

# CLAUDIA CONTIN ARLECCHINO - A LIFE FOR THE TRAGEDIA DELL'ARTE

## 1 - THE TRAGEDY OF THE ARTIST

In the field of contemporary dramaturgy the most important experiment of Claudia Contin Arlecchino is the gestural language derived from the works of the Austrian painter Egon Schiele (1890-1918) which goes under the name of the project "Tragedia dell'Arte".

Claudia Contin Arlecchino knows the work of Egon Schiele in 1979, when at the Art Institute she is suggested, as a point of reference suitable to her style of drawing, by Professor Antonio Furini, which sends her straight to Venice to visit an exhibition of the Viennese painter. The young student assumes Schiele as the ideal "Master" of her own graphic, pictorial and stylistic studies. In 1982 she achieves the three-year diploma as "Master of Art" and then, for the next biennium, she signs up as private student, earning in one year, in August 1983, the Diploma in Applied Arts.

Meanwhile works and follows several professional experiences: in graphics (Grafiche Conti in Udine), sculpture and wood restoration (Laboratory of the Sculptor Roberto Milan), processing of leather bags, belts, shoes and accessories (Laboratory Paolo Borchie in Udine). In the same year, thanks to her dossier of drawings and art engravings, she get a forgivable loan from the Confederation of Handicrafts in Udine by which she opened a laboratory of engravings and art prints with hand press, at the FotoStudio in Udine. From 1984 to 1987 she exhibited her works in Udine, Bologna, Rome and Venice..

## 2 - FOUNDATION OF THE TRAGEDIA DELL'ARTE

In 1987 in Venice Arlecchino Claudia Contin decides to transfer her knowledge of the work of Egon Schiele from iconographic inspiration to her work as an actor, starting to encode on her own body the new physical and vocal technique. She asks advice to director Ferruccio Merisi for a photographic documentation of her body postures inspired by the works of Schiele, later to become the subject of university exam in "Set Design" with Professor Renato Padoan.

In 1989 Claudia Contin Arlecchino begins to experience the new technique also in didactics, offering courses of Tragedia dell'Arte as an evolution of the corporeal mime's techniques, within the programs of the Venetian theatrical circuit named Arteven. In 1990 the Tragedia dell'Arte technique becomes one of the basic subjects of her new Scuola Sperimentale dell'Attore in Pordenone.

In 1994 and until 1998 the Project Egon Schiele - Imagery Anatomies and Physical Actions is organized as a teaching subject at the Center for Music and Performing Arts Interfaculty at University of Bologna, and thanks to the collaboration of Professor Gerardo Guccini, the researcher Claudia Contin Arlecchino can teach her technique to different groups of chosen graduate students.

## 3 - THE BEHAVIOUR REDRAWN

Right in the context of University of Bologna, comes to light in 1996, the first version of the show "The Behaviour Redrawn". Since then, the Tragedia dell'Arte is experienced in different conferences, performances, didactic initiatives and various directions on theatrical essays with young actors.

The Behaviour Redrawn become the outstanding third show, with which Claudia Contin Arlecchino can represent and disseminate the fundamentals of her didactic of the Tragedia dell'Arte; the demonstration-show is repeated in Italy and abroad, with important moments of deepening in Spain (since 1999), and then in Denmark, Norway and Siberia where the new technique is used in theatre schools and academies.

In 2001, within the project Tragedia dell'Arte, started a collaboration with flutist composer Massimo de Mattia, for the direction of Ferruccio Merisi. The result is a new performance for flute and actor titled "Gymnopedia Eretica", dedicated to the artistic heresy of Egon Schiele, who led on in Italy in the sphere of music, theater and dance. In 2002, right around some of the texts of Gymnopedia Eretica, Claudia Contin Arlecchino collaborates in the recording of the CD "Schiele Oratorio Jazz", produced and distributed by Splas(h) Records, with the participation of many outstanding musicians (from members of the Orchestra Phophonix to Daniele D'Agaro, to U.T. Gandhi).

#### 4 - DOCUMENTARIES AND PERFORMANCES

In 2004 the director Valeria Spera shoot a documentary about the Tragedia dell'Arte - Actor Techniques from the iconography of Egon Schiele, during the masterclass within L'Arlecchino Errante of that year. The short film titled "Tratti Indosso - Nervi Riflessi" won the first prize in the documentary section at the Cortopotere International Festival 2005, with the specialized jury of LAB 80 and Bergamo Film Meeting.

The project Tragedia dell'Arte now defines the style of the contemporary performances of Arlecchino Claudia Contin, even when the dramaturgy does not directly concerns the life and the work of Schiele.

In 2004, she writes and stages with Ferruccio Merisi the new show "Harlequin and his Double", in which Claudia Contin Arlecchino brings to comparing and a makes dialogue between the specular and opposite techniques of her Commedia dell'Arte and her Tragedia dell'Arte. It is a show specifically built for foreign tours of the actress, which combines English, Italian, and a multi-speech harlequinesque dialect, in which the physical and gestural language makes meanings and stories understandable at any latitude. Harlequin and his Double debuted in Denmark in its first version in 2004, followed six years later, in 2010 in Brazil, with the birth of the new version still in the repertoire.

#### 5 - THE CONTEMPORARY THEMES OF TRAGEDY

The research on the Tragedia dell'Arte led Claudia Contin Arlecchino to face the building of a new repertoire of contemporary characters like: Antonin Artaud, Giuseppe Ungaretti, William Golding, Christa Wolf, Toni Morrison, Arundhati Roy. These experiences have defined a new Hamletic and Dandy character which is now considered the Contemporary Double of her Harlequin.

In 2013, in collaboration with the contemporary art exhibition Maravee Anima 2013, directed by Sabrina Zannier, is produced with Claudia Contin Arlecchino, the performance still in the repertoire "The Poet's War ", dedicated to the poetry of Giuseppe Ungaretti and human gestures by Egon Schiele, two artists soldiers who found, by force of circumstances, on the two opposite fronts of the Great War 1914-1918.

In 2014, during the Maravee Corpus 2014 event, Sabrina Zannier, hosting exhibitions and performances, presented effectively the complexity and versatility of theatrical and figurative expressions of Claudia Contin Arlecchino and her project integrated between Comedy and Tragedy of Art.

#### 6 - THE SHOWS DEDICATED TO THE TRAGEDY OF ART

1995 - Figurative Anatomies and Physical Actions

1996 - The Behavior Redrawn

1997 - Meat Paths

2001 - Heretic Gymnopedia

2002 - Schiele Oratorio Jazz

2003 - Beloved

2004 - Traits Wearing

2004 - Harlequin and his Double

2010 - Harlequin and his double (rearrangement)

2011 - Beloved (rearrangement)

2013 - The Poet's War

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