



CENTRO MASCHERE E STRUTTURE GESTUALI
MUSEO INTERNAZIONALE DELLA MASCHERA
Amleto e Donato Sartori

REALITY AND PASSION IN OUR WORK

The Sartori history is so extensive, made up of stages, in-depth studies and research, that it cannot be summed up in a few lines. Each stage contains a particular history and can be read in full in the *Amleto and Donato Sartori International Museum of the Mask* thanks to their works and creations on display. These are works that make up an unparalleled artistic whole, recently recognised even by the Ministry of Culture.

It must be said that training has been an integral part of the work of the Sartori family since its origins. It is enough to think that Amleto Sartori passed on his knowledge to young students in his atelier as long as 80 years ago; then his son Donato did so uninterruptedly until 2016, the year of his death. Today Sarah Sartori, along with me, continues this pedagogical and educational activity through the Centro Maschere e Strutture Gestuali, founded in 1979. The Sartori method is not aimed only at sculptors and mask-makers. It is also used by students from various branches of theatrical knowledge and the visual arts: from drama to dance, from set design to photography, from lighting technology to the semiology of the theatre, and is also present in various departments of universities and theatre schools.

The International Workshop, this year at its 35th edition, is the most important part of the summer event *Maschera Gesto Narrazione*, which is renewed every year with lessons, meetings, master classes and performances selected to broaden and deepen the theoretical and practical aspect of teaching. The teachers who have followed one another over the years at *Centro Maschere e Strutture Gestuali* are all of international calibre such as university lecturers, theatre and film directors, actors, sculptors, always with a solid educational curriculum.

Some of our past students are now teachers themselves. They pass on our type of training, morphology, methodology and mask technique to many countries around the world, aware that Amleto and Donato were the leaders of a training associated with the history of the theatrical mask and the multiple functions of the ethnological mask. My daughter Sarah, now

director of the Centre, and I continue to follow in their footsteps. Sarah Sartori is the third generation of an art family that has been working for almost a century with a new artistic and didactic awareness.

People often ask us why our workshop lasts four weeks while the Internet abounds with offers of Workshops, from the design to the creation of the leather mask, ranging from a few hours to a few days. The answer is very simple: because the Sartori method does not allow for exceptions; because we are very strict; because in addition to creating masks we create a theatrical text written and performed by the students themselves; because the path from the theatrical mask to its metamorphosis must be achieved through movement, the cultural history of bodies and gestures; because we do not issue a final certificate unless it is justified by effective participation and acquired knowledge; and also because each student will take away the entire documentation of the various stages of their experience (drawings, sketches, casts and obviously the leather mask). *Centro Maschere e Strutture Gestuali* will keep one of their works, chosen by the student, for the historical archive. We keep a fragment of their first steps into the world of the mask!

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