be driven by different factors, but the fundamental questions remain the same. When? Where? How? What for? Why do we make theatre? It is our responsibility to search for our own answers, in resonance with the values of this strange art that has resisted so many adversities, uniting those of us present today with the ones who will come after us.

Translated by Maria Duarte, reviewed by Patrick Campbell

Antonis Diamantis, Irene Koutsaki (Omma Studio Theatre, Crete, Greece)

Centre of Theatre Anthropology

The 2nd International Conference of Theatre Anthropology

On Saturday the 28th of August 2021, the presentation of the 2nd International Conference of Theatre Anthropology took place online because of covid restrictions. The Conference was organised by the Centre of Theatre Anthropology (Crete, Greece) and was realised in collaboration and with the support of the Technical University of Crete, TUC/MUSIC, Laboratory of Distributed Multimedia Information Systems and Applications; TIM-Theatre in Mathematics, an Erasmus project that aims at the creation of a teaching methodology integrating drama and mathematics; The Hellenic Theatre/Drama and Education network, an association of teachers and artists for the promotion of research and practice of theatre, educational drama and other performing arts within formal and non-formal education. Its dual aim is to promote the performing arts in order that they can gain a central role in schools and to contribute to the development of approaches and techniques, viewing theatre as an art form, a learning tool and a tool for social intervention. TEnet-Gr was founded in 1998 in Athens as a network of teachers and artists and is registered as a non-profit organisation.

The conference started with a short speech by Nektarios Moumoutzis, on behalf of the Technical University of Crete. The professors and MA in Theatre Studies that spoke at the conference were: Ioanna Lioutsa (PhD Theatre Studies, School of Arts, University of Peloponnese), Katerina Papageorgiou (MA of the programme “Theatre and Society: Theory, Scenic Action and Didactics”, School of Fine Arts, University of Peloponnese), Aggeliki Kassola (actress, director), Alessandra Rossi Ghiglione (director of SCT Centre/UNITO, professor at the University of Torino, Department of Humanistic Studies), Irene Moudraki (professor at the Theatre Department of the University of Athens, founder of the Greek Play Project and Headmaster of Dramaturgical Department and Library of the National Theatre of Greece), Saritsami Maria (actress, MA of the programme “Theatre and Society: Theory, Scenic Action and Didactics”, School of Fine Arts, University of Peloponnese), Naya Boemi (Educational Coordinator at Theatre Education), Giannis Mitrou (professor of the Department of Visuals and Applied Arts of the Aristotle University of Thessaloniki, Performance Artist, Artistic Director of the International Laboratory of Performing Arts Alma Kalma, Psychoanalyst). At the end of the conference, the film director Magdalene Remoundou presented her documentary Who is Eugenio Barba.

Book presentation:
The Blind Horse. Dialogues with Eugenio Barba and other writings by Iben Nagel Rasmussen

On Monday the 17th of January 2022, in Athens, the Centre for Theatre Anthropology and Dodoni Publications invited Iben Nagel Rasmussen, Odin Teatret actress and teacher to present the Greek edition of her book: The Blind Horse. Dialogues with Eugenio Barba and other writings, translated by Antonis Diamantis and Irene Koutsaki. The book was introduced by Manolis Seiragakis, Assistant Professor of Theatreology at the University of Crete and excerpts from the book were read by actor Aris Biniaris, director Antonis Diamantis, actor Irini Koutsaki, and actor and director Georgia Karlatira.

Luciana Martuchelli, Filipe Lima (Brazil)

A Arte Secreta do Ator, 2021

A Arte Secreta do Ator is a masters-in-residence created 15 years ago and, until 2019, it was always realised in Brazil. We annually welcomed about 30 artists from all parts of the world, who had the opportunity to live together with Eugenio Barba and Julia Varley and learn about theatre anthropology from those who created it.

Many of these directors and actors who have been at A Arte Secreta do Ator have created group and solo performances, theatre festivals and other connections. Since 2020, the residence became a way of resisting. The internet, which was very attacked during the pandemic, was the only space of connection we had.

Isolated at home, we could connect and break geographical and aesthetic boundaries, thoughts and taboos. Getting Eugenio and Julia in this virtual space for our event was a real necessity for us.

But Eugenio told us: “I don’t know if it’ll work. If I speak online for people it won’t be the same thing as being present.” We replied: “Eugenio, people need to listen to you. They need to know how you are dealing with the pandemic so they can get inspired by