

Commedia

dell'Arte

Day

2016



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**Disclaimer: This report contains summaries of the activities organized in each country that participated in Commedia dell'Arte Day in 2016. The summaries have been compiled by SAT association based on the website commediadellarteday.org and local organizer registrations.



Commedia dell'Arte Day is a global celebration of the tradition of Commedia dell'Arte promoted by **SAT** cultural association as an action of the project '**incommedia.it**'.

'incommedia.it' is an information centre and a video archive of Commedia dell'Arte managed by the holders of this tradition.

The Commedia dell'Arte Day was established in 2010 to be celebrated every 25 February.

The goals of Commedia dell'Arte Day are to:

- promote the knowledge of the Commedia dell'Arte tradition
- stimulate the sharing of expertise and the awareness of different expressions related to the Commedia dell'Arte tradition
- demonstrate the existence of a linked, international (trasborders) community of Commedia dell'Arte practitioners

The Commedia dell'Arte Day 2016 has been realized under the patronage of:



Organizzazione
delle Nazioni Unite
per l'Educazione,
la Scienza e la Cultura



Commissione Nazionale
Italiana per l'UNESCO



International Theatre Institute
ITALIA

The Commedia dell'Arte Day since 2012 have had his central event outside Italy as a protest for the absence of consideration by the Italian Government toward this tradition. This year we came back to Italy to celebrate the event in the city where the first Commedia dell'Arte company contract was written. The central event takes place each year in a different city and with a different local organizer. A SAT task group is in charge of prepare the celebration program and the location within the local organizer. The task group together with the international coordinating member 'Faction of Fools Theatre Company' form the International Committee. Every artist or company in the world planning an event to celebrate the Commedia dell'Arte Day is a 'local organizer'. Only the local organizers who communicated their projects or submitted their reports to SAT are listed in this report.

2016 COMMEDIA DELL'ARTE DAY

Being the event open to everyone, some organizations celebrated it without take contact with SAT. To SAT knowledge, in 2016, 39 organisations in 15 countries participated at the Commedia dell'Arte Day, with over 38 events in 38 cities in 4 continents and using 11 languages (plus dialects).

Highlights of Commedia dell'Arte Day 2016 activities include:

Padua, Italy

The flagship event of the 2016 Commedia dell'Arte Day organized by **Accademia del Teatro in Lingua Veneta**.



Commedia dell'Arte Day 2016

MESSAGE FROM A COMMEDIA ACTOR TO A COMMEDIA ACTOR IN THE NAME OF THE ARTE

dedication by
ANTONIO FAVA

[Every year a notable person involved with Commedia dell'Arte dedicates a message to the celebration of the tradition. The message is translated into all the languages in which the day is celebrated, read during events, published in newspapers, and transmitted via radio and television.]

Greetings to all the *Commedia* actors: Professional Theatrical Actors par excellence. We are approaching five centuries of continuous activity of the *Arte*, of the *Improvvisa, Italiana, Zannesca, Mercenaria*. And so on. Mutio, and his *Commedia* troupe, were already active in Europe in 1538. For this reason, the year 1538 is not a beginning, but a continuation. In short, I date the genesis of the Professional Theatre at the beginning of the XVI century, in the 1530s. We are nearing the big celebration of half a millennium of activity.

A warm half a millennium of continuing greetings to all Professionals of the *Arte*.

Profession and Professionalism are implicit in the word *Arte* of the expression *Commedia dell'Arte*. In this phrase, *Commedia* means Theatre, since in the XVI century the word 'theatre' had many different meanings. The word *Commedia* indicates precisely the activity of an actor in front of an audience. This activity is *Arte*, that is, profession, a paid job. As a consequence, this activity had to be organized. In 1530 that idea was completely new, never heard and never seen before. Therefore, a system had to be devised to determine who could buy the product after it had been invented.

Professionalism could not have existed without the professional conditions that the artists wanted, invented and popularized. It was necessary to go to a lord, to a ruler (later, even to kings and queens) to have an audience, to be paid, to have the best possible conditions --- in order to be the best possible actors. Hence, the first theatre-houses were born. The 'street' has never been a vocation. It was, especially at the beginning, a way to make do, when there was nothing better. The *Commedia* literally invented the venue of the theatre-house. It is there that the Professional *Commedia* flourishes.

Comedies, Dramas, Pastoral Dramas, *Boscherecce, Marinaresche, Piscatorie*, Heroic Plays, Tragedies, are plays with three, four or five acts; with scenery, costumes, props, stage effects of every kind, very complex machines, and between twelve to twenty or even twenty four Professionals, all of them leading actors. Actors are extremely skilled in playing their own characters, which they will perform throughout their professional lives.

The comedy, the shortest production within the genre, usually lasted no less than three hours. In addition to that, during intermission, there were spectacular intrusions that kept the attention of an audience that was still young and inexperienced.

Therefore *Commedia dell'Arte* comprises a "productive system composed of different forms and genres of theatrical performance and the technical and economic organization of all of this." All of this happened in the streets? Come on...

The most ancient expression that signifies "to act" professionally or "acting" or "it's showtime" comes from the language used by the *Arte*. It is an Italian phrase, "andare in stanza" ('to go in the room') or "in stanzone" (in the big room). That is, it refers to an indoor place.

Theatre. Always Theatre. Strongly Theatre. Theatre as *Arte*. As Profession. As Place. As Organization. Profound Passion. Indispensable form of approach to life. The deeply passionate, avid theatre-going public see us like that --- and it is like that that they want to see us.

What happens today? In Albion, in the name of the Bard, everything that is theatre, for styles, eras, authors, forms, traditions, languages and origins, is supported, promoted, sponsored and the audience is always present. Actually, it abounds. The English and all the subjects of Her Majesty the Queen are the ones who do better than everybody else, in the public system as well as in the private system.

The transalpine Cousins, in the name of Molière, do pretty well ---- but not great.

The trans-Pyrenean Cousins, in the name of Lope, do something.

And the cousins of the cousins, the Italian? The most universal, because "they created a profession and they taught it to the world." What do they do? They were the first, now they are the last. However, history can't be erased. The historical merits are there and they are excellent and abundant. Be proud of that. Careful, though: HIGH STANDARD OF PROFESSIONALISM. Not boastfulness. Be rightfully proud, but with a good, better yet, excellent preparation and high standards of professionalism, showing your skills, deserving to be proud of them.

People shouldn't make copies of plagiarism of clones with the excuse of the "common discipline." As in all disciplines, people have to assert their own artistic personality and originality.

People shouldn't perform as if they were the clowns who say whatever comes to mind.

People shouldn't feed the culture of reproduction, of things done all in the same way, of the caricature, of the easy game and of the commonplace. Nor should people do the weirdos, the eccentrics, the monsters, the elves, the devils, the aliens.

The poetic of the *Arte* comes from the harsh reality. The form is spectacular. The ensemble, the structure of the *Commedia* is dramaturgy. You go on the stage highly trained. Not a flaw.

When we say *Commedia dell'Arte*, we are committed to respect its history, the documented one, and its tradition, the documented one. Only after that we are free to be creative. Only after the most solid and in depth preparation. It is not possible to reinvent History. You can't do "*chello ca passa p'a capa*" (everything that comes into your mind) and say, "This is *Commedia dell'Arte*."

To give a simple example, what today is just a superstition (Italian actors would never wear purple on stage) has origins that are much more concrete and meaningful: purple is the color of the episcopal dignity. The bishops used to be

lords and had political power over a given territory, and they did not always leave the *Commedia* troupes in peace. They vexed them, they kept them from going on stage, forcing them to leave town. Not always, but it could happen. That was enough for the *Commedia* troupes to fear their authority and to loathe them. The *Commedia* troupes responded with a symbolical act against the vexation perpetrated by the bishops-sheriffs: the elimination, the eviction of the symbol of the episcopal authority (the purple color) from the professional scenes. This response was in its own way proud and brave: You, on this stage, can't come. Evicted. Out.

Today, the story of the purple color (often confused with mauve) has been reduced to sheer superstition. Many things of the *Commedia* are undergoing a similar metamorphosis. For example, the idealization (simplification) of the 'strada' (street), the 'unique and absolute character, 'the improvisation as ultimate goal' ... poor *Arte*, poor Profession, it was never any of that. But the neo romanticism that dominates a certain way of doing comedy today seems to want to dominate and determine the future of the *Zannesca* or *Mercenaria* or *Improvvisa* or *Italiana*, in other words, of the *Arte*. Let's adjust the aim, colleagues.

In regard to the date: February 25th, 1545. By this date the *Zannesca* already had at least ten years of activity; maybe more. That date has now become 'mythical' because it is considered the first certain date, the date of the birth of the *Improvvisa*. However, it is not like that, because it is certain, more than certain, the activity of the *capocomico* Mutio in 1538. And everything began before that year. So? I am not passionate about the trend of the "International Day of This and That" where the abundance of one day is followed by the silence for the rest of the year. Every day throughout the year and every year is, for us, *Commedia* actors, *Commedia* Day.


I would like to wish 'in bocca al lupo' ('in the mouth of the wolf' – expression that for its meaning corresponds to the English 'break a leg') in its original meaning. This expression comes from the hunting world. Wishing that the wolf eats you is a necessary wish. In fact, we hunters, irreducible and superstitious, want to wish the opposite of what we want, because, being superstitious, we know that the opposite of what we wish will actually happen. In a dark world infested by wolves, we need to wish to be devoured by wolves if we want to make sure that that does not happen. This expression, and the superstition connected to it, moved from the world of the hunters to the world of the professional Theatre. You wish a fiasco so that you can have success. The answer 'crepi' (die (the wolf)) and other variations, to 'in bocca al lupo' are later additions, from which, once again, it is possible to deduce that the original meaning has been lost. To say nothing of the explanation circulating these days, of mama wolf who tenderly takes the little wolf in her mouth, and so on and so forth.

Because of the current trends, this is also going to be the fate of the Great *Commedia* that risks to be reduced to little *commedia*, thrown into that street from which it freed itself.

To conclude, dear Friends and Colleagues, the most beautiful, simple, musical, friendly, joyous word in the Italian language, so brief and so efficient, that literally means 'schiavo' (slave), is *Ciao*. Friends and Colleagues in *Arte*, to all of you, *Ciao* and *In bocca al lupo!*

AF

EUROPE

ITALY	Padova	Local organizer(s) <ul style="list-style-type: none">• Accademia del Teatro in Lingua Veneta
The flagship event		Contact: Ada marcantonio direzione@accademiateatroveneto.it
		
Location/s: Teatro Verdi, city streets		
Padova Fringe Festival		
Performance, Conference, Exhibition, Student production, Forum		
		http://www.accademiateatroveneto.it
	Massanzago Padova	Local organizer(s) <ul style="list-style-type: none">• Comune di Massanzago
Location/s: Villa Baglioni - sala consiliare		Contact: Ufficio cultura cultura@comune.massanzago.pd.it
Conversazione-spettacolo sulla Commedia dell'Arte		
Performances, conference		
		http://www.comune.massanzago.pd.it
	Milano	Local organizer(s) <ul style="list-style-type: none">• Compagnia Carnevale
Location/s: Teatro Continuo Burri, Parco Sempione		Contact: Antonio Carnevale compagniacarnevale@gmail.com
Milano in Commedia		
Performances, Lecture, Exhibition, Open Class, Children events		
		http://www.compagniacarnevale.com

	Roma	Local organizer(s) <ul style="list-style-type: none">• Associazione & compagnia Teatroantico
Location/s: Museo teatrale e Biblioteca SIAE del Burcardo		Contact: Elisabetta Centore medeateatro@hotmail.it
Dejanira, una commediante fra le stanze del museo		
Performance, Exhibition		
http://www.teatroantico.org		

	Urbino	Local organizer(s) <ul style="list-style-type: none">• Famaschere
Location/s: Palazzo Bonaventura Odasi		Contact: Alessandra Ceccarelli info@famaschere.com
Dal Teatro di Commedia al naso rosso		
Performance, Conference, Exhibition, Open Class		
https://www.facebook.com/events/518470028320792/		

	Catanzaro	Local organizer(s) <ul style="list-style-type: none">• Teatro di Calabria A. Tieri
Location/s: MARCA – Museo delle arti di Catanzaro		Contact: Aldo Conforto teatrodicalabria@libero.it
All'improvviso ... Commedia		
Performance, Conference		

	Roma	Local organizer(s) <ul style="list-style-type: none">• Come d'Arte
Location/s: Teatro Abarico		Contact: Gabriele Guarino guarinogabri@gmail.com
Come d'Arte – Festival Internazionale di Commedia dell'Arte		
Performance, Conference, Exhibition, Open Class, Student production		
http://www.comedarte.it/		

POLAND	Kraków	Local organizer(s) • Studio Dono
Location/s: Teatr Ludowy, Scena na Lwowskiej		Contact: Agnieszka Cianciara - Frohlich biuro@studiodono.pl
VII Dni Komedii dell'Arte		
Performance, Open class, Student production		http://www.studiodono.pl

SPAIN	Madrid	Local organizer(s) • Teatro di Commedia
Location/s: La Puerta Estrecha – Colegio		Contact: Pablo Torreggiani lacommediadellarte@gmail.com
VII Día de la Commedia dell'Arte en Madrid		
Performance, Conference		http://teatrodicommedia.wix.com/teatrodicommedia

	Málaga	Local organizer(s) • Teatro del Lazzi
Location/s: Teatro Alameda		Contact: Javier Oliva teatrodellazzi@gmail.com
Día Mundial de la Commedia dell'Arte		
Conference, Exhibition		http://www.teatrodellazzi.es

	Barcelona	Local organizer(s) • Sala Fènix
Location/s: Sala Fènix		Contact: Felipe Cabezas teatre@salafenix.com
L'ultima notte del Capitano		
Performance		http://www.salafenix.com/esdeveniments/lultima-notte-del-capitano-2

	Azuqueca de Henares	Local organizer(s) • El Teatro del Finikito
		Contact: David Sans Ballesteros david@elteatrodelfinikito.com
Location/s: Casa de la Cultura de Azuqueca de Henares		
La Commedia dell'Arte y sus mascararas		
Conference, Open Class		
http://www.elteatrodelfinikito.com		

SWEDEN	Stockholm	Local organizer(s) • Kulturama
		Contact: Micke Klingvall micke@klingvall.com
Location/s: Kulturama		
Open rehearsal		
Student production, Lecture, Video Projection, Open Class		
http://www.kulturama.se		

NETHERLANDS (the)	Utrecht	Local organizer(s) • Teatro Animo
		Contact: Patrizia Esposito animo@commediadellarte.info
Location/s: Theatermasker Atelier		
The stories of the Commedia dell'Arte masks		
Exhibition, Lecture		
http://www.commediadellarte.info		

UNITED KINGDOM	Letchworth	Local organizer(s) • Sometime Soon Arts
		Contact: Graham Shackell sometimesoonarts@yahoo.co.uk
Location/s: Da Vinci Hall		
McGeoff		
Performance, Student Production, Residency leading to a performance		
http://sometimesoonarts.co.uk/		

	Ormskirk	Local organizer(s) • The Fabulous Lancashire Theatre Contact: Olly Crick cricko@edgehill.ac.uk
Location/s: Rose Theatre		
Frack Off: a comedy about ale and shale		
Performance		
https://www.facebook.com/The-Fabulous-Lancashire-Revels-1553156031568763/		

Turkey	Antalya	Local organizer(s) • Antalya State Theatre Contact: Mehmet Murat Ildan ildanmmi@gmail.com
Location/s: Antalya State Theatre		
Master Moliere is marrying - Üstat Moliere Evleniyor		
Performance		
http://www.antalyadt.gov.tr/		

NORTH AMERICA

(CANADA) ONTARIO	Toronto	Local organizer(s) • Gardiner Museum Contact: Stefanie Galvanek stefanie@gardinermuseum.com
Location/s: Gardiner Museum		
Harlequin Romance		
Lecture		
http://www.gardinermuseum.com		

(USA) CALIFORNIA	San Francisco	Local organizer(s) • Tutti Frutti Commedia Company Contact: Jim Lecthworth tuttifruttico@aol.com
Location/s: Clarendon Elementary School		
Clarendon Elementary School		
Childrens event		

(USA) CALIFORNIA Los Angeles

Local organizer(s)
 • **The Clown School & The Funny School of Good Acting**
 Contact: Virginia Scott
virginialilliescott@gmail.com

Location/s:
 The Deborah Brockus Project

Free Open Class!
 Open class

<http://www.funnyschoolsite.com>

(USA) COLORADO Boulder

Local organizer(s)
 • **Colorado.edu**
 Contact: Chiara Torriani
chiara.torriani@colorado.edu

Location/s:
 University of Colorado

Talk on Commedia dell'Arte with Antonio Fava
 Performances, Conference, Exhibition

<http://www.colorado.edu/>

WASHINGTON, DC

Local organizer(s)
 • **Faction of Fools Theatre Company**

The International coordinating member

Contact:
 Rachel Spicknall Mulford
pr@factionoffools.org

Location/s:
 Eastman Studio Theatre – Elstad Annex at Gallaudet University

Faction of Fools rehearsal for the Merchant of Venice
 Rehearsal

<http://www.factionoffools.org/mov-workshop>

(USA) FLORIDA	Coral Gables	Local organizer(s) • Department of Theatre Arts
Location/s: University of Miami Department of Theatre Arts		Contact: Bruce Lecure blec723@aol.com
Look in your mirror		
Performance		

(USA) MASSACHUSETTS	Berlin	Local organizer(s) • Berlin Kids' Commedia & I Sebastiani
Location/s: 12 Woodward Street		Contact: Jay Cross – Catherine Crow john.a.cross@gmail.com
An evening of Commedia dell'Arte		
Performance, Childrens event		
http://www.isebastiani.com		

(USA) MASSACHUSETTS	Berlin	Local organizer(s) • I Sebastiani
Location/s: 1870 Town Hall		Contact: Catherine Crow cat@crowcastle.net
The Wedding Day		
Performance		
http://www.isebastiani.com		

(USA) MISSISSIPPI	Oxford	Local organizer(s) • Ole Miss Theatre
Location/s: The University of Mississippi		Contact: Matthew R. Wilson mrwilson@olemiss.edu
Commedia Brown Bag Lunch		
Conference, Open Class, Forum		
http://theatre.olemiss.edu		

(USA) NORTH CAROLINA	Reidsville	Local organizer(s) • I Firenzi
Location/s: The Tournament of Ymir		Contact: Lara Coutinho orangesophie@gmail.com
The Fake Tofano!		
Performance		http://ifirenzi.com

(USA) NEW JERSEY	Haddonfield	Local organizer(s) • Ombelico Mask Ensemble
Location/s: Haddonfield Memorial High School		Contact: Brendon Gawel info@ombelicomask.org
Making a Commedia Hamlet		
Exhibition, Student production, Forum		http://www.ombelicomask.org

(USA) NEW YORK	Saratoga Springs	Local organizer(s) • Pazzi Lazzi
Location/s: Filene Recital hall – Skidmore College		Contact: Chiara Durazzini chiaradur@verizon.net
Aria di Commedia		
Performance, Open Class		http://www.pazzilazzitroupe.com

(USA) OHIO	Columbus	Local organizer(s) • The Confused Greenies of Players' Patchwork Theatre Company
Location/s: Ohio Union The Ohio State University: US Bank Theater		Contact: Jeff Rudolph lazzi@case.edu
Commedia dell'Arte at Popular Culture and the Deep Past		
Performance, Conference, Lecture		https://www.facebook.com/TheConfusedGreenies/

Parma	Local organizer(s) <ul style="list-style-type: none"> • The Confused Greenies of Players' Patchwork Theatre Company
Location/s: St. Johns Byzantine Cathedral	Contact: Jeff Rudolph lazzi@case.edu
Commedia dell'Arte at a Regular Event in the Cleffland	
Performance	
https://www.facebook.com/TheConfusedGreenies/	

SOUTH AMERICA

BRASIL	Goioerê	Local organizer(s) <ul style="list-style-type: none"> • Istituto Federal do Paraná • Grupo Meu Clown
Location/s: Istituto Federal do Paraná - IFPR	Contact: Marcelo Adriano Colavitto macolavitto@gmail.com	
Dia International da Commedia dell'Arte		
Performance, Conference		
http://www.meuclown.com.br		

COLOMBIA	Medellin	Local organizer(s) <ul style="list-style-type: none"> • Cronopio
Location/s: Sala Teatriados	Contact: MarthaVillada Marquez sharavillada@gmail.com	
Taller de Commedia dell'Arte		
Performance, Open Class, Student production		
http://www.teatriados.com		

MEXICO	Mexico City	Local organizer(s) <ul style="list-style-type: none"> • Nosotros Teatro
Location/s: Foro Cultural José Martí	Contact: Luis Alvaro Silva nosotros_teatro@hotmail.com	
La Viuda Astuta		
Performance		

ASIA

ISRAEL	Tel Aviv	Local organizer(s) • Scapino Theatre Company
Location/s: 'hasimta' theatre		Contact: Haim Abud scapinomail@gmail.com
International CdA day-Israel סקפינו להקת		
Performance, Reception		http://scapino.co.il/

SINGAPORE	Singapore	Local organizer(s) • SDEA
Location/s: Goodman Arts Centre		Contact: Ayda projects@sdea.org.sg
Lesson/Performance con Marco Luly		
Performance, Lecture		http://sdea.org.sg

OCEANIA

AUSTRALIA	Adelaide	Local organizer(s) Mari & Crupi Theatre Company
Location/s: The Producer Bar Warehouse		Contact: Mariana Dias maricrupitheatrecompany@gmail.com
Gabrielliana for two		
Performance		https://maricrupitheatrecompany.wordpress.com

AUSTRALIA	Brisbane	Local organizer(s) International School for Acting and Creativity
Location/s: International School for acting and creativity		Contact: Ira Seidstein iraseid@gmail.com
ISAAC		
Commedia meets Shakespeare		http://www.iraseid.com

Commedia dell'Arte Day Stats 2016

EVENTS: 38

CONTINENTS: 4

Cities: 38

COUNTRIES: 15

Australia
Brazil
Canada
Colombia
Italy
Israel
Mexico
Poland
Singapore
Spain
Sweden
United Kingdom
USA
The Netherlands
Turkey

LANGUAGES: 11+dialects

Catalan
Dutch
English
Hebrew
Italian (plus Italian dialects)
Malay
Polish
Portuguese
Spanish (Castilian)
Swedish
Turkish

US STATES:15

California
Colorado
District of Columbia
Florida
Illinois
Maryland
Massachusetts
Michigan
Minnesota
Mississippi
New Jersey
New York
North Carolina
Ohio
Texas