

Il Lavoro Dell'attore Su Se Stesso

Il mestiere dell'attore. Guida per il lavoro e la carriera L'arte dell'attore dal Romanticismo a Brecht In cerca dell'attore L'arte segreta dell'attore L'arte e il sapere dell'attore L'arte dell'attore Italian Books and Periodicals Letture L'Indice dei libri del mese Letteratura Italiana Del Novecento Patalogo Il Mestiere di regista La ricerca Arena Sipario Teatro in Europa Enciclopedia dello spettacolo Il sistema di Stanislavskij. Dagli esperimenti del Teatro d'Arte alle tecniche dell'Actors Studio Stanislavskij Teatro e boxe Simon Dunmore Sandra Pietrini Marco De Marinis Eugenio Barba Antonio Attisani Luigi Chiarini Nino Borsellino S. Gherassimov Federico Doglio Silvio D'Amico Mel Gordon Fausto Malcovati Franco Ruffini

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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

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 operosità 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

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