia teatrale in Italia, oggi. Culture teatrali 2016** C. Longhi 2016

**Caryl Churchill. Un teatro necessario** Mariacristina Cavecchi 2012

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*Opera del mendicante* 2008

*la regia teatrale* 1947

*Theatergeschichte Europas: Naturalismus und Impressionismus* Heinz Kindermann 1974

*La regia teatrale in Italia (e altri scritti sulla messinscena)* Giovanni Antonucci 1978

*The Language and Technique of the Film* Gianfranco Bettetini 2018-12-03

**Eleonora Duse and Cenere (Ashes)** Maria Pia Pagani 2017-05-16 The 1916 silent film *Cenere (Ashes)* features the great Italian actress Eleonora Duse (1858-1924) in her only cinematic role. In her meditative approach to her craft, she reprised for the screen all the "mother roles" she had created for the theater. Marking the film's 100th anniversary, this collection of essays brings together for the first time in English a range of scholarship. The difficulties involved in the making of the film are explored--Duse's perfectionism was too advanced for the Italian movie industry of the 1910s. Her work is discussed within the creative, political and historical context of the silent movie industry as it developed in wartime Italy.

**La regia teatrale di Arthur Penn** Anna Sica 2000

**La regia teatrale** Harold Clurman 2015

*Orality and Literacy in Modern Italian Culture* Michael Caesar 2017-12-02 "In our highly literate culture, orality is all-pervasive. Different kinds of media and performance - theatre, film, television, story-telling, structured play - make us ask what is the relation between improvisation and premeditation, between transcription and textualization, between rehearsal, recollection and re-narration. The challenge of writing down what is spoken is partly technical, but also political and philosophical. How do young writers represent the spoken language of their contemporaries? What are the rules governing the transcription of oral evidence in fiction and non-fiction? Is the

relationship between oral and written always a hierarchical one? Does the textualization of the oral destroy, more than it commemorates or preserves, the oral itself? Twelve wide-ranging essays, the majority on contemporary Italian theatre and literature, explore these questions in the most up-to-date account of orality and literacy in modern Italian culture yet produced. With the contributions: Michael Caesar, Marina Spunta- Introduction Michael Caesar- Voice, Vision and Orality: Notes on Reading Adriana Cavarero Arturo Tosi- Histrionic Transgressions: The Dario Fo-Commedia dell'Arte Relationship Revisited Gerardo Guccini- Le poetiche del 'teatro narrazione' fra 'scrittura oralizzante' e oralita-che-si-fa-testo Richard Andrews- Composing, Reciting, Inscribing and Transcribing Playtexts in the Community Theatre of Monticchiello David Forgacs- An Oral Renarration of a Photromance, 1960 Alessandra Broccolini- Identita locali e giochi popolari in Italia tra oralita e scrittura Marina Spunta- The Facets of Italian Orality: An Overview of the Recent Debate Kate Litherland- Literature and Youth in the 1990s: Orality and the Written in Tiziano Scarpa's Cos'e questo fracasso? and Caliceti and Mozzi's Quello che ho da dirvi Elena Porciani- Note su oralita e narrazione inattendibile Marco Codebo- Voice and Events in Manlio Calegari's Comunisti e partigiani: Genova 1942-1945 Hanna Serkowska- Oralita o stile? La trasmissione orale e le modalita narrative ne La Storia di Elsa Morante Catherine O'Rawe- Orality, Microhistory and Memory: Gesualdo Bufalino and Claudio Magris between Narrative and History"

Dance, Human Rights, and Social Justice Naomi M. Jackson 2008 This contributed volume is a collection of international writings on dance, human rights, and social justice in the 20th and 21st centuries. The book illuminates and analyzes dance in contexts of oppression and its subversion, as well as in situations promoting access to dance, and those encouraging healing from human rights abuses through movement.

**A lezione di regia teatrale - quaderno n. 3** Martina Treu 2022-02-22 Sin dalle origini, nell'antica Atene, la pratica teatrale comprendeva due aspetti complementari: la drammaturgia e la messinscena. I testi antichi sono nati per la rappresentazione, destinati ad essere imparati a memoria. Una volta trascritti, diventano parte di una lunga catena di tradizione e ricezione, formata da innumerevoli traduzioni e riscritture. Ne sono esempi i due testi qui raccolti e pubblicati per la prima volta: *Nuvole* di Aristofane, nella traduzione di Martina Treu, e *Gli Uccelli - Un'Utopia* di Giovanna Scardoni, libera trasposizione dell'omonima commedia di Aristofane. La loro pubblicazione si propone di fornire uno strumento utile per registi ed interpreti e una guida per lettori, studiosi e spettatori interessati ad apprezzarli nella loro dimensione drammaturgica e registica.

**La rifondazione degli studi teatrali in Italia dagli anni Sessanta al 1985** Roberta Ferraresi 2020-01-29 La storia dello spettacolo in Italia è una materia piuttosto nuova, che si forma accademicamente nella temperie politica, culturale e artistica che si snoda fra gli anni Sessanta e gli Ottanta. Ma la sua vicenda è molto più lunga e complessa. Anzitutto, perché poggia su di una tensione storiografica preesistente: per questo, più che di "nascita", nel nostro Paese si parla di rifondazione degli studi di teatro. E poi in quanto alcune delle domande alla base del nuovo paradigma scientifico - a partire dalla definizione stessa dell'oggetto d'indagine - continuano a riverberare anche in seguito. Incastonato com'è fra passato e futuro, il processo di istituzione della disciplina non rappresenta esclusivamente uno snodo-chiave nella nostra cultura teatrale novecentesca. È anche una tappa, certo dirompente, di una storia di più lunga durata, da un lato in larga misura già in atto rispetto al momento che si è soliti considerare il suo innesco e dall'altro lato per certi versi tuttora ben viva e attiva. Questo libro ha il proposito di ricostruire i primi passi di tale progetto, alla ricerca tanto delle ragioni che a un certo punto, intorno alla metà del XX secolo, hanno

spinto una serie di giovani ricercatori a perimetrare il nuovo campo di studio; quanto degli esiti di quei percorsi, che hanno portato a immaginare - e poi a concretizzare - un altro, nuovo modo di pensare e studiare il teatro all'interno dell'università, che a tutt'oggi pone questioni ancora estremamente attuali.

*Moravians in North Carolina* Jennifer Bean Bower 2006 Members of the Moravian Church who settled in North Carolina were meticulous record keepers, documenting almost every aspect of their day-to-day lives. A significant part of those records is preserved in the form of photographs. Moravian photographers-both professional and amateur-created an enduring legacy by capturing their society and surroundings in faithful detail. Their photographs, which record the towns of Bethabara, Bethania, Salem, Friedberg, Hope, and Friedland, as well as other communities throughout the state, provide a rare glimpse into the historic world of Moravian life in North Carolina.

*La nascita della regia teatrale* Mirella Schino 2015-06-01T00:00:00+02:00 La nascita della regia, snodo essenziale della storia del teatro, fa del Novecento una delle età d'oro delle arti sceniche. Questo libro ricostruisce il percorso tecnico ed esistenziale che ha rivoluzionato il teatro e lo ha reso una delle grandi avventure dell'età contemporanea.

**A lezione di regia teatrale - Quaderno n. 2** Martina Treu 2022-01-20 Sin dalle origini, nell'antica Atene, la pratica teatrale comprendeva due aspetti complementari: la drammaturgia e la messinscena. I testi antichi sono nati per la rappresentazione, destinati ad essere imparati a memoria. Una volta trascritti, diventano parte di una lunga catena di tradizione e ricezione, formata da innumerevoli traduzioni e riscritture. Lo testimoniano i testi qui raccolti, una commedia e una tragedia, che condividono lo stesso anno di nascita (405 a.C.) e sono fonte di continua ispirazione

per registi e drammaturghi contemporanei: Rane di Aristofane, nella traduzione di Maddalena Giovannelli e Martina Treu, e Baccanti di Euripide, nella riscrittura di Laura Sicignano e Alessandra Vannucci. La loro pubblicazione si propone di fornire uno strumento utile per registi ed interpreti e una guida per lettori, studiosi e spettatori interessati ad apprezzarli nella loro dimensione drammaturgica e registica.

**A lezione di regia teatrale - Quaderno n. 1** Nadia Palazzo 2020-07-14 Il panorama della regia nell'ambito dello spettacolo dal vivo del terzo millennio è quanto mai articolato per numero di proposte, soluzioni espressive, modalità di produzione. È molto difficile, dunque, classificare i fenomeni spettacolari entro i limiti del teatro di regia tradizionale. Ecco, allora, l'idea di proporre una serie di esercizi di lettura di spettacoli che, in modo diverso, hanno indicato una via nello studio delle dinamiche produttive e registiche del teatro contemporaneo. Ciascuno degli allestimenti 'raccontati' propone sulla scena alcuni archetipi dello spettacolo teatrale coraggiosamente rinnovati: l'uso della parola, il rapporto col pubblico, i codici visivi e molto altro. Un canto e controcanto alla contemporaneità che mescola performer e attori, scenografie e installazioni, periferie e melodramma in un pastiche di suggestioni che ci auguriamo possa incuriosire i giovani grazie alla forza espressiva imprevedibile e immediata che li caratterizza.

Stanislavsky in the World Jonathan Pitches 2017-05-18 Stanislavsky in the World is an ambitious and ground-breaking work charting a fascinating story of the global dissemination and transformation of Stanislavsky's practices. Case studies written by local experts, historians and practitioners are brought together to introduce the reader to new routes of Stanislavskian transmission across the continents of Europe, Asia, Africa, Australasia and South (Latin) America. Such a diverse set of stories moves radically beyond linear understandings of transmission to embrace questions of



transformation, translation, hybridisation, appropriation and resistance. This important work not only makes a significant contribution to Stanislavsky studies but also to recent research on theatre and interculturalism, theatre and globalisation, theatre and (post)colonialism and to the wider critical turn in performer training historiographies. This is a unique examination of Stanislavsky's work presenting a richly diverse range of examples and an international perspective on Stanislavsky's impact that has never been attempted before.

Adaptation as a Transmedial Process Mimmo Cangiano 2023-06-30 This miscellaneous volume aims at offering a fresh and updated view of adaptation and transmedial practices. In the wake of Linda Hutcheon's groundbreaking study, *A Theory of Adaptation* (2006), it discusses theories and exemplary case studies from different critical perspectives and points of view assessing past and present trends, and envisioning future prospects. The volume is divided in three macro-sections: *Theories* explores some methodological and theoretical facets of adaptation; *Practices I* includes analyses of literary, cinematographic and theatrical texts; *Practices II* discusses transmedial examples relating to arts. The book ends with the interview with the Czech-German artist Michael Bielický, a pioneer in the use of multiple media (especially digital ones).

*Regie teatrali* Mara Fazio 2015-06-01T00:00:00+02:00 Teatro è idee, pensieri, emozioni, ma anche trucco, materia, legno, stoffa, corpo, luci. Attraverso una serie di ritratti di registi e racconti di spettacoli particolarmente significativi dalla fine dell'Ottocento a Bertolt Brecht, Mara Fazio mette a fuoco le procedure del lavoro scenico e i modi in cui un testo si traduce in evento, un'idea nella pratica materiale del teatro.

*Pirandello: Six Characters in Search of an Author* Jennifer Lorch 2005 Since its explosive premiere in Rome in 1921, *Six Characters in Search of an Author* has gained worldwide recognition. Pirandello's

challenge to the very notion of stage representation was taken up by the leading directors of the time. The playwright incorporated details from the early performances into his revised text, which he directed himself in 1925. Jennifer Lorch examines the two texts in the context of different theatrical traditions and traces Pirandello's growing awareness of the development of advanced theatrical facilities outside Italy. She also offers an analysis of selected productions of the play in Italy, England, France, the USA, Germany and Russia in both commercial and avant-garde theatres. This comprehensive study includes a production chronology, bibliography and illustrations from major productions.

**Acting the Essence** Giuliano Campo 2022-06-10 Acting the Essence examines the theory, practice, and history of the art of the performer from the perspective of its inner nature as work on oneself, within, around, and beyond the pedagogy of the actor. Reflecting primarily on the legacy of Jerzy Grotowski, this book is composed of a series of reflections on the Stanislavskian lineage of practitioners and related authors, in an attempt to revive awareness of the original path traced by the Russian master and to refine certain ambiguities in contemporary training. In a new media age of image and sound, accompanied by a proliferation of new technologies and means to communicate, emphasised by the COVID-19 crisis, a classic question comes to be asked of us again: What is the essence and the principal objective of the work of the performer? Is performing art still necessary? While proposing a theoretical advancement of the discipline and an historical overview of the relevant practices, this book provides tools for a better understanding of the traditional function of the performer's practice as work on the self, for its ecological renaissance through a conscient use of trance, attention, and altered states of consciousness. This book offers insight for students in drama, theatre, and performance courses studying acting and performance at university.

*Naturalism and Symbolism in European Theatre 1850-1918* Claude Schumacher 1996-09-26 This fourth volume in the series *Theatre in Europe* charts the development of theatrical presentation at a time of great cultural and political upheaval.

**La regia lirica tra autonomia e retaggio storico** Eleonora Calabrò 2022-06-16 Quanto e come la regia d'opera lirica è stata contaminata? E questa può dirsi autonoma e legittimamente caratterizzata da tratti peculiari e vincolanti? In che misura le contaminazioni e le ibridazioni provenienti da altri linguaggi artistici possono mettere in discussione l'originalità e la legittimità della disciplina? In questo libro si è cercato di rispondere a queste domande attraverso un lavoro di ricerca storica e di analisi diretta di una messa in scena emblematica come quella di Gabriele Vacis: *Il Serse*. «Il *Serse* è un'opera poco rappresentata, credo immeritadamente. Per questo l'abbiamo scelta.[...] Una trama così complicata da diventare nient'altro che traccia che tiene il filo non ad una storia ma ad una sequenza di stati d'animo, di sentimenti. [...] Nel *Serse* la storia, il plot narrativo, è talmente complesso che credo si possa "sospendere": le parole rimangono lì, come congelate, diventano organiche alla musica. [...] E questo libro di Eleonora Calabrò è una testimonianza diretta del percorso della sua messinscena.»(dalla prefazione di Gabriele Vacis)

**Václav Trojan** Marco Bellano 2019-08-13 This book explores the Czech composer Václav Trojan (1907-1983) and his compositions for Jiri Trnka's films, a very influential puppet stop-motion animator. Trnka is regarded as one of the finest outcomes of Czech art in the aftermath of the Second World War and inspiration for contemporary directors like Tim Burton and companies such as Aardman or Laika. Trojan's music for animation sets a great artistic model in European animation, at least as meaningful as Carl Stalling's music for Warner Bros. cartoons in the USA. Trojan was an eclectic artist, which encompassed folk songs, jazz and blues influences, neoclassical

symphonic and chamber works, opera and more. Key Features: A historical overview of the origins and early development of Czech animation Biographical sketches and stylistic outline of both Trnka and Trojan An audiovisual analysis of all the available Trnka films Trojan wrote music for Filmography and bibliography

The Dramaturgy of Commedia dell'Arte Olly Crick 2021-12-30 This book examines Commedia dell'Arte as a performative genre, and one that should be analysed through the framework of dramaturgy and dramaturgical practice. This volume examines the way Commedia has been explored in the twentieth and twenty-first centuries, and details its reinventors' dramaturgic approaches, both focusing in on specific examples such as Jacques Lecoq, Dario Fo and Antonio Fava, and also suggesting how modern discoveries may aid the study of historical performance practice. It also discusses how audiences read and receive masks; the relationship between the different masked and unmasked roles; the range of performance activities that come under the umbrella term 'improvisation'; the performative construction of a role performed 'live' from a scenario; the role of language and embodied locality in performance; and the performative relationship between performative commedia and literary tragicomedy. Its focus is dramaturgy, and so it may be read both as a text describing various theatrical practices from 1946 onwards and as a way of creating one's own contemporary Commedia practice. It is an important read for any student or scholar of Commedia dell'Arte and theatre historians grappling with the status of this unique and influential performance form.

**La sperimentazione nei processi di produzione teatrale** AA. VV. 2012-01-10T00:00:00+01:00  
2001.86

**International Futurism in Arts and Literature** Günter Berghaus 2000-01-01 This publication

offers for the first time an inter-disciplinary and comparative perspective on Futurism in a variety of countries and artistic media. 20 scholars discuss how the movement shaped the concept of a cultural avant-garde and how it influenced the development of modernist art and literature around the world. *Claudio Monteverdi's Venetian Operas* Ellen Rosand 2022-07-01 Claudio Monteverdi's Venetian Operas features chapters by a group of scholars and performers of varied backgrounds and specialties, who confront the various questions raised by Monteverdi's late operas from an interdisciplinary perspective. The premise of the volume is the idea that constructive dialogue between musicologists and musicians, stage directors and theater historians, as well as philologists and literary critics can shed new light on Monteverdi's two Venetian operas (and their respective librettos, by Badoaro and Busenello), not only at the levels of textual criticism, historical exegesis, and dramaturgy, but also with regard to concrete choices of performance, staging, and mise-en-scène. Following an Introduction setting up the interdisciplinary agenda, the volume comprises two main parts: 'Contexts and Sources' deals with the historical, philosophical, and aesthetic contexts of the works - librettos and scores; 'Performance and Interpretation' offers critical and historical insights regarding the casting, singing, reciting, staging, and conducting of the two operas. This volume will appeal to scholars and researchers in Opera Studies and Music History as well as be of interest to early music performers and all those involved with presenting opera on stage.

**La regia teatrale** Claudio Boccaccini 2008

Italy in the Second Half of the 19th Century: Bridging New Cultures Francesca Cadel 2024-01-24 A period of turmoil, uncertainty, and fears, the second half of the nineteenth century in Italy is also characterized by resilience, creativity, courageous discussions on the emancipation of women, and a variety of cultural products that are instrumental for the birth of a new and modern culture that will

lead to the achievements of the twentieth century. Contributing to and expanding on recent scholarships on Italian literature of the nineteenth century, the book presents a series of literary, interdisciplinary and intercultural case studies. These case studies explore the social and cultural dimensions of the period, investigating the historical, literary, artistic, cultural, and social events of the time while probing their significance and relevance in bridging new Italian cultures.

**Istituzione letteraria e drammaturgia** Carlo Annoni 2003

**Twentieth-century Italian Drama: The first fifty years** Jane House 1995 This volume of Twentieth-Century Italian Drama covers the period spanning from the end of the nineteenth century to that immediately following World War II, displaying the rich breadth of Italian theater in the modern age, from the comedic legacy carried on by such writers as Eduardo De Filippo to the delicate tragedy of playwrights like Federigo Tozzi. Included are seven full-length plays, five one-act plays, one variety sketch, and three futurist sintesi (sketches). Brief introductions preceding each play contextualize the piece within the various movements in Italian theater, and biographies of the editors and translators appear at the end of the volume. An extensive bibliography offers many suggestions for further reading in English. The playwrights included are Gabriele D'Annunzio, Filippo Tommaso Marinetti, Ettore Petrolini, Raffaele Viviani, Pier Maria Rosso di San Secondo, Federigo Tozzi, Massimo Bontempelli, Achille Campanile, Italo Svevo, Luigi Pirandello, Eduardo De Filippo, and Ugo Betti.

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# La Regia Teatrale :

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