it.” When Eugenio said yes, we made the second online edition of A Arte Secreta do Ator last year. We created a format of talks and performances on video.

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 after 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 Secreta 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 Secreta 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 (International School of Theatre Anthropology/New Generation) 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, Kein Yoshimura (Japan), Parvathy Baul (India), I Wayan Bawa (Bali), Alcício Amaral and Juliana Pardo (Cia. Mundu Rodá, Brazil), Lydia Koniordou (Greece), Kapila Venu (India), Alessandro Rigoletti, Caterina Scotti and Tiziana Barbiero (Teatro tascabile 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 presentational 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
Lesson 9: EURASIAN THEATRE
Theatrum Mundi

Lesson 10: ORGANIC DRAMATURY
Artificiality and transparency

ISTA/NG in Hungary
ISTA/NG (International School of Theatre Anthropology/New Generation) will hold the 17th session specially for Theatre Olympics in Hungary in the period 7-21 May 2023 with the title “Pre-expressivity - Composition - Montage”.

The 17th ISTA/NG will admit 50 participants (20 from Hungary, 30 from the rest of the world). The artists will give concerts, work demonstrations and public performances and Eugenio Barba will direct a special production of Theatrum Mundi to be presented in Budapest entitled ANASTASIS/RESURRECTION.

The artistic staff will consist of: Eugenio Barba and Julia Varley (Denmark), Parvathy Baul (India), Keiin Yoshimura and So Sugiura (Japan), Mundu Rodá (Brazil), I Wayan Bawa (Bali), Alessandro Rigoletti and Caterina Scotti (Teatro tascabile di Bergamo, Italy), Kapila Venu (India), Ana Woolf (Argentina), Yalan Lin (Taiwan).

Ana Woolf (Argentina)

CATÁ (Centro de antropología teatral en Argentina)

Se ha fundado en 2021 el CATA, sede itinerante de la Fondazione Barba Varley como Espacio Crearte (Escuela de formación de niñxs y adolescentes con dirección de Cecilia Ruiz), Espacio LAT (Espacio permanente de Laboratorio de antropología teatral con dirección de Ana Woolf y coordinación de Cecilia Volken, Mónica Marraffa, Viviana Quaranta), Espacio Lilekenun HRL (Red de formación integral de lengua de señas con coordinación de Natalia Tesone, Daniela F. Lynch), Espacio publicaciones asociado a Ediciones del Camino (Alejandro Ruso) y publicaciones propias. Colaboradora internacional es Francesca Romana Rietti y nacionales son Natalia Marcer, Silvia Pritz, Víctor Hernando (mimo escuela de Ángel Elizondo).

Declarando su deseo de ser portavoz de la Fondazione Barba Varley en Argentina, adhiriendo al proyecto que proclama la utilización del teatro para las causas y los valores de una tradición de lo imposible. CATA es un espacio en alianza con otros espacios, células autónomas, dedicadas en primera instancia no al espectáculo teatral, sino a la creación de un ambiente de posibilidades donde muchas veces las sin nombre puedan pasar de la invisibilidad a la visibilidad y construir redes solidarias que se materialicen en proyectos artísticos, culturales y políticos.

Las actividades de CATA para el 2022 incluyen la creación del posgrado en Antropología Teatral. En primera instancia para los egresados de la Escuela de Formación Teatral Crearte. El curso será de dos años. En el 2022 se realizarán tres seminarios intensivos, práctico-teórico. Se prepara la publicación y presentación de la Revista de Antropología Teatral (online) y del libro de Eugenio Barba, La conquista de la diferencia.

En diciembre 2022 se realizará en Santa Fe, Argentina, el proyecto CAMPING transmisión, una experiencia de residencia y convivencia con Eugenio Barba y Julia Varley. encuentro donde se reflexionará práctica y teóricamente acerca del concepto de transmisión del conocimiento de nuestro oficio.

Posgrado en Antropología Teatral

Para alumnos egresados de la Escuela Crearte y para aquellos personas interesadas con una formación base ya de teatro. El posgrado está pensado como un sistema de módulos, tres por año, con una carga horaria de 14hs cátedra por módulo. A través del entrenamiento creado por Ana Woolf prevé un acercamiento práctico a los principios de la antropología teatral estudiados por Eugenio Barba durante cada una de las sesiones de la ISTA (International School of Theatre Anthropology).

Se prevé un acercamiento teórico al estudio de la antropología teatral, se pondrá a disposición de lxs estudiantes libros y material especialmente preparado y elaborado para este fin y la proyección de las 10 lecciones/videos sobre antropología teatral (ISTA/NG).