

# Paradossi Settecenteschi La Figura Dellattore Nel Secolo

L'arte e il sapere dell'attoreL'arte dell'attore dal Romanticismo a BrechtLa letteratura teatrale italiana e l'arte dell'attore, 1860-1890The Tradition of the Actor-author in Italian TheatreL'attore, la commedia, il drammaturgoL'arte segreta dell'attoreL'arte dell'attoreLuigi Antonelli e l'arte dell'attoreIl romanzo dell'attoreL'attore tra qualità e identitàIl cinema, l'attore e il rapporto arte-vitaAnnali della giurisprudenza italiana raccolta generale delle decisioni delle Corti di cassazione e d'appello in materia civile, criminale, commerciale, di diritto pubblico e amministrativo, e di procedura civile e penaleUna pedagogia dell'attoreLa leggeL'illustrazione popolareL'arte drammaticaL'attore e lo sciamanoStudi senesiAtti parlamentariRepertorio generale di giurisprudenza civile, penale, commerciale ed amministrativa del regno dall'anno dell'unificazione legislativa (1866) a tutto il 1875 Antonio Attisani Sandra Pietrini Gaetano Oliva Donatella Fischer Ludovico Zorzi Eugenio Barba Luigi Chiarini Luciano Paesani Agostino Lombardo Giovanni A. Bianca Gian Giacomo Colli Gioia Ottaviani Italy. Parlamento

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amare l'arte e al tempo stesso disprezzarla perché la sua funzione è incongruente in quanto linguaggio che copre il nulla da scoprire però soltanto il lavoro d'arte può istituire operesoglia che rendano coscienti della vacuità interna ed esterna a ogni esperienza del reale È mistificatoria l'arte perché ci si può ridurre nella funzione assegnatale o nella percezione alla funzione celebrativa decorativa o informativa riconoscere la potenza della vacuità non significa accettare la vittoria di quel nulla coprendo o esaltando il quale sono istituite diverse religioni e gran parte della filosofia nessuno avrà mai il tempo di condurre a termine l'impresa artistica ma chiunque ha la possibilità di farne parte seconda edizione riveduta e corretta

a partire dal romanticismo gli attori cercano di nobilitare il loro mestiere attraverso la pubblicazione di trattati e manuali di recitazione nonostante questi tentativi di codificazione dell'arte all'inizio dell'ottocento si afferma il mito dell'attore ispirato che recita trasportato dall'impeto del sentimento il dibattito fra i fautori dell'immedesimazione e i sostenitori di una recitazione a freddo si intensificherà nel corso del secolo il novecento batterà invece altre strade inaugurando una complessa riflessione sulle tecniche e sul training ma anche sulle possibili interazioni fra attore e regista sandra pietrini offre una panoramica della funzione e dell'immagine dell'attore negli ultimi due secoli dalla recitazione romantica al narratore nel teatro epico di brecht dai manuali di mimica alla riscoperta della corporeità scenica nelle prime avanguardie novecentesche

the central importance of the actor author is a distinctive feature of italian theatrical life in all its eclectic range of regional cultures and artistic traditions the fascination of the figure is that he or she stands on both sides of one of theatre's most important power relationships between the exhilarating freedom of performance and the austere restriction of authorship and the written text this broad ranging volume brings together critical essays on the role of the actor author spanning the period from the renaissance to the present starting with castiglione ruzante and the commedia dell'arte and surveying the works of dario fo de filippo and bene among

others the contributors cast light on a tradition which continues into neapolitan and sicilian theatre today and in italy s currently fashionable narrative theatre where the actor author is centre stage in a solo performance

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