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| Bene, Carmelo (1937-2002) |
| (Carmelo Pompilio Realino Antonio Bene) |
| Carmelo Bene was an Italian actor, poet, writer, film and theatre director, playwright and screenwriter. Influenced by classic literary authors, Bene carried out intense artistic activity for over forty years. It has resulted in numerous plays, movies, books, music, videos, and radio and TV shows. Among his main influences were literary legends William Shakespeare (whose *Hamlet*, *Macbeth*, *Romeo and Juliet*, and *Richard III* he re-adapted and staged), Carlo Collodi’s *Pinocchio*, Miguel de Cervantes’ *Don Quixote*, Matthew G. Lewis’s *The Monk* and Oscar Wilde’s *Salomé*; French decadents Arthur Rimbaud and Jules Barbey d’Aurevilly; and avant-gardists Alfred Jarry, Antonin Artaud and Vladimir Maiakovski.  Bene’s career began in 1958, and he achieved great success only a year later in 1959 after acting in Alberto Ruggero’s adaptation of Albert Camus’ *Caligula*. After almost ten years in the theatre, he started a film career as an actor and director. In 1967, he participated in Pier Paolo Pasolini’s *Oedipus Rex*, and realised his first film, the short *Ventriloquio*, now unfortunately lost. |
| Carmelo Bene was an Italian actor, poet, writer, film and theatre director, playwright and screenwriter. Influenced by classic literary authors, Bene carried out intense artistic activity for over forty years. It has resulted in numerous plays, movies, books, music, videos, and radio and TV shows. Among his main influences were literary legends William Shakespeare (whose *Hamlet*, *Macbeth*, *Romeo and Juliet*, and *Richard III* he re-adapted and staged), Carlo Collodi’s *Pinocchio*, Miguel de Cervantes’ *Don Quixote*, Matthew G. Lewis’s *The Monk* and Oscar Wilde’s *Salomé*; French decadents Arthur Rimbaud and Jules Barbey d’Aurevilly; and avant-gardists Alfred Jarry, Antonin Artaud and Vladimir Maiakovski.  Bene’s career began in 1958, and he achieved great success only a year later in 1959 after acting in Alberto Ruggero’s adaptation of Albert Camus’ *Caligula*. After almost ten years in the theatre, he started a film career as an actor and director. In 1967, he participated in Pier Paolo Pasolini’s *Oedipus Rex*, and realised his first film, the short *Ventriloquio*, now unfortunately lost. *Hermitage* (1968) was his second short, drawn from his novel *Credito italiano V.E.R.D.I.*. In the same year, Bene won the Silver Lion at the Venice Film Festival with what is considered his masterpiece: *Nostra Signora dei Turchi*,based on his 1966 homonymous novel. His cinematographic experience would end, after *Capricci* (1969), *Don Giovanni* (1970) and *Salomé* (1972), with *Un Amleto di meno* (1973). In 1974, he started collaborating in television, and, from 1979 onwards, he would dedicate himself almost exclusively to the theatre, developing the concept of the *macchina attoriale* [actorial machine], a conception of the actor’s work that emphasised vocal technique and centered the performance on the production of phonemes. Bene died of a heart attack in 2002. Filmography: *Edipo Re* [*Oedipus Rex*] (director: Pier Paolo Pasolini, 1967)  *Ventriloquio* [*Ventriloquism*] (1967)  *Nostra Signora dei Turchi* [*Our Lady of the Turks*] (1968)  *Capricci* [*Caprices*] (1969)  *Don Giovanni* (1971)  *Salomé* (1972)  *Un Amleto di meno* [*One Hamlet Less*] (1973) |
| Further reading:  (Bene)  (Bene and Deleuze, Superpositions)  (Bene and Dotto, Vita di Carmelo Bene)  (Giacchè) |