

Cristina Valenti

A living archive. History, protagonists, order of the Leo de Berardinis fund

The Leo de Berardinis Archive, held in University of Bologna, contains the documentation produced and collected by the artist and his collaborators from 1967 to 2003. There are manuscript workbooks, notes, scripts, audio and video recordings, photographs, posters, playbills, press reviews, mostly relating to the Bologna period (1982-2001). The author, curator of the archival fund, traces the events that led to the birth of the archive and its project of ordering, realized by the Department of the Arts with the advice of the IBC - Institute for artistic, cultural and natural heritage of the Region Emilia-Romagna. The essay highlights how the archive is to be considered an essential component of the “Teatro di Leo”, intrinsically in relation to memory and scenic heritage: “space of memory”, like his living theatre and therefore not only a place of conservation, but also of reactivation and opening to the outside.

Marco De Marinis

Leo de Berardinis and the XXth century theatre. Some historiographical hypotheses

The essay analyzes the entire complex theatrical experience of de Berardinis, identifying several elements of strong continuity beyond the clear discontinuities emerging from the surface of his “three lives”, not only theatrical: from the (lead-off) inquiry of a popular and research theatre to the centrality of the “actor-artist” embodied for a long time by Perla Peragallo, to an idea of directing as combinatory-montage that owes a lot to cinema as well as to music. Finally, the permanent claim – at least from the end of the ’70s – for the importance of the laboratory’s discipline for the actor, as a place of training, experimentation, and work on oneself, allows us to fully consider Leo into the XXth century theatre, and in particular within the chain of pedagogical directors.

Stefano Casi

Into the dramaturgical workshop of Leo

The writing work made by Leo de Berardinis for his monologues is exemplary for understanding his relationship with the authors. In his dramaturgical workshop, which can be traced through notebooks and scripts kept in the Archive, one can find an approach towards poem authors such as Dante and Homer, poets like Ginsberg and Pasolini or writers like Joyce. The approach goes towards their absorption within a unitary expression: Leo enters the works of these authors making them his own work. The article examines in particular the process of elaboration of the monologues *Dante Alighieri* (1984), *Il ritorno* (1986), *Lo spazio della memoria* (1991), *Past Eve and Adam's* (2000), derived from the assemblage of texts, and the writing of the original monologue *L'uomo capovolto* (1987).

Franco Vazzoler

Shakespeare enlightened by the traffic light

Through the writings, the interviews, the testimonies of the actors, taking a look also among the papers of the archive, this essay investigates the constant presence of Shakespeare in the theatre of Leo de Berardinis from 1967 (*La faticosa messinscena*

dell'Amleto di William Shakespeare) to 2000 (the monologue of *Richard III* set in *Past Eve and Adam's*), through the “Bolognese trilogy” (1984-1987), *Macbeth* (1988), the brilliant contamination of the “tragic farce” *Totò, Principe di Danimarca* (1990), up to the *Othello* reduced to a monologue (1992) and to Santarcangelo Festival in 1994, the first directed by Leo.

In the varied and continuous modulation of the texts on different occasions, the inseparable unity of life and scene that characterizes Leo's experience has its own paradigm in Shakespeare, a reference point for the scenic praxis and for his thought and for his theatrical “pedagogy”.

Stefano De Matteis

Marigliano, the island of the dead and the naked man

The “Teatro di Marigliano”, born on the fringes of official institutions and knowledge, has embodied the extraordinary experimentation of two extreme and brilliant artists, Leo de Berardinis and Perla Peragallo. There they found some “natural actors” and wrote a big (theatre) novel of the denied South, from ‘*O Zappatore* to the last performances in Rome when Perla decided to retire. This experience – that has coincided with the collaboration between the two artists – must be considered as a “laboratory” that has left its mark on them, also continuing in the following “Teatro di Leo”, which has produced a new generation of actors and directors that now represents one of the most interesting aspects of contemporary Italian theatre.

Sara Biasin

Perla's notebooks

In the archive of Leo de Berardinis held in Bologna University are kept a number of notebook wrote by Perla Peragallo that document the creative processes they shared for the creation of several performances, first in Rome and then in Marigliano between 1967 and 1976. Taking also into account a particular level of continuity in Leo and Perla's work (recurrences, auto-quotes, etc.), the author aims to reconstruct the various transformations that occurred in their poetics and dramaturgy from the '60s to the '70s through the analysis of the relationship between textual composition and stage writing, structure and improvisation, theatrical fiction and reality.

Massimo Marino

Leo's traces in Bologna (1983-2001): the theatre building and the irrepresentable

Leo de Berardinis arrived in Bologna in 1983, called by Nuova Scena. In this city he began a new life, founding after the break with the cooperative his Teatro di Leo, dreaming of a theatrical building containing artistic research, training, dialogue with the city and unifying the arts, achieved despite of many limitations because of the lukewarm commitment of the institutions, with the Teatro Laboratorio San Leonardo (1995) and with the direction of the Santarcangelo Festival (1994-1997). The essay analyses those years, identifying in the artist a tension to listen deeply to reality, which aimed to manifest the irrepresentable through the presence of the actor, in a space-time taken from the chronicle for an attempt to fulfil the unexpressed potential of the human.

Roberta Ferraresi

Leo and theatre criticism. From show to theatre

The paper analyses the relationship between Leo de Berardinis and theatre criticism throughout his entire artistic path. Starting from the beginning with Perla Peragallo, the author examines the progressive distance which they took both from traditional and – in Marigliano – also with new critics; and then focuses on an important but quite unexplored phase that the artists spent in Rome between the '70s and the '80s, where new possibilities for a concrete collaboration arose during the project *La strage dei colpevoli*. Finally, we will arrive at the “third life” of Leo in Bologna, when he tried to set up a global project of refoundation of theatre which included also a renewal of criticism (the example is the journal created for Santarcangelo Festival in 1996).

Silvia Mei

The night vision of Leo. Observations from the photographic collection in Leo de Berardinis' Archive

It's just a photograph... but how can it witness a stage action, re-presents a performance? Can a photographer with his medium and his specific language translate or reproduce the “scenic writing” (*scrittura scenica*)? This contribution aims to show the connections between the practice of photography as “light's writing” and the stage practice as “scenic writing” by Leo de Berardinis, while browsing the visual documents of the artist's archive. His dark stage, framed by light effects, was very hard to film. It can be rightly compared with the photographic process. The scene is almost like a vision that emerges from the night; its inhabitants are spectral presences and the play is a picture that gradually becomes clearer as the representation unfolds. It may be just a dream.

Roberto Anedda

Leo composer. Musical dramaturgy in the creative and performative process of Leo de Berardinis

Music and everything that belongs to the creative approach and to the specifically musical language have been intimately adopted by Leo de Berardinis during the whole course of his artistic activity as a reference and fulcrum of a research constantly directed to overcome any rigid expressive categorization. As a “total” theatre man (actor, director, playwright, theorist, pedagogue), he defined himself with conviction as a “composer”; he recognized in the great jazzman (by “mentality” and technical mastery) his “ideal actor”; he asked the actors to “*be theatre as the jazzman is music*”; the sounds and vocalities in his shows were the expression of a real *musical score*... These elements (among many) indicate a possible reading of Leo's work as a *composer*.

Laura Mariani

Friendship as a theatrical value. Leo and Meldolesi

The essay reflects on the important relationship between artists and scholars in New Italian theatre, focusing on Leo de Berardinis and Claudio Meldolesi. Connected by a strong dialogue and an intensive collaboration, their works and approaches show several points of contact demonstrated by many documents from both the artist's

archive at Bologna University and Meldolesi private archive. The study is articulated throughout the analysis of different steps in their career and life: from Ivrea Conference in 1967 to de Berardinis' "third life", through performances, cultural activities and theoretical thoughts they developed from the '80s onwards.

Vito Minoia

The international university theatre from the second postwar period to our days

The contribution wishes to provide synthetic information on the history of international university theatre in the last seventy years and to provide some elements of study and research in the most accurate way and following both recognized and innovative research criteria. The International Association of University Theatre (1994) can count today on the participation of members from more than fifty nations. The author deals with the specific characteristics of the repertoires of a group of significant experiences. The article is a step forward that demonstrates the value of the idea that we are dealing with a phenomenon that should not be considered marginal or worthy of only low historical consideration. University theatre itself constitutes a field that serves important functions for culture and theatre phenomena *tout court*.

Giulia Taddeo

The perfection of a supreme artifice. The photography of Serge Lido at the "Festival Internazionale del Balletto" in Nervi

The essay aims to outline the political and cultural purposes of the first editions (1955-1958) of the "Festival Internazionale del Balletto" in Genova-Nervi, which has been the first Italian festival entirely devoted to dance. To this end, I will analyse the photographic production of the official photographer at the festival, Serge Lido, and I will show how his ideas on dance and his working method can be compared to those of the founder of the festival, Mario Porcile.

Dario Tomasello

Prolegomena to a new history of Italian theatre

Another history of Italian theatre? Indeed, this paper aims to outline the methodological premises of a cultural Italian history, seen in the light of Performance Studies. Both the behavioural prosody crystallized in the actor's repertoire, and the complex plot of an anthropological attitude to the spectacle, seem to re-emerge, over and over, as a conflicting polarity still present in current times. Especially in the case of the Italian cultural tradition, putting Theatre Studies within a broader context may result in an unexpected advantage.