

Abstract

Today, when we think of theatre in Venice, we primarily associate it with the famous stages of La Fenice and the Teatro Goldoni. However, there were - and still are - many other theatres, both public and private, that played a significant role as early as the Early Modern period. Specifically Venetian performing arts include not only those who appear on stage but also those who work behind the scenes, as well as performers who present themselves in public spaces without a formal theatre setting - such as street performers, puppeteers, and commedia dell'arte troupes. All of these belong to the Venetian theatrical tradition. The city of masks and the bauta was home to a wide range of artists and artisans who worked for the theatre. Many literary works, as well as visual artworks (e.g. by Tiepolo) and performances themselves, portray and reflect on the diverse forms of theatrical labor.

Over time, a variety of distinctly Venetian stage arts developed: from mask-making and masquerade, to the wearing of the bauta, from makeup techniques and the lazzi and gestures of commedia performers to the contributions of stage engineers (such as Filippo Acciaioli or Giacomo Torelli), and from music (Donizetti, Monteverdi, Rossini, Verdi, Vivaldi) to questions of genre (Gozzi's fiabe teatrali, musical theatre, psalm settings, opera, dance, pastoral plays, or allegories with intermezzi). Vocal traditions (such as those of the choir school at St. Mark's and the Ospedali), Venetian polyphony, instrument makers (Jacob Stainer, Eugenio Casparini), and the visual arts (Bellini, Tiepolo), which repeatedly depict other art forms, all form part of this rich tradition.

The Venetian language itself features prominently, particularly in Goldoni's plays and in the commedia dell'arte. Memoirs by figures such as Goldoni, Rousseau, and Casanova also offer valuable insight. Playwrights like Gozzi and Chiari, seen as Goldoni's rivals, reflected on their own art in opposition to his.

This workshop invites participants to explore the historical specificity of Venetian performing arts through interdisciplinary comparison and to discuss the unique characteristics of the various Venetian stages and their practices. A central research question is whether Venice's theatre developed a distinctive theatrical culture of its own, or whether the multitude of external influences ultimately led to a new kind of unity born from diversity. The primary aim is to identify and analyze the specificity and uniqueness of Venetian theatre and its performance practices, with a particular focus on the Early Modern period.

11th December

09:30-10:00 Kirsten Dickhaut (Stuttgart)
Introduction

10:00-10:45 Agnese Amaduri (Catania)
Gaspara Stampa: virtuosa e poetessa nella Venezia del Cinquecento

10:45-11:00 Coffee Break

11:00-11:45 Robert Fajen (Halle)
L'amore sotto osservazione. Goldoni e il problema del cicisbeismo

11:45-12:30 Hendrik Schlieper (Paderborn)
In-Between: On Goldoni's Don Giovanni Tenorio

12:30-13.30 Lunch Break

13:30-14:15 Gesa zur Nieden (Augsburg)
Carlo Goldoni's Il Giocatore (Venedig 1750/51) im Spiegel der Opernquerelles 18. Jahrhunderts

14:45-15:00 Jörn Steigerwald (Paderborn)
A second Merope: Carlo Goldoni's tragedy Artemisa

15:15-16:00 Selina Seibel (Stuttgart)
Argonauti e arlecchini – l'impatto della commedia dell'arte sui drammimi musicali di Giacinto Andrea Cicognini

16:00-16.15 Coffee Break

16:15-16:45 Florian Mehltretter (LMU)
The Theatricality of the Human Voice. Elements of a History of Singing on the Venetian Stage

16:45-17:30 Kirsten Dickhaut (Stuttgart)
Torelli's Art of Illusion: La finta pazza as a Venetian Model of the Baroque Stage



10th December

Opening

18:00-18:15 Laura Lamia (Stuttgart), Italian General Consul in Stuttgart
Welcoming Adress

18:15-19:00 Daria Perocco (Ca'Foscari Venezia)
Una commedia toscana nel teatro pubblico veneziano: le trasformazioni della Mandragola sulla scena veneziana

20:00 **Welcome Dinner**

12th December

09:15-10:00 Kordula Knaus (Dortmund)
The Venetian Opera Buffa as a European Model

10:00-10:45 Gesine Hindemith (Stuttgart)
Isabella Teotochi-Albrizzi's Art of theatrical description – Venetian Salon Culture and Theatre Discourse in the second half of the 17th century

10:45-11:00 Coffee Break

11:00-11:30 Sven Thorsten Kilian (Stuttgart)
Aretino. Venezia extraterritoriale

12:00 Closing



Conference Venue

10th Dec, KII 17.92

11th Dec, GSCasino

12th Dec, KII 17.71

Keplerstraße 17/
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