



Abstracts

Manuela Bambozzi

Looking for (and Finding) Theatre in Jon Fosse's Writings

Worldwide performed, Jon Fosse's theatre is imposing itself as an extraordinarily relevant reality. This article aims to focus on the strength of his dramaturgical works, analyzing the very essence of his prose, both literary and theatrical, with particular attention to the outstanding novel *Melancholia*, a deeply fascinating masterpiece, extremely rich for what concerns the use of specific "scenic clues".

Franco Perrelli

Jon Fosse and the Art of Directing

The essay analyzes the connection between Jon Fosse and the post-dramatic writing, considering a more complex definition of postmodernism for the Norwegian playwright, and its link with the modern tradition of Ibsen, Strindberg and Beckett. Moreover, is considered Fosse's peculiar idea of the art of directing, so largely implicit in the writing of his own texts.

Laura Mariani

Acting Fosse: Italian Experimentation

How should one act Fosse? This article will explore such a theme analyzing the work of Valerio Binasco and Vanda Monaco Westerståhl. Binasco has staged four works by Fosse, occasionally also participating as an actor. His productions are very awake to the essential eloquence of space and the rhythms of time, of which the actor is architect. In his drive to restore poetry to any and all life, the actor seeks the "vital rhythm of the character", beyond the confines of psychology and judgement, as if in a continued close-up and an intensely musical game. Vanda Monaco, who with her translations contributed greatly to the Italian awareness of Fosse, has worked particularly on *I Am the Wind*. She has a "physical approach to the text": a meticulous study into the words and sounds, the emotions and images that this coming together triggers, so as to arrive at a character. Paradoxically, lend-

ing characters humanity through the mask of a seventeenth-century Pulcinella who, freed from stereotypes, is quantified by the body of a contemporary actor and the words of a great author

Gian Maria Cervo
Jon Fosse and the Rebirth of Text-Based Theatre

Playwright and curator Gian Maria Cervo contextualizes Jon Fosse's work within the "new writing" theatrical phenomenon and movements, as well as within the burgeoning literary management cultures which supported them in the last two decades.

Marcantonio Lucidi
Se l'Italia non Fosse
[The author puns with Fosse's last name and the Italian verb. The literal translation would be *If Italy Weren't*]

The article reviews the reasons of the Fosse's just partial success on Italian scene. The poor acknowledgment of the worldwide appreciated dramatist reveals the actual situation of theatre in Italy: the cultural faults of producers and promoters, the weak action of cultural policies, and the peculiar condition of dramaturgy and drama critics.

Alessandro Machia
Being at Same Time Here and There.
Shadows and the Jon Fosse's Future-Theatre

The article analyzes Fosse's metaphysical dramaturgy: how, in his plays, he connects the visible and the invisible deconstructing the linear structure of time and space. Through a deep analysis of *Shadows* and other relevant Fosse's plays, the article will try to demonstrate that Jon Fosse represents a revolutionary case in our contemporary dramaturgy.

Vanda Monaco Westerståhl
I, New Actor (for Fosse?)

Jon Fosse created a poetic dramaturgy for common people. The satellites inhabit the sky, technology brings the world within our own reach, and digital culture is part of us and transform our way of thinking and behaving. This is a time with no heroes, and theatre tells the stories of people. The actor will have to leave the sacredness of theater, its magic, its theories and what has to do with metatheater; he or she will have to leave the certainty of a method and start to cope with the roughness of practices suitable for his or her body between the text and the stage. He or she will learn to read the book a nature, as a Galileo Galilei's grandnephew.

Marco Sgrosso
Jon Fosse, the Light Wind That Hurts

In this article, actor and director Marco Sgrosso unveils before our eyes the picture of an encounter: Jon Fosse and Pulcinella intertwine inside a fascinating quest that leads the stock character far away from tradition, into a brand new dimension, to confer an entirely new shape to the dramatic score of Fosse's play *I am the wind*.

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Roberto Alonge

La vita che ti diedi Staged by Marco Bernardi

This article examines the production by Marco Bernardi, *La vita che ti diedi* written by Luigi Pirandello, a text which exalts the mission and the function of a mother. The main character, Donn'Anna, is obsessively withdrawn into her beloved son. Unlike Massimo Castri's staging of 1978, Bernardi doesn't restrict himself in underling the central position of Donn'Anna, but sets off all the characters, including the sister, Fiorina, with a personal interest in money. Thanks to some evocative costumes of 1920s, Bernardi offers us the picture of the Italian bourgeoisie, both hypocritical and moralistically prude.

Roberto Alonge

From Virginia Marini by Franco Ferrari to Pirandello/Squarzina by Fabio Nicolosi. A Cautious Homage to Guido Baldi

Roberto Alonge examines two different books. The first is a popular essay concerning Virginia Marini, an important actress of the 19c., written by Franco Ferrari, a past director of the Alessandria Theatre from 1982 to 1996. The second, *Squarzina e Pirandello*, is a monumental volume by Fabio Nicolosi, a student of Luigi Squarzina, who, in his theatrical career, staged eleven Pirandellian plays, which are at the centre of Nicolosi's attention. This is a very accurate study about Squarzina – but in the opinion of Roberto Alonge – insufficient in highlighting the limitations of an important but not gifted director.

This review examines the last book by Guido Baldi, the most important scholar of Modern and Contemporary Italian Literature, who wrote several original books about Manzoni, Verga, D'Annunzio, Pirandello, Svevo and Gadda. His critical approach is a sort of close reading, which mixes Marxist and Freudian methods in a new way. Roberto Alonge dwells upon some essays concerning three plays where the plot is based on the relationship between a sculptor and his model: *La Gioconda* by Gabriele D'Annunzio, *Diana e la Tuda* by Luigi Pirandello, and *When We Dead Awaken* by Henrik Ibsen.