

# 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 Acciaiuoli 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 polychorality, 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 Giuocatore (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 drammi musicali di Giacinto Andrea Cicognini*
- 16:00-16:15 Coffee Break**
- 16:15-16:45 Florian Mehlretter (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*

10-12<sup>th</sup>  
Dec  
2025

International  
conference

Venetian Performing Arts  
Arti Sceniche Veneziane  
(1500-1800)

organised by  
Prof. Dr. Kirsten  
Dickhaut



Universität Stuttgart  
Italienzentrum  
Centro Studi Italia – Stoccarda

# 10th December

## Opening

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

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  
17<sup>th</sup> 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/  
Geschwister-Schollstr. 24  
70174 Stuttgart

Contact  
kirsten.dickhaut@ilw.uni-  
stuttgart.de