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

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 Peloponne), Katerina Panagioti, Katerina Papageorgiou (MA of the programme “Theatre and Society: Theory, Scenic Action and Didactics”, School of Fine Arts, University of Peloponne), 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, Artist 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
dance teachers from different traditions retraced the first steps of their apprenticeship. In conversations with Ricardo Gomes, we decided to make The Secret Art Festival in the future. Therefore, in 2022, we intend to create a meeting where directors from various parts of the world and in dialogue with theatre anthropology can talk about the performances and share the insights, training methods, dramaturgy and group culture.

This plurality was evident in the recent online meeting of the Third Theatre, which gave us a cut of the immense theatrical legacy to meet and protect. We proposed to Eugenio the creation of a school that had the perfume of A Arte Secreto do Ator, to take care and enhance his legacy and to open doors. We gave it the name ELAAT - Latin American School of Theatre Anthropology.

For A Arte Secreto do Ator, this is the legacy of theatre anthropology: when everything is too difficult, we need to do something bigger. It is not only about enhancing what has been done in the last 14 years.

Julia Varley (Odin Teatret, Denmark)

ISTA/NG (International School of Theatre Anthropology/New Generation)

ISTA/NG session on the island of Favignana

The ISTA/NG session, directed by Eugenio Barba, was held on the island of Favignana (Italy), in the period 12-22 October 2021, with the theme “Presence of the Actor and Perception of the Spectator”. The session was organised by the Fondazione Barba Varley in collaboration with Linee Libere and Teatro Proskenion (Italy), Nordisk Teaterlaboratorium-Odin Teatret (Denmark) and The Grotowski Institute (Poland). The teaching staff consisted of Eugenio Barba, Keiin Yoshimura (Japan), Parvathy Baul (India), I Wayan Bawa (Bali), Alicia Amaral and Juliana Pardo (Cia. Mundu Rodá, Brazil), Lydia Koniordou (Greece), Kapila Venu (India), Alessandro Rigoletti, Caterina Scotti and Tiziana Barbiero (Teatro tascabili di Bergamo, Italy), Julia Varley (Odin Teatret, Denmark), Ana Woolf (Argentina). Artists from different traditions of theatre and dance, in collaboration with Eugenio Barba, worked with 53 participants from 21 countries on the pre-expressive level of their styles, which is to say on the level of stage presence. In the ISTA/NG session, theatre and dance teachers from different traditions retraced the first steps of their apprenticeship. Throughout the day they exemplified with practical work and demonstrations, how they learned and embodied their specific technique. Participants had the opportunity to experience the “first day” by becoming aware of the principles that animate the physical and mental know-how of an actor/dancer. During the demonstrations and biographical stories, the participants had the opportunity to learn about personal and intercultural paths of the social presence of the actor/dancer artists. Each teacher presented a performance to which the local population was invited. For participants and artists, this presentential encounter after two years of restrictions due to the pandemic was an experience that instilled a lot of energy.

A digital course: ten films on theatre anthropology

ISTA/NG took into consideration the economic contingencies created by the coronavirus, and proposed a digital course in theatre anthropology for those who could not participate in person to the session in Favignana. The ten-lesson digital course was entitled: “Learning to see, Introduction to Theatre Anthropology, The Presence of the Actor/Dancer and the Perception of the Spectator”.

The course, conceived and directed by Eugenio Barba and Julia Varley, consisted of ten lessons for a total of fifty hours. Each lesson was introduced by Eugenio Barba and included a part with archive material and videos of the previous ISTA sessions, a part with live streaming of the lessons, explanations and theoretical-practical demonstrations during the ISTA/NG session in Favignana, an interactive part of an hour of dialogue with the artists present in Favignana directed by Leonardo Mancini. The ten lessons dealt with the main themes of theatre anthropology: the technical principles common to actors and dancers of different cultures, the difference between everyday behaviour and extra-daily behaviour, the pre-expressive level and the construction of stage presence, animus/ anima (strong and soft energy), the actor/dancer’s strategies to capture the attention of the spectators and the effect on their kinesthetic sense and on their perception.

The course included ten films on theatre anthropology by Eugenio Barba, Claudio Coloberti and Julia Varley which were ready in a first version in October 2021 and will be ready with subtitles in English, Italian and Spanish for May 2022:

Lesson 1: ORIGINS OF THEATRE ANTHROPOLOGY
Learning to learn, The kinesthetic sense
Lesson 2: THE PRESENCE OF THE ACTOR AND DANCER
The pre-expressive level
Lesson 3: DAILY BEHAVIOUR and EXTRA-DAILY BEHAVIOUR
Lesson 4: PRINCIPLES OF THEATRE ANTHROPOLOGY
Alteration of balance, oppositions, consistent inconsistency
Lesson 5: THE CONSTRUCTION OF FORM
Apprenticeship as acculturation
Lesson 6: THE TEMPERATURES OF ENERGY
Lesson 7: THE DANCE OF ENERGY
Sats, resistance, absorption
Lesson 8: THINKING WITH THE FEET
Action and effect of organicity