

TEATRO E SPETTACOLO NEL PRIMO NOVECENTO – ANGELINI

Tra i due secoli, i grandi casi. 1.

Le radici del XX Secolo sono nell'ultimo ventennio dell'800: metropoli/folla e campagna/interiorità sono i due poli di questi anni di transizione. In questo periodo il soggetto è allo stesso tempo centro del mondo ma senza un centro proprio, in quanto il principio di identità cade a favore di una ricerca continua. In questo periodo il teatro diventa luogo privilegiato di contaminazioni: Wagner, Ibsen, D'Annunzio e Duse aprono dibattiti di livello internazionale.

Wagner e Ibsen sono le due personalità che meglio rappresentano il passaggio dal decadentismo (affermatosi contro al naturalismo) alla modernità. Nello specifico il **Peer Gynt di Ibsen** rappresenta la figura del nuovo attore, nella sua umanità quotidiana: per lui vale la metafora della buccia di cipolla, come una sorta di buccia del naturalismo sotto il quale si muove la vita interiore dello spirito umano. Il viaggio di Peer si può intendere come metafora della storia dello spettacolo di quegli anni: una continua ricerca che trova il suo senso nella ricerca stessa.

Il dramma di **Wagner** riassume l'aspirazione alla totalità dei suoi contemporanei, che vede la musica come emozione continua, identificazione tra poesia-rima-ritmo-mito. Anche **Baudelaire** coglie un rapporto tra dramma e messa in scena (tra Wagner e Appia), un rapporto tra folle e spettacolo che tornerà nel corso del '900. Con la critica di Baudelaire emerge l'esigenza di rifondare lo spettacolo e la delusione per l'inadeguatezza delle messe in scena rispetto alle idee del teatro wagneriano. L'effetto dell'opera Wagneriana è quello di una rivoluzione, che divide il pubblico tra modernisti e passatisti; da questo momento scaturiscono: le riflessioni (musica/poesia) di Mallarmé, l'idea di nuova scena di Appia e la rinascita della tragedia greca nei termini dannunziani.

Al di là delle messe in scena, il teatro di **Bayreuth**, base di Wagner, era modello indiscutibile di spazio: univa una visione mistica del teatro a una avanzata ricerca tecnica (es. luce elettrica in scena e platea al buio). Le innovazioni qui applicate costituiscono un fondamento della rivoluzione estetica fondamentale del teatro novecentesco: **la regia**. **Appia** si ispira a Wagner, quando riflette sul rapporto tra musica e rappresentazione, cercando un principio che le organizzi in scena. Baserà le sue rappresentazioni sul rapporto **musica/spazio**: quest'ultimo è coordinato dal tempo (mediante scene, coreografie, luci, movimenti ecc.) con la mediazione del regista.

Fu poi **Andre Antoine** ad avere il merito di aver riplasmato la scena in maniera naturalistica, con la ricerca di oggetti veri per la scena. In questo stesso periodo comunque **naturalismo** e **decadentismo/simbolismo** convivono, infatti contemporaneamente ad Antoine, **Lugné-Poe** cerca l'essenza e il simbolo, non la resa del naturale.

Il caso Ibsen.

Ibsen influenza lo sviluppo della drammaturgia, contribuendo alla fondazione del teatro borghese ma anche di quel teatro che va contro ai valori borghesi. L'**ibsenismo** italiano è caratterizzato da due particolari: la sua fortuna è legata principalmente agli attori, tra cui **Zacconi** e **la Duse**; fu la cultura verista che tradusse le sue opere e lo fece arrivare al grande pubblico. I ruoli di Ibsen e gli attori che li interpretano annunciano un nuovo modo di affrontare il personaggio, lavorando sulla psicologia e sulle motivazioni che lo muovono: il teatro di Ibsen penetra nella psicologia/patologia

umana, arrivando ad attirare per questo l'attenzione di menti scientifiche, come **Freud** e **Lombroso**. La prima diffusione del teatro di Ibsen aggredisce il costume, rispondendo a necessità che nel teatro si facevano sentire. Caratteristica del tempo era ad esempio la

Teatro E Spettacolo Nel Primo Novecento

Chiara Pasanisi



Teatro E Spettacolo Nel Primo Novecento:

Teatro e spettacolo nel primo Novecento Franca Angelini, 1988 *Fascism and Theatre* Günter Berghaus, 1996 Since the 1920s an endless flow of studies has analyzed the political systems of fascism the seizure of power the nature of the regimes the atrocities committed and finally the wars waged against other countries However much less attention has been paid to the strategies of persuasion employed by the regimes to win over the masses for their cause Among these fascist propaganda has traditionally been seen as the key means of influencing public opinion Only recently has the fascination with Fascism become a topic of enquiry that has also formed the guiding interest of this volume it offers for the first time a comparative analysis of the forms and functions of theater in countries governed by fascist or para fascist regimes By examining a wide spectrum of theatrical manifestations in a number of States with a varying degree of fascistization these studies establish some of the similarities and differences between the theatrical cultures of several cultures in the interwar period *The Cambridge Companion to Modern Italian Culture* Zygmunt G. Barânski (ed), Rebecca J. West, 2001-08-16 This collection of essays provides a comprehensive account of the culture of modern Italy Contributions focus on a wide range of political historical and cultural questions The volume provides information and analysis on such topics as regionalism the growth of a national language social and political cultures the role of intellectuals the Church the left feminism the separatist movements organised crime literature art design fashion the mass media and music While offering a thorough history of Italian cultural movements political trends and literary texts over the last century and a half the volume also examines the cultural and political situation in Italy today and suggests possible future directions in which the country might move Each essay contains suggestions for further reading on the topics covered The Cambridge Companion to Modern Italian Culture is an invaluable source of materials for courses on all aspects of modern Italy *Teatro e spettacolo nel primo Ottocento* Claudio Meldolesi, Ferdinando Taviani, 1991 **Teatro e spettacolo nel secondo Novecento** Paolo Puppa, 1990 La rifondazione degli studi teatrali in Italia dagli anni Sessanta al 1985 Roberta Ferraresi, 2020-01-29 La storia dello spettacolo in Italia 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 molto pi lunga e complessa Anzitutto perch poggia su di una tensione storiografica preesistente per questo pi 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 fra passato e futuro il processo di istituzione della disciplina non rappresenta esclusivamente uno snodo chiave nella nostra cultura teatrale novecentesca anche una tappa certo dirompente di una storia di pi lunga durata da un lato in larga misura gi in atto rispetto al momento che si 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 met 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

Prima lezione sul teatro Luigi Allegri, 2012-03-01T00:00:00+01:00 Una guida per lo spettatore che vuole scoprire i significati e i linguaggi della scena teatrale Un'introduzione alle principali componenti di uno spettacolo dalla struttura dello spazio e del tempo alle scelte della scenografia e dei costumi dall'uso della luce e delle nuove tecnologie alle principali tecniche di recitazione Una rassegna delle teorie e delle esperienze dei grandi protagonisti dal teatro antico al teatro sacro medievale da quello barocco fino al contemporaneo Un invito a conoscere il teatro nell'epoca della civiltà dello spettacolo

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

Mussolini's Theatre Patricia Gaborik, 2021-05-06 A vividly written portrait of Benito Mussolini whose passion for the theatre profoundly shaped his ideology and actions as head of fascist Italy This consistently illuminating book transforms our understanding of fascism as a whole and will have strong appeal to readers in both theatre studies and modern Italian history

La resistenza delle attrici nel secondo Novecento Chiara Pasanisi, 2022-11-11T00:00:00+01:00 Gli anni che in Italia segnano la nascita della regia teatrale e la sua piena affermazione sono contraddistinti dalla resistenza delle pratiche afferenti alla tradizione capocomicale Le attrici in seguito alla fine dell'egemonia del capocomicato femminile tentano di trovare delle soluzioni efficaci per mantenere quel potere che un tempo era stato appannaggio delle donne nel nuovo contesto mutato Il volume indaga l'operato di Miranda Campa 1912 1989 Ave Ninchi 1915 1997 Lilla Brignone 1913 1984 e Sarah Ferrati 1909 1982 quattro attrici che rappresentano altrettante condizioni femminili differenti nel panorama del teatro italiano del secondo Novecento L'obiettivo non quello di ricostruire dei singoli percorsi biografici bensì comprendere quale sia stata la valenza simbolica estetica e politica di alcuni episodi nodali della vita professionale delle quattro attrici

Contemporary Italian Filmmaking Manuela Gieri, 1995-01-01 Contemporary Italian Filmmaking is an innovative critique of Italian filmmaking in the aftermath of World War II as it moves beyond traditional categories such as genre film and auteur cinema Manuela Gieri demonstrates that Luigi Pirandello's revolutionary concept of humour was integral to the development of a counter tradition in Italian filmmaking that she defines humoristic She delineates a Pirandellian genealogy in Italian cinema literature and culture through her examination of the works of Federico Fellini Ettore Scola and many directors of the new generation such as Nanni Moretti Gabriele Salvatores Maurizio Nichetti and Giuseppe Tornatore A celebrated figure of the theatrical world Luigi Pirandello 1867 1936 is little known beyond Italy for his critical and theoretical writings on cinema and for his screenplays Gieri brings to her reading of Pirandello's work the critical parameters offered by psychoanalysis poststructuralism and postmodernism to develop a syncretic and transcultural vision of the history of Italian cinema She identifies two fundamental trends of development in

this tradition the melodramatic imagination and the humoristic or comic imagination With her focus on the humoristic imagination Gieri describes a Pirandellian mode derived from his revolutionary utterances on the cinema and narrative and specifically from his essay on humour *L'umorismo* On Humour 1908 She traces a history of the Pirandellian mode in cinema and investigates its characteristics demonstrating the original nature of Italian filmmaking that is particularly indebted to Pirandello's interpretation of humour Teatro e spettacolo nel Settecento Roberto Tessari, 1995 Storia essenziale del teatro Claudio Bernardi, Carlo Susa, 2005 L'intellettuale intransigente Pasquale Iaccio, 1992 Novelle per un anno Luigi Pirandello, 2012-05-10 A cura di Sergio Campailla Edizione integrale Nelle Novelle per un anno che Pirandello inizi a raccogliere in volume nel 1922 lo sguardo penetrante dello scrittore agrigentino si annida nel grigiore della normalità nell'esistenza quotidiana squarcia le cortine del perbenismo frantuma le rigide maschere che nascondono i veri incerti lineamenti si muove in una varietà multiforme di ambienti sonda le profondità della psiche incrina le false certezze E libero imprevedibile come la vita mosso dal suo particolare umorismo trascrive senza aderire a moduli esterni la sofferenza dell'individuo destituito di ogni orgoglio in conflitto con se stesso e con gli altri disorientato da una sorte sempre mutevole Sono contenute nel volume le raccolte *Scialle nero* *La vita nuda* *La rallegrata* *L'uomo solo* *La mosca* *In silenzio* *Tutti e tre* *Dal naso al cielo* *Donna Mimma* *Il vecchio Dio* *La giara* *Il viaggio* *Candelora* *Berecche e la guerra* *Una giornata* Luigi Pirandello nato ad Agrigento nel 1867 si laurea in filologia a Bonn nel 1891 Inizia la sua attività letteraria e teatrale quando Capuana lo introdusse nel mondo culturale romano Dal 1897 al 1922 si dedica all'insegnamento Nel 1934 gli fu assegnato il premio Nobel per la letteratura Mor a Roma nel 1936 Di Luigi Pirandello la Newton Compton ha pubblicato molte opere in volumi singoli e i volumi unici *I romanzi* *le novelle* e *il teatro* *Tutti i romanzi* e *Novelle per un anno* Poesie. Opera completa Raffaele Viviani, 2010 *Vestire gli ignudi - Ciascuno a suo modo* Luigi Pirandello, 2023-01-17 Andata in scena per la prima volta con grande successo nel 1922 *Vestire gli ignudi* una commedia a chiave ispirata a una vicenda reale riconoscibilissima per i contemporanei la relazione tra il maturo maestro del romanzo verista Luigi Capuana e Adelaide Bernardini una giovane insegnante sopravvissuta a un tentato suicidio E commedia a chiave anche quella interpretata dagli attori di *Ciascuno a suo modo* 1924 snodo centrale della trilogia del teatro nel teatro dopo i Sei personaggi e prima di *Questa sera si recita a soggetto* nella quale Pirandello riecheggia esplicitamente la vicenda della Bernardini A riprova ancora una volta che la vita vera la vita degli altri vince la fantasia di qualsiasi autore Lo scopo dell'arte di Pirandello proprio cogliere la vita nella sua instabilità per fissarla in una commedia **Pirandello.** Beatrice Alfonzetti, 2022-11-25 T00:00:00+01:00 Guardare al teatro di Pirandello dalla prospettiva critica del finale riserva davvero molte sorprese L'invenzione dell'epilogo a fine Ottocento può rinviare cosà alla fine di sé mentre la mancata conclusione dei Sei personaggi in cerca d'autore a una drammaturgia circolare Fra enigmi parabole sogni e misteri molti suoi finali acquistano il significato di emblemi di un'epoca come tutti i finali che si rispettino Accanto a questo percorso il libro rintraccia altri finali impossibili o mancati e quasi in un dialogo ideale con lo

scrittore gli sussurra un vero peccato signor Pirandello che Lei ci abbia lasciati orfani di due finali veramente epocali ma noi li abbiamo scoperti e posti accanto agli altri l epilogo l enigma il finale circolare

Encyclopedia of Italian Literary Studies: A-J Gaetana Marrone, 2007 Publisher description *Etienne Decroux and his Theatre Laboratory* Marco de Marinis, 2023-05-31 Etienne Decroux and His Theatre Laboratory is based on the long awaited translation of Marco De Marinis monumental work on mime in the twentieth century *Mimo e teatro nel Novecento* 1993 Now revised and updated the volume focuses specifically on the seminal role played by French mime artist and pedagogue Etienne Decroux Mime is a theatrical form of ancient tradition In the nineteenth century it saw both apogee and crisis in the west with the realistic and gesticulating white pantomime In the twentieth century it underwent a radical overhaul transforming into an abstract corporeal art that shunned imitation and narrative and which instead tended towards the plastic elliptic allusive and symbolic transposition of actions and situations This book is the result of detailed investigations based on contemporary accounts and obscure or unpublished materials Through the examination of the creative pedagogical and theoretical work of the inventor of the new mime art Etienne Decroux De Marinis focuses on the different assumptions underlying the various modes of the problematic presence of mime in the theatre of the twentieth century from the utopia of a pure theatre attributed to the sole essence of the actor to its decline into a closed poetic genre often nostalgically stuck in the past from mime as a pedagogical tool for the actor to mime as an expressive and virtuosic means in the hands of the director

This book delves into Teatro E Spettacolo Nel Primo Novecento. Teatro E Spettacolo Nel Primo Novecento is an essential topic that must be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Teatro E Spettacolo Nel Primo Novecento, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
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 - Chapter 2: Essential Elements of Teatro E Spettacolo Nel Primo Novecento
 - Chapter 3: Teatro E Spettacolo Nel Primo Novecento in Everyday Life
 - Chapter 4: Teatro E Spettacolo Nel Primo Novecento in Specific Contexts
 - Chapter 5: Conclusion
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 5. In chapter 4, the author will scrutinize the relevance of Teatro E Spettacolo Nel Primo Novecento in specific contexts. This chapter will explore how Teatro E Spettacolo Nel Primo Novecento is applied in specialized fields, such as education, business, and technology.
 6. In chapter 5, this book will draw a conclusion about Teatro E Spettacolo Nel Primo Novecento. This chapter will summarize the key points that have been discussed throughout the book.
- The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Teatro E Spettacolo Nel Primo Novecento.

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