About the authors

Liliana Alexandrescu (Romania) is a researcher and theatre director. From 1976 to 2001, she was co-editor of the FIRT/SIBMAS Information Bulletin, which appeared in English and French in Amsterdam, where she directed the university theatre group FRI at the University of Amsterdam. In the theoretical field she has worked on modern and post-modern literature and theatre, as well as on contemporary ritual theatre. She has published articles and essays in reviews and books in Romania, amongst which her translation of Eugenio Barba’s The Paper Canoe.

Gregorio Amicuzi (Italy) is the director of Residui Teatro and artistic director of Territorios Teatrales Transitables, Encuentro Internacional sobre Teoría y Práctica de las Artes Escénicas (an international encounter about performing arts theory and practice). He has directed workshops and performances in Asia, Europe, America, and Africa. In 2014, he was the assistant of Eugenio Barba for Clear Enigma, presented during Odin Teatret’s 50th anniversary. In 2020/2021 he was a teacher at Actor’s Atelier organised by the Grotowski Institute (Poland) and directed by Jaroslaw Fret.

Jacques Arpin (Switzerland) is a cultural psychiatrist. He studied medicine at Genève University and at McGill in Montreal as well as anthropology and sociology at the Universidade da Bahia and at Tulane in New Orleans. Upon his return he launched cultural psychiatry in Switzerland creating a Migration and Health programme in Geneva and within international associations. His personal experience with polio, encephalitis and cancers opened new perspectives in his professional role as a healer, occasional patient and director for his patients’ narrations, dramaturgy, and montage within the various medical situations.

Eugenio Barba (Italy) created Odin Teatret in 1964 in Oslo, Norway, and in 1966 moved it with it as a theatre laboratory to Holstebro, Denmark. In 1980 he founded the International School of Theatre Anthropology (ISTA). He has directed 79 productions with Odin Teatret and the intercultural Ensemble Theatrum Mundi. Author of twenty-four books; his latest publication, in collaboration with Nicola Savarese, is The Five Continents of Theatre. Facts and Legends of the Material Culture of the Actor (Brill/Sense, 2019). He is the recipient of honorary doctorates from thirteen universities.

Vincenzo Blasi (Italy) is a teacher of Italian Literature. He graduated in 1999 in History of Theatre and Entertainment at the University of Lecce with a thesis on the 5th public session of ISTA (International School of Theatre Anthropology) in Salento, Italy in 1987, and he joined the 12th session in Bielefeld, Germany in 2000. Over the years he has been interested in theatre anthropology and ancient Greek and Roman theatre. He has published Il teatro romano di Lecce (Dioniso, n. 1, 2002, p. 172-179), Da Sabratha ad Aspendos. Due teatri ai confini dell’Impero (In scena. Il teatro di Roma Antica, edited by Nicola Savarese, Rome, Electa, 2007, p. 56-61), Teatri greco-romani in Italia (Cue Press, 2019).

Mette Bovin (Denmark) is an anthropologist and a film director. From five years onwards she chose the meaning/core of her life: Antiracist Work. She was the first anthropologist at the Aarhus University in 1962 (Ph.D. in 1970), encouraged to create ethnographic museum exhibitions at the University Museum for the three ethnic group: Mumuye (pagans, Nigeria), Manga (Muslim, Niger), and Wodaabe (Muslim light, Niger) - all West African peoples. Mette Bovin spent 24 years doing fieldwork among these West African peoples. In 1979 she met the Odin Teatret and she tried to combine anthropology and theatre in her own way. In 1988 she started the amateur theatre in Helsingør called The Indigo Theatre Group, performing in her own museum exhibitions until 1990. The group consisted of seven actors of three generations. She joined ISTA from the first session in 1980. Mette Bovin has published fourteen books, all on West Africa, and 97 articles; she has realised eight museum exhibitions and twelve documentary films.

Patricia Cardona (Mexico) as a researcher at the Centro de Investigación de la Danza José Limón from 1990 to date, she has published 16 books on topics such as dance criticism, the perception of the spectator, the dramaturgy of the dancer and the poetics of teaching. From 1992 to date she has visited the entire Mexican Republic and much of Latin America (Brazil, Ecuador, Venezuela, Argentina, Colombia and Costa Rica) giving workshops, seminars and lectures while working with dancers, actors and teachers interested in the poetics of teaching as a liberating power of the imagination and creativity in the training processes.

Claudio Coloberti (Italy) has studied film and television and has a degree in architecture. From 1976 to 1996 he was chair of Cine TV in Milan. He has collaborated with various Italian and European theatre groups for the lighting design and audiovisual material. From 1987 to 1991 he co-owned the cine-tv production company, MAMAGRANDE Ltd. of Milan. Since 1999 he started an ongoing collaboration with Odin Teatret for the realisation of films and video documentation of performances and events, creation of interactive DVDs, digitization and restoration of audiovisual archive material. Since 2003, he is responsible for Odin Teatret Film.

Claudia Contin Arlecchino (Italy) is an Italian author, actress, director and figurative artist known all over the world as the first woman to interpret the male character of Arlecchino since 1987. She has already published several theatrical texts, essays and theatre anthropology researches, translated into various languages. From 1990 to 2016 she was co-founder and didactic director of the Scuola Sperimentale dell’Attore. From 1997 to 2018 she was artistic director of the annual international festival L’Arlecchino Errante. In 2007 she founded the Porto Arlecchino art and craft workshop, in collaboration with the graphic designer, photographer and musician Luca Fantinutti. Since 2015 all Claudia Contin Arlecchino’s performances and educational projects of have been produced and distributed by the Ottoteatro cooperative in Pordenone.
Priscilla Duarte (Brazil) is an actress and costume designer. Ricardo Gomes (Brazil) is an actor, director and scholar. They started their partnership in 1984 at the Undergraduate Course of Performing Arts at University of Rio de Janeiro (Brazil), concluded in 1987. They worked at Teatro tascabile di Bergamo (Italy) from 1989 to 1994 and from 2003 to 2007. Since 1996 they have been working in Brazil and in Italy with their own group, Teatro Diadokai. Ricardo has a PhD in Theatre and Spectacle (2007) from Sapienza University of Rome (Italy) and Priscilla has a PhD in Arts (2019) from Federal University of Minas Gerais (Brazil). Since 2008, Ricardo has been a professor at Federal University of Ouro Preto (Brazil).

Simone Dragne (Italy) is a PhD student in Digital Humanities Arts, Performing Arts and Multimedia Technologies at the University of Genoa, Italy, and is responsible for OTA (Odin Teatret Archives) based in Holstebro (Denmark). He graduated in Modern Literature and Performing Arts in February 2018 at the University of Genoa, with a thesis on the performance The Million by Odin Teatret. He is one of the founders of Il Falcone, Genoa University Theatre, for which he was producer until April 2019.

Peter Elsass (Denmark) professor in Clinical Psychology at Copenhagen University since 1966 and member of ISTA scientific staff. He supplemented his traditional studies with interdisciplinary research areas in anthropology, philosophy and history. He is author of over one hundred articles and numerous books, including Håndbog i kulturspsykologi (A Handbook on Cultural Psychology, Gyndeldal, 2003) and Kunst at være alene (The Art of Being Alone, Gyndeldal, 2016). He is the director of several documentary films, including Jorden er vores mor (The Earth is our Mother, 1987) and Rejsen tilbage (The Return, 1993) about the cultural resistance in Colombia of the indigenous Arhuaco people.

Francesco Galli (Italy) has photographed in Italy and abroad in the following fields: anthropology, architecture, archaeology, landscape and theatre. He graduated in Architecture at La Sapienza University in Rome. In recent years his research has focused on urban and natural landscapes. Among others, he has worked for Fondazione La Biennale di Venezia, Università La Sapienza di Roma, Università della Tuscia, Kent University, British Columbia University, The Grotowski Institute, Teatro di Roma. Francesco Galli collaborates with Odin Teatret since 1993, photographing performances in Holstebro and on tour, ISTA and The University of Eurasian Theatre sessions, Holstebro Festuge and bartert. Francesco Galli follows all the meetings of the Bridge of Winds directed by Iben Nagel Rasmussen.

Cecilia Hopkins (Argentina) was born in Buenos Aires. She is a journalist, actress and teacher. She currently teaches Theatre Anthropology I and II at the EMAD (Metropolitan School of Dramatic Art) in the Staging Career. Her latest works as a performer and director are Gemma Sins (2013), based on texts by Maxi Rodríguez, La cabeza de Acevedo (2014), Zona de oscuridad (2015) and Ciclo con diamantes (2019), written by her, and La memoria de Federico (2016) that premiered in Spain with the support of Iberscena.

Filipe Lima (Brazil) is an actor of Cia. YinsPiração, singing and theatre teacher, producer and assistant director. He is producer of A Arte Secreta do Ator, Brazil, a residential workshop with Eugenio Barba and Julia Varley in Brazil. His main performances are: Mare Serenitatis (2019), The Tightrope Walker (2015), Shakespeare’s Dreams (2015), The Big Heart & Eros (2014) and Elizabeth Tudor Can (2011). He has worked in the following films: Eco Crazy People, Help Won’t Come, Pureza, A Cisterna and Jeitosinha.

Leonardo Mancini (Italy) is currently Research Fellow in Theatre Studies at the University of Turin (Italy). He has obtained his PhD in Letters at the University of Turin, with a tutorship at Université Paris 8, and he has been DAAD fellow at the Freie Universität Berlin (Institut für Theaterwissenschaft). His research focuses on the history of 19th and 20th century Italian theatre, declamation on stage, actor apprenticeship, and theatre anthropology. Among his recent publications are the monographs Carmelo Bene: fonti della poetica (Mimesis Edizioni, Milano-Udine 2020) and Luigi Rasi. La declamazione come scienza nuova (Mimesis Edizioni, Milano-Udine 2021).

Luciana Martuchelli (Brazil) is an actress and acting coach in Brazil. She is a theatre, music, film and TV shows director. Founder and director of TAO Filmes - a stage research studio, film producer company and acting and singing school since 1994. On TV, she has worked with soap opera director Reynaldo Boury, preparing mini-series for TPA (Televisão Popular da Angola). She was also assistant to Walter Carvalho, Daniel Filho, Cecil Thiré and Lucas Bueno (Globo Network). She is the creative director of the theatre company Cia. YinsPiração Poéticas Contemporâneas; of the international theatre festival Solos Férteis; and of the masters-in-residence The Secret Art of the Performer with Eugenio Barba and Julia Varley.

Bianca Mastrominico (Italy-UK) is a performance maker, author/director, researcher and pedagogue currently based in Edinburgh, Scotland. Born in Naples, she grew up in a historical theatre family and received her first apprenticeship through the work of her parents, Pina Cipriani and Franco Nico. In 2002 Bianca founded Organic Theatre with John Dean, an international performance laboratory rooted in ongoing training and research for innovative practice and pedagogy. Bianca is Programme Leader for MA Digital Performance and BA(Hons) Performance at Queen Margaret University, Edinburgh, where she also teaches Theatre Anthropology as well as Theatre Laboratory and Devising Practices. Bianca has published for The Open Page, Total Theatre Magazine, New Theatre Quarterly, International Journal of Performance Arts and Digital Media, and Body, Space and Technology, amongst others.

Akira Matsu (Japan) is a professional nô actor of the Kita school, based in Wakayama, central Japan. A first-generation performer, he began amateur lessons at age seven before becoming a live-in apprentice to Kita Roppeita XVth in Tokyo. Returning to Wakayama at age 30, he began offering lessons and created annual performance opportunities in Wakayama. His interest in Western musicals and dance led him to teach at American universities and theatre studios since 1976. He was awarded a doctorate from the University of London in 2016. Matsu’s career spanning has been uniquely international in the six-hundred-year history of the art. He has collaborated with ISTA since 2000 and is a permanent member of the Theatrum Mundi Ensemble.

Pilar Pedraza (Peru) is a photographer who has exhibited images of the Paucaartambo Virgen del Carmen Feast at the Museo de los Pueblos de Paucaartambo in 2016.
and 2019, donating the permanent displays to the museum. She has created three individual exhibitions in Lima and was invited to the Hay Festival in 2018 with the photograph exhibition “Qonoy”.

Omma Studio Theatre (Greece) is a theatre group directed by Antonis Diamantis and Irene Koutsaki, founded in 1991 in Athens and now situated in Heraklion, Crete. Omma in ancient Greek means eye or gaze. Omma Studio Theatre performs in non-theatrical spaces and makes research on actors’ techniques and training. In 2019 Omma Studio Theatre established a network for the divulgence of theatre anthropology in Greece.


Francesca Romana Rietti (1970, Italy) has obtained her PhD in Theatre and Performance History, Theory and Technique at La Sapienza University of Rome and has published the book Jean-Louis Barrault. Artigianato teatrale (Bulzoni, Roma, 2010). In 2004 she was a postgraduate research assistant at the Department of Dramaturgy of the University of Aarhus. From 2005 to 2021 she was part of Odin Teatret’s staff and in 2008, together with Mirella Schino and Valentina Tibaldi, she founded the Odin Teatret Archives, based in Holstebro. From 2006 to 2021 she was also a lecturer of Theatre History in different Italian Universities and from 2022 she develops an independent activity of pedagogy and research. She is editor of Il Ponte dei Venti.

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The Actor Who Flies has been translated into English (Icarus-Routledge, 2014). Founding member of the journal Teatro e Storia (1986).

Jonah Salz is co-founder with Akira Shigeyama of the Noho Theatre Group (1981-) and Traditional Theatre Training (1984-) in Kyoto. He teaches comparative theatre and traditional Japanese theatre at Ryukoku University, and directs plays, many featuring Akira Matsui, by Beckett, Yeats, Shakespeare, and original adaptations of Japanese and Western authors. Jonah Salz received his PhD in performance studies from NYU, writing on the “roles of passage” of a contemporary kyogen family. He edited A History of Japanese Theatre (Cambridge University Press, 2016). Jonah Salz assisted and interpreted for Matsui in rehearsals for Ur-Hamlet in Spain, Bali, Italy, and Denmark. In March 2022 he marked the 40th anniversary of Noho by directing Under an Umbrella, in the Rain, by novelist Yuten Sawanishi, and featuring Matsui and his son Shunsuke.

Nicola Savarese (Italy), a founding member of ISTA, was Professor of Theatre History at the University of Roma Tre and guest lecturer at the Universities of Kyoto, Montreal, and Sorbonne III. He travelled widely in Asia and lived two years in Japan. His research focuses on the encounters between Asian and Western theatres. His books include Eurasian Theatre (Icarus Publishing Enterprise, 2010) and, in collaboration with E. Barba, , A Dictionary of Theatre Anthropology (Routledge, 2005) and The Five Continents of Theatre. Facts and Legends of the Material Culture of the Actor (Brill NV/Sense, 2019). He is a founding member of the journal Teatro e Storia.

Sabera Shaik (Malaysia) is a Theatre Arts graduate from Penn State University and has been acting, producing and directing for more than 40 years. She teaches acting courses to the young and old and directs mainly contemporary shadow theatre pieces with her group of actors. Her constant interactions at Odin Teatret and attendance in workshops there have changed her outlook to theatre in more ways than one. She is currently engaged by the National Theatre to direct a dance-drama about the ancient kingdom of Langkasuka.

Jaime Soriano (Mexico) has a degree in Art Education from the Superior School of Arts of Yucatan (ESAY). He is a teacher in acting, training and stage acting creation and has worked as a director for his own artistic creation projects since 1977. He was a collaborator with the Polish director Jerzy Grotowski from 1980 to 1990, in Mexico, Poland, the USA and Italy. He studied Indian Kathakali dance at the Mandapa Laboratory in Paris and the Kerala Kalamandalam Academy in Southwest India. In 1986 he founded the UNAM University Laboratory of Theatre Anthropology at Casa del Lago in Mexico City, which, years later, became the Jerzy Grotowski Performing Arts Laboratory.

Ferdinando Taviani (Italy), a founding member of ISTA, Professor Emeritus in theatre history at the University of L’Aquila. Since 1975, literary advisor to Odin Teatret about which he wrote Il libro dell’Odin (The Book of Odin, Feltrinelli, 1975). His research and publications on Commedia dell’Arte are considered points of reference in the international bibliography on this subject. Some of his writings about Grotowski are to be found in The Grotowski Sourcebook (Routledge, 1997). Founding member of the journal “Teatro e Storia” (1986).
Julia Varley (Denmark) since 1976 is actress at Odin Teatret. Since 1990 she has been involved in the conception and organisation of ISTA (International School of Theatre Anthropology). She is active in The Magdalena Project, a network of women in contemporary theatre of which is a founding member. She directs Transit International Festival and is on the editorial board of *The Open Page*, a journal devoted to women’s work in theatre. Author of numerous articles and essays and has published five books, among which *Stones of Water: Notes of an Odin Actress* (Routledge 2011).

Kein Yoshimura (Japan) is a performer, choreographer and art director of Kamigata-mai dance and of Yoshimura Kein Kamigata-mai Studio and of Kamigatamonomokai, based in Tokyo, Japan. Kein started to practice both Japanese traditional kabuki dance and western classical piano playing at five years old. In 1974, she graduated from the Musashino University of Music. She has practiced kamigata-mai with Yukio Yoshimura and Kisho Yoshimura, nô theatre with Hideo Kanze and Izumi Mikawa, and the traditional martial arts kendo and kyudo. In 2000, she started the Japan-India traditional performances exchange programme and since 2011 she is a Yoga Siromani (a teacher of yoga) and a teacher of Motoyama Merdien Exercises for Ki Practice.

Ana Woolf (Argentina) is a teacher, actress and director, and co-founder of Magdalena 2a Generación, a Latin American Network of Women in Contemporary Arts. In 1999 Ana Woolf moved to Denmark to study with Julia Varley who directed her in two performances and a work demonstration. She worked as assistant director for Eugenio Barba in three international projects and for Odin Teatret’s 50th anniversary. As a director, she has worked with professional actors in different countries, and six of her productions are presently on tour.

**International School of Theatre Anthropology**

**Next ISTA/NG session**

**PRE-EXPRESSIVITY - COMPOSITION - MONTAGE**

7-21 May 2023

Pécsvárad-Budapest (Hungary)

Organisers: Theatre Olympics 2023 and Fondazione Barba Varley in collaboration with National Theatre of Budapest and Sinum Theatre Laboratory

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