

Heiner Goebbels

Estetica dell'assenza. Come tutto ebbe inizio

In this text the author highlights the elements that characterize his vision of staging according to the principles of what he defines a “theatre of absence”, retracing these questions through the creative process of some works, from which emerges the author’s intermedial perspective and the idea of sound as a way to organize the process of theatre direction.

Enrico Pitozzi

Immagini sonore. La scena contemporanea e le sue forme

In this essay the author, after an overview of the elements of contemporary sound and music composition, introduces and discusses the notion of “sound image” extrapolating it from a dramaturgical tendency found in the works of Romeo Castellucci, Teatro delle Albe, Shiro Takatani, etc. In their works the sound is thought as an element that orients the logic of scenic composition, acting in a latent way on the attention of the spectator, re-organizing his listening modalities.

Dujka Smoje

Le théâtre musical à la croisée des chemins

The author analyzes, in a musicological key, some works of the contemporary theatre that address the traditional and twentieth-century musical repertoire. Her perspective problematizes the notion of musical theatre in relation of the unprecedented ways of conception of staging introduced by the artists examined, who have revolutionized the traditional language of the opera.

Ryūichi Sakamoto

The sound perception. Conversation with Enrico Pitozzi and Giulio Boato

In this text, the Japanese composer highlights the elements that guide his research around the sound. In particular, he focuses on the acoustic implications of “resonance”, the principle through which he operates on the matter of sound. Besides, he takes into consideration the works developed with the artist Shiro Takatani, with whom he has created hybrid works between installation and theatre.

Hubert Westkemper

Della percezione: il suono come ambiente complesso

The author addresses the dramaturgical dimension of sound in the theatrical productions that have seen him as protagonist, in collaboration with directors like Luca Ronconi and Andrea De Rosa, illustrating in particular some of his techniques of spatialization of sound that allow to elaborate a strategy of immersing the spectator in the theatre scene, re-organizing his listening methods and, therefore, his perceptual assessment.

Luigi Ceccarelli

La materia del suono: un ascolto immersivo

The author focuses on the qualities of sound material, as elaborated by the electroacoustic composition, highlighting the main both technical and dramaturgical

features, and focusing in particular on the spatial dimension of sound, an aspect through which he develops a trajectory of investigation around his different theatrical collaborations.

Scott Gibbons

The elementary matter of things: the organic aspects of sound

The author presents the characteristics of his compositional thinking, in which sound is considered an organic experience, at the limit of audible, able to penetrate the body of the spectator to address his sensations. Through this perspective, he analyzes and discusses the creative process adopted in the composition of works created for Romeo Castellucci and the Società Raffaello Sanzio.

Hans Peter Kuhn

A sonic dimension of theatre

The author discusses the radical change in the role of music and sound composition within theatre production, reviewing his forty-years of work with artists as Robert Wilson. Moreover, he examines the modalities and qualities of musical listening, highlighting the relationships that performance establishes with the world of installations, starting from a common attention to the notion of space and environment.

Roberto Paci Dalò | Giardini Pensili

L'invisibile ben temperato

The author crosses his musical production for theatre, focusing some key-elements of his creative process, such as the relationship between sound and image or the importance of vocality. This reflection is framed by the notion of environment, understood as a way to make the theatre – an apparently ordinary place – an *extra-ordinary* space, where the perception of the spectator is at the centre of the performance.

Daniela Cattivelli

Gesti sonori

Starting from a detailed analysis of some of the most important collaborations activated in the performance context, Daniela Cattivelli elaborates a reflection on the interactions between sound and the body of the performer, focusing in particular on the spatial dimension, through which the sound creates a real “context” within which the performative gestures become possible or, conversely, the sound itself becomes a gesture, an event.

Robin Rimbaud (aka Scanner)

The experience of listening

Mainly looking at the choreographic area, the text is a real lexicon through which enter in the sound world of the composer: starting from a reflection on the practice of composing from an archive of organic and concrete or artificial sound materials, the author discusses the impact of that process in delineating his sound composition work for the stage.

Francesco Giomi

Dello stupore: una logica acustica

Francesco Giomi discusses the role of sound starting from the notion of “radure sonore”, through which generate real acoustic landscapes. Abandoning the idea of music that accompanies the development of actions, the author develops a strategy for which the sound becomes a real stage figure. Starting from this, the sound designer can shape the noise to place it in space in search of new musical forms.

Nancy Tobin

La conception sonore pour la scène

Nancy Tobin delineates an exhaustive overview of the collaborative processes put in place alongside the choreographer Danièle Desnoyers, for whom she has composed numerous works, taking this analysis also as a pretext to enunciate in a theoretical form the operating principles through which the composer works on the musical and sound material, in order to make the stage a real “ecosystem of life”.

Jean-Paul Quéinnec

Effets de constellation de la dramaturgie sonore au théâtre

The essay presents the results of a Canadian project based on research-creation method, on the one hand, elaborating a theoretical framework in which the sound is the protagonist of the performance, and on the other hand, developing an intermedial reflection which, although referring to the field of sound art, claims its belonging to the concept of “aurality”, putting the body and its perception at the centre of the analysis.

Stefano Tomassini

«Un passo dentro allo spartito»: ipotesi su Händel e Bigonzetti

Highlighting the process of creation of the *Händel Project* created in 2017 by the choreographer Mauro Bigonzetti, the author elaborates an investigation on the possible relationships between dance and music, specifically discussing the scenes in which the work unfolds, closely following the development of the choreography in relation to the different *sonatas* used.

Marco De Marinis

Terzo Teatro: ieri, oggi, domani. Presentazione

The paper is the presentation of the conference *Terzo Teatro: ieri, oggi, domani*, held in March 2017 at La Soffitta, research centre of the Department of the Arts of the University of Bologna, integrated with a letter written by Eugenio Barba on that occasion, and with a reflection on the impact generated by that initiative, in particular concerning the relationship – sometimes controversial – with the artists of the last generation.

Piergiorgio Giacchè

C'era una volta il Terzo Teatro...

The essay connects some characteristics of the group theatre and the related socio-anthropological tendencies of the 1970s – from the definition of a condition of

otherness to the internationalization of culture –, and then analyzes the last transformations in both fields, associating the present phase in the arts, culture and society with many processes of “tertiarization” operating beyond the theatrical area.

Raimondo Guarino

Il tempo del Terzo Teatro

The paper retraces some nuclear concepts and drives of the “Third Theatre”, starting from the layer of changes and conflicts in material conditions and work situations, and focusing on the peculiar sense of the past, combined with the personal involvements, in those experiences. Some of Eugenio Barba’s texts are reassessed as traces and sources of inspirations for strategies and cultures of the theatre groups born in 1970s.

Cristina Valenti

Terzo Teatro, generazione teatrale e generazione politica

The essay reconstructs the ways in which the notion of Third Theatre became established in the 1970s. With the help of contemporaneous documents, the author examines the affirmation of the Third Theatre in the broader movement of the grass-roots theatre groups, and analyzes the contradictions that emerged referring to the different ways of articulating the relationship with the common foundation on politics and the youth political movement of those years.

Mimma Valentino

Le “isole galleggianti” del Terzo Teatro

1976 is a crucial date for the Italian experimental scene: on the one hand, Eugenio Barba used the expression “Terzo Teatro” for the first time, and on the other it’s the year of birth of the post-avant-garde – two polarities that share the same need to renew theatre. The purpose of this essay is to analyze in detail the Third Theatre phenomenon by reconstructing its internal dynamics and the related issues emerged within the critical debate.

Roberta Ferraresi

Terzo Teatro: ieri, oggi, domani. Riflessioni a margine di un progetto

This essay reviews the project *Terzo Teatro: ieri, oggi, domani* curated by the author at the University of Bologna in 2017, and its final conference, which proceedings are published on «Culture Teatrali»: in particular the aim is to retrace the discussion which has developed between artists and scholars through memories and historical perspectives about group theatre, but also concerning its possible legacies.

Roberto Fratini Serafide

Liturgie dell’impazienza - Soglie dell’inazione. Le culture della Partecipazione e la Cultura come Performance partecipativa

The paper analyses the challenges of the so-called participatory theatre (and of its growing presence within the politics of theatre programming), taking as a starting point some general considerations about the functions of Participation as concept in

the postmodern cultural imaginary, as well as about a possible definition of the cultural field as a participatory device in itself.

Pierfrancesco Giannangeli

Le radici contemporanee del teatro amatoriale: un’ipotesi

The essay intends to answer a question: where does contemporary amateur theatre come from? The hypothesis resulting from the analysis is that the three national contests for amateur dramatic companies, organized between 1926 and 1928 in Rome, Bologna and Turin by the “Opera Nazionale Dopolavoro” created an organizational model and an aesthetic research that still today produce their effects in the amateur scene of our country.

Marco Baliani

Ditemi prima i vostri nomi. Lectio magistralis

The paper is the transcript of the *lectio magistralis* held by Marco Baliani at the Dipartimento delle Arti of the University of Bologna on April, 16th, 2018. The artist analyzes several elements of his research process, focusing in particular on choral projects, on the one hand from the perspective of theatrical practice and, on the other, at a theoretical level, developing a methodological discourse about composition and poetics.