

Campus in Rome 2017

“Le Commedie dell’Arte: sulle orme di Scaramouche”

A workshop led by Michele Monetta and Lina Salvatore

from JULY 17th (in 16th) to July 28th (out 29th) 2017

Is there a Commedia dell’Arte technique? Indeed, what is left of the knowledge that has been transmitted over time: from the Andreini family to Scaramouche and then down to Biancolelli, Molière, Marivaux, Sacchi, Deburau, Petit, Scarpetta, Petrolini, de Curtis, Govi, Baseggio, Viviani, the Maggio family, the De Filippis, Strehler, De Simone, Mnouchkine and, surprisingly, even Kantor?

However, its specific tools must be identified and not be randomly selected. What are these tools? The body; theatrical iconography; musical scores; Renaissance and Baroque dance; 17th- and 18th-century treatises on acting; canovacci or plot outlines; and written plots.

The work will be based on: on-stage reaction; biomechanics; mime; Feldenkrais Method; coordination; body-space and rhythm; Renaissance dance; exercises on attitude and posture; the use of various types of masks, above all the Commedia dell’Arte Half Masks; the development of the chthonic and infernal ritual and the metamorphoses game; the mask called wolf and the relationship with the moon; the relationship between masks and the larvae-spirits; the development of the mimic-gestural element; lightness and stage actions; corporeal improvisations on a given subject; and elegance and grotesque; dialogues; monologues.

Roma

Campus : “Le Commedie dell’Arte: sulle orme di Scaramouche”

Laboratorio a cura di Michele Monetta e Lina Salvatore

Esiste una tecnica della Commedia dell’Arte? Cosa è rimasto di una trasmissione di saperi a partire dalla famiglia degli Andreini, sino a Scaramouche, per arrivare poi a Gherardi, Biancolelli, Molière, Marivaux, Piron, Gozzi, Sacchi, Deburau, Petit, Scarpetta, Petrolini, de Curtis, Baseggio, i De Filippo, Strehler, De Simone, De Berardinis, Mnouchkine e, a sorpresa, persino Kantor?

*Occorre individuarne gli strumenti certi, o comunque non aleatori. Quali? Il corpo, l’iconografia teatrale, le partiture musicali, la Danza Rinascimentale e Barocca, la scherma storica, i trattati di recitazione tra '600 e '700, i canovacci e, soprattutto, le *commedie distese*.*

*Il lavoro sarà basato su: reattività; biomeccanica; mimo; training Metodo Feldenkrais; coordinazione; corpo-spazio e ritmo; Danza Rinascimentale; lavoro su *les attitudes*; uso e studio dei vari tipi e delle mezze maschere della Commedia dell’Arte; sviluppo ctonico, rituale infernale e gioco metamorfico; maschera chiamata *lupo* e il rapporto con la luna ; relazione tra le maschere, gli animali, gli spiriti e le larve; ricerca di elementi mimico gestuali ; le 4 maschere e i 12 ruoli; improvvisazioni corporee su un tema ; eleganza e grottesco ; dialoghi ; monologhi.*

MICHELE MONETTA

Director, actor and teacher of corporeal mime (Decroux technique), mask and commedia dell'arte, specialised in theatre pedagogy.

Student of mime master Etienne Decroux

Michele Monetta teaches mask and corporeal mime at the Italian National Academy of Dramatic Art Silvio d'Amico in Rome. He teaches acting and commedia dell'arte at choreographer Maurice Béjart's École-Atelier Rudra dance school in Lausanne, Switzerland. He also teaches dramatic movement education at the theatre school of the Teatro Nazionale di Napoli in Naples.

From 2013 to 2016 he was a member of the Academic Council of the Italian National Academy of Dramatic Art Silvio d'Amico in Rome.

Michele's studies in the figurative arts and later in architecture at the University of Naples Federico II, sparked a special interest in set design and in the study of the body and movement in space. Following years of training in diction, clown and pantomime at the Mimo Teatro Movimento theatre school, he moved to Paris where, for almost three years, he studied corporeal mime with French master Etienne Decroux.

While in Paris, he also trained in corporeal mime at the École de Mime Corporel Dramatique de Paris with master teachers Steve Wasson and Corinne Soum and in dance, balancing and clowning at the École National du Cirque Fratellini.

Since 1976 he has been working as director, actor, mime artist and choreographer in theatre productions based on texts by Goldoni, Gozzi, Piron, Beckett, Rodari, Lorca, Rilke, Petrolini, Compagnone, Artaud, Scabia and Mayakovski, as well as in operas by Stravinsky, Rossini, Offenbach, Mozart, Cimarosa, Paisiello, Jommelli, Donizetti, Pergolesi, Monteverdi, Lucchetti and Banchieri.

In the 1990s he trained in theatre pedagogy with Monika Pagneux.

He also worked with the following stage directors: Vera Bertinetti, Giacomo Battiato, Giancarlo Cobelli, Ruggero Cappuccio, Ugo Gregoretti, Peter Clough, Ken Rea, Dino Partesano, Constantin Costa-Gavras, Mariano Rigillo, Lorenzo Salvetti, and with musicians, Salvatore Accardo, Riccardo Muti and Roberto De Simone.

He has also collaborated with the Education Department of the National Archaeological Museum of Naples. He worked as stage movement director, mime artist and stage director at the Teatro di San Carlo in Naples, Teatro alla Scala in Milan, Teatro Comunale of Bologna, Teatro Vittorio Emanuele opera house in Messina, Rossini Opera Festival in Pesaro, Teatro Sociale opera house in Rovigo, Teatro Francesco Stabile in Potenza, the Teatro dell'Aquila opera house in Fermo, the Yusupov Theatre in St. Petersburg and the Festival dei Due Mondi in Spoleto.

Since 1991 he has been collaborating with Prof. Marco De Marinis and the Department of Arts, Music and Performing Arts (DAMS) of the University of Bologna to lead seminars, workshops, video and discussion sessions and conferences. He has also led corporeal mime workshops in Eugenio Barba's Eurasian Theatre study sessions.

He has worked as director, actor and teacher in Italy, France, Switzerland, Hungary, Poland, Russia, Greece, Spain, Lithuania, The Netherlands, Belgium, Indonesia and Malaysia.

Since 1999, he is co-founder and co-artistic director of the International Centre for Research on the Actor.

LINA SALVATORE

Actress and teacher of corporeal mime (Decroux and Flach techniques) and the Feldenkrais Method, specialised in theatre pedagogy.

Student of Marise Flach and Monika Pagneux.

She teaches corporeal mime, the Feldenkrais Method and theatre pedagogy as part of the professional development courses at the National Academy of Dramatic Art Silvio d'Amico in Rome and has led workshops at the International Dance and Movement Center (IDMC) in Budapest. She also teaches vocal and corporeal education at the theatre school of the Teatro Nazionale di Napoli, Naples.

Lina completed her artistic gymnastics training in Naples where she also studied jazz singing with Maria Pia De Vito, classical singing with Maestro Antonio Spagnolo and music with Maestro Alfredo Tarallo. At the same time she studied music at the Scuola Popolare di Musica di Testaccio in Rome.

In Paris she studied corporeal mime, Decroux technique, with Steve Wasson and Corinne Soum at the École de Mime Corporel Dramatique, tip-tap with Tony Clyde and dance-theatre with Lucienne Rosseau at the École de Dance Marais.

In Milan, she studied Decroux's corporeal mime technique and repertory pieces with Marise Flach.

She attended intensive master classes with Julie Goell and Roy Bosier, Lecoq technique; Dimitri, comedy and burlesque; Rena Mirecka, Grotowski technique; Vera Bertinetti, Orazio Costa's mimetic method of acting; Barbara Sparti, Renaissance dance; and Eugenio Barba, Eurasian theatre.

In Paris, she obtained a Theatre Pedagogy diploma with Monica Pagneux and in Milan, the Feldenkrais Method Teaching diploma - recognized by the International Feldenkrais Guild, Europe and USA - with Mark Reese.

She has been performing as actor since 1986 in theatre productions based on texts by Beckett, Piron, Lorca, Marinetti, Palazzeschi, Valentin, Blok, Apuleio, Artaud, Perrucci, Fiorillo, Andreini and Sarti and in operas by Stravinsky, Offenbach, Verdi, Prokofiev, Palomba, Pergolesi and Jommelli as well as in television productions for all three Italian state television channels (RAI).

She has also worked with the following directors: Vera Bertinetti; Giancarlo Cobelli; Riccardo de Santis; Roberto De Simone; Ralph Gregan; Michele Monetta; Mariano Rigillo; Stefano Piacenti; Francesco Silvestri; Lorenzo Salvetti, Peter Clough, Glauco Mauri, and Roberto Sturno.

Furthermore, she has toured and performed at numerous national and international festivals in Italy, France, Greece, Indonesia, Malaysia and Hungary.

Since 1999 she is co-founder and co-director of the International Centre for Research on the Actor.

