

in collaboration with



**THE EVENT IS NOT OPEN TO THE PUBLIC**

*To attend the meeting it is necessary to be registered.*

*Please write to Ludovica Sanalidro (Event Manager)*

*ludovica.accademia@virgilio.it*

**CENTRO CULTURALE DI TEATRO**

www.accademia-teatrale.it

+39 335.5204807

The **ERNST BUSCH ACADEMY OF DRAMATIC ARTS** in Berlin is a state school under the authority of and financed by the Senate Office of the Federal State of Berlin. The school can look back on a 100-year-long history. Founded by Max Reinhardt and associated with the Deutsches Theatre, in 1951, it gained its independence as a state school for the dramatic arts and, in 1981, was awarded the status of a college, incorporating the Institute for Theatre Directing. In 1981, it was given the name Ernst Busch Academy of Dramatic Arts. The school is made up of the Departments of Acting, Puppetry, Directing, and Dance. In addition, the school cooperates with renowned Berlin theatres, such as the Deutsches Theatre, Maxim Gorki Theatre, Berliner Ensemble, and the Schaubühne.

**Harry Fuhrmann** completed his theatrical studies at the Academy of Music and Theatre in Hamburg and afterwards worked for several years as an actor in various theatres in Germany. He studied directing at the Ernst Busch Academy of Dramatic Art in Berlin. During this time, he worked as assistant director to Peter Zadek at the Vienna Burgtheater. He founded the "Flying Fish" Theatre Group, he went on performing tour through Nepal and India with this company. He has worked in many theatres, such as the Nationaltheater Mannheim, Neues Theater Halle, Staatstheater Mainz, Theater Bern, Badisches Staatstheater Karlsruhe, Staatstheater Cottbus, Theater Baden-Baden, Theater Ulm and Theater Augsburg. He taught at the "Toi Whakaari New Zealand Drama School" in Wellington and at the "Victorian College of Arts" in Melbourne – Australia.

**Michael Keller** graduated in drama and education. He has worked as an actor and director at various theatres in Germany, and in film and television. In 1981, he began working as a lecturer at the widely renowned Ernst Busch School of Dramatic Arts in Berlin. In 1996, he became a professor there, and he has been head of the drama department for 13 years. He has directed about 10 third-year productions, and has won numerous awards in his own country and abroad. For 20 years, he has been coaching actors for

film and television and has worked with some of Germany's best known actors. He has held many workshops and courses on the *Berthold Brecht method*. He is also a nationally and internationally recognized trainer for lawyers, managers and executives from the political and financial sectors.

**JACQUES LECOQ INTERNATIONAL ACADEMY OF THEATRE – Paris**

Every year, young actors from some thirty countries enroll at the school, which is a focus point of exchange and cross-fertilisation, where the spontaneous blend of cultures resonates in the teaching, extending the quest for shared poetic wealth. The aim of the school is to produce a young productive theatre, generating performance languages which emphasise the physical aspect of acting. Creative work is constantly stimulated, largely through improvisation, which is also the first approach to playwriting. The school envisages a theatre of performing arts, but the dramatic education is broader than the theatre itself. It is not just concerned with training actors, but with educating dramatic artists of all kinds: authors, directors, and scenographers as well as actors. One of the school's unique features is to provide as broad and as durable a foundation as possible, since we know that each student will go on to make his own journey.

**François Lecoq** completed video filming studies at the Royal Scottish Academy of Music and Drama in Glasgow. He worked in various theatre festivals in Edinburgh, Avignon, Paris, Berlin. He has coordinated and run workshops, lecture-demonstrations, seminars (clown, neutral mask, melodrama) throughout the world, for example in Colombia, Brazil and Iran. He attended the pedagogical course at Jacques Lecoq's International Theatre School in 1997 and has been assistant to Jacques Lecoq in the Laboratory of Movement Study (LEM). He has been teaching movement in the professional course since 2007 and is also teaching at the LEM. He collaborates regularly with the Footsbarn Travelling Theatre Company, for example in Shakespeare's Globe Theatre in London in December 2009.

**Carlos García Estévez**, international artist based in Amsterdam. He is an actor, stage director, theatre researcher, pedagogue and specialist in Contemporary Commedia dell'Arte and mask performance. He is an associate artist at LEM (Ecole Jacques Lecoq) in Paris. He trained with Jacques Lecoq for three years, both at his École Internationale de Théâtre and at LEM (Laboratoire d'Etude de Mouvement). Carlos performed with Simon McBurney – Complicite in *A Dog's Heart* and *The Magic Flute*. He participates as a movement director at DNO (Dutch National Opera Academy) and Hollands Diep Muziektheater. And with Manifesto Poetico he directs his own shows and research projects in Europe, United States and Asia.

**Pascale Lecoq** attended Jacques Lecoq's course at the Paris Fine Arts School (Architecture Department) and later joined the research team at the LEM (Laboratory for the Study of Movement – scenographic department of the Jacques Lecoq School) where she is now teaching. Pascale is also an architect-scenographer working for several museums and exhibitions. She continues to develop the research at the LEM and runs workshops in France and abroad. She is also Pedagogical Director of the Paris Jacques Lecoq International Theatre School.

The **ROYAL ACADEMY OF DRAMATIC ART (RADA)** of London is a world-leading centre of training for performance and technical stagecraft. Through exceptional teaching its graduates have an enviable employment record in theatre, film, and television and are regularly in receipt of international awards and accolades. It is undoubtedly one of the jewels in both British Higher Education and its cultural life, as well as a significant contributor to the thriving British creative economy. RADA provides the most talented students with the very best training and facilities. They are proud to select their students on talent alone, and to have been the first drama school to commit to a 50:50 balance of male to female on their BA (Hons) in Acting. Distinguished alumni include David Harewood, Sir Kenneth Branagh, Fiona Shaw, Ralph Fiennes, Mark Rylance, Gugu

Mbath-Raw, Tom Hiddleston, Sir Anthony Hopkins, Juliet Stevenson, Alan Rickman, Ben Whishaw, Oona Chaplin, and Clive Owen to name just a few...

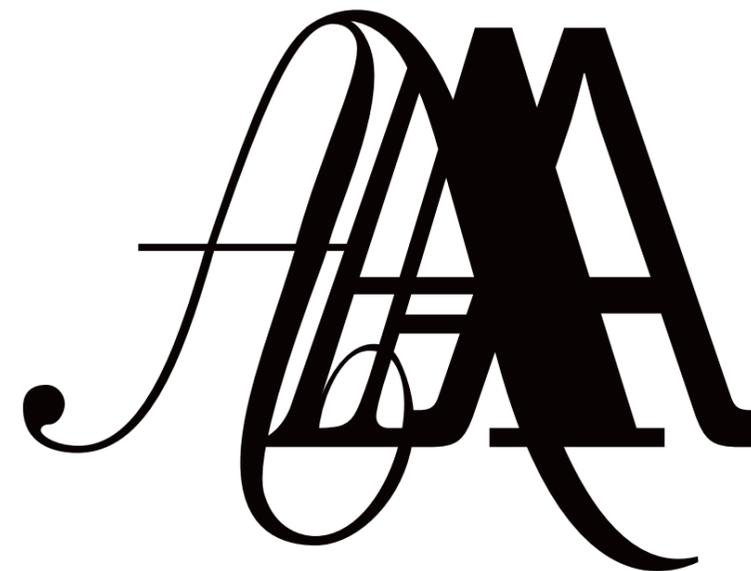
**Edward Kemp** has been Director of RADA since 2007. Productions at RADA include *The Sea*, *Six Pictures of Lee Miller*, *The Young Idea*, *Company* and *Kleist's Penthesilea* (which he also translated). He has also translated and adapted works by Brecht, Bulgakov, Faulkner, Goldoni, Lessing and Moliere. **Joe Windley** is Lead Voice Tutor at RADA and has worked extensively in theatre, film, and broadcast media. As well as working with other prestigious teaching institutions, he has provided voice and dialect coaching for UK organizations including the BBC, West Yorkshire Playhouse, Birmingham Rep, The Lyric Hammersmith, Tara Arts, and Salisbury Playhouse.

**The ACCADEMIA TEATRALE**

**DI FIRENZE** is a school of dramatic arts founded and directed by **Pietro Bartolini** under the patronage of the Municipality of Florence. Bartolini trained as an actor in the eighties under Vittorio Gassman at his famous Bottega, and with Orazio Costa. He has worked as an actor, as a theatre director, as a producer of documentaries, and as a playwright. After a long period of acting professionally in major Italian and foreign theatre companies (he has been directed by Peter Stein), he founded his own school in Florence. It has now been active for more than twenty years, and offers courses in the performing arts for young adults and adults; the four-year programme of study includes seminars for the study of diction, classic texts, theatre in English, directing, dance, and singing as well as film-making laboratories. Every year, end-of-course performances are staged; these include plays and musicals based on the fusion of artistic and cultural elements (with combinations of elements from the performing arts, in particular dance and music, together with video contributions, and also making use of digital techniques and elements of the visual arts, such as painting). In recent years, the school has achieved excellent results, preparing young actors for professional careers (with participation in films, advertising, and theatre companies).



**META**  
MEETING OF  
EUROPEAN THEATRE ACADEMIES  
*directed by Pietro Bartolini*  
FIRST EDITION



4/9 July 2015  
**TEATRO DELLA PERGOLA**  
*Florence | Italy*

**Accademia Teatrale di Firenze**  
*Florence*

**Hochschule fur Schauspielkunst "Ernst Busch"**  
*Berlin*

**École Internationale de Théâtre "Jacques Lecoq"**  
*Paris*

**Royal Academy of Dramatic Art**  
*London*

# MEETING ON METHODS FOR TEACHING DRAMA

## Saturday, 4th July

10.30 a.m. – 1.00 p.m. *Saloncino*  
Seminar to introduce the shows presented during the Meeting held by Pietro Bartolini and Emanuele De Luca (Paris Sorbonne University)

3.00 p.m. – 5.00 p.m. *Saloncino*  
**Acting Workshop\*** held by Pietro Bartolini  
Accademia Teatrale di Firenze

## Monday, 6th July

8.45 p.m. *Sala Grande*  
**GOLDONI** – based on the "Memories" and works by Carlo Goldoni, directed by Pietro Bartolini



cast Andrea Vangelisti, Alessandro Torricini, Sebastiano Spada, Leonardo Casalini, Augusto Ricci, Giovanni Mugnaini, Giulia Barca, Giulia Cowie, Chiara Martini, Ester Sigillò, Maya Ceccarelli, Laura Pinato, Marianna Coffari, Costanza Salvini, Fiammetta Testi, Beatrice Ceccherini, Teresa Poggiali, Flavia Tecleme

Stage designer Tiziana Acomanni  
The show presented by the students of the Accademia was created specially for the Meeting. It is a fusion of extracts from the "Memoires" and plays of Goldoni, and highlights fundamental aspects of the Italian tradition of acting evident in the transformation from the *Commedia dell'Arte* to the 'reform' brought about in theatre by this great Italian playwright.

\* all registered participants are admitted

## Tuesday, 7th July

9.00 a.m. *Salone de' Dugento, Palazzo Vecchio*  
Opening ceremony with greetings by the representatives of the Institutions (Maria Federica Giuliani, President of the Culture Committee of the City of Florence) with the participation of representatives of the Academies

11.00 a.m. – 1.00 p.m. *Saloncino*  
**Acting workshop\*\*** held by Pietro Bartolini  
Accademia Teatrale di Firenze

1.00 p.m. – 2.00 p.m. *lunch break*

2.00 p.m. – 6.00 p.m. *Saloncino*  
**Acting workshop\*\*** held by Harry Fuhrmann and Michael Keller  
Ernst Busch Academy of Dramatic Art Berlin



8.45 p.m. *Sala Grande*  
**PHILOKTET** by Heiner Müller directed by Marcel Kohler  
cast Philipp Kronenberg, Nils Rovira Munoz, Gabriel Schneider, Sebastian Schneider, Nils Strunk  
The scene of the drama is the island of Lemnos. The Trojan War has, after almost ten years and countless victims, still not come to a conclusion. The only chance to end the fight victoriously is to bring back Philoktet and his famous bow, which never misses its target. Philoktet was exiled years before to an uninhabited island by a trick of Odysseus which left him suffering with a festering, non-healing wound from a snakebite. The unbearable stench and his persistent cries of pain were the cause of his exile. Odysseus and Neoptolemus are sent to bring back General Philoktet with his bow. Neoptolemus has to pretend to be Odysseus's enemy to gain Philoktet's trust. If he had this trust, the bow must be stolen, otherwise there would be no chance to get Philoktet by himself on the ship to Troy. Heiner Müller shows three clashing political attitudes with dramatic clarity. Three Greeks at the time of the Trojan War represent the official, the moralist and the broken individual. The individual's needs are contrary to the requirements of the common good. In this war of worldviews there is no solution. The worm of violence continues to turn.

## Wednesday, 8th July

9.00 a.m. – 11 a.m. *Saloncino*  
Seminar on the literature on teaching drama held by Pietro Bartolini and Emanuele De Luca

11.15 a.m. – 1.00 p.m. *Saloncino*  
Seminar on the acting method of the Jacques Lecoq International Academy of Theatre held by Pascal Lecoq, François Lecoq and Carlos Estevez

Gianluca Iumento (head of studies, acting department KHIO, Oslo National Academy of the Arts):  
"Introduction to the Khio Academy and its role in the Norwegian context. New branches of theatrical research: Interaction technique



1.00 p.m. – 2.00 p.m. *lunch break*

2.00 p.m. – 6.00 p.m. *Sala Grande*  
**Acting workshop\*\*** held by Pascale Lecoq, François Lecoq, Carlos Garcia Estevez  
The Jacques Lecoq International Academy of Theatre

8.45 p.m. *Sala Grande*  
**VOYAGE À TRAVERS UNE PÉDAGOGIE**  
lecture/demonstration directed by François Lecoq, Carlos Garcia Estevez and Pascale Lecoq  
cast Pascale Lecoq, Carlos Garcia Estevez, Ingrid Liavaag, Petra Casale, François Leconte, Chloe Martin, Clara Henry, Paige Allerton  
Jacques Lecoq's Pedagogy. Fundamental elements. A journey through some of the theatrical universes explored by the Jacques Lecoq International School in Paris. Some of the teachers and students (from Australia, France, Canada, Italy, the UK, Spain and Norway) will perform. Their main language is the body in action and its sensibility in a dramatic space. This journey will include the presentation of dramatic situations with different masks studied at the school.

## Thursday, 9th July

9.00 a.m. – 11 a.m. *Saloncino*  
**Acting Workshop** "The Orazio Costa Method"\*\*\* with Marco Giorgetti (*Fondazione Teatro della Toscana, General Director*), Pier Paolo Pacini and Marisa Crussi of the Centro Avviamento all'Espressione – Scuola del Teatro della Toscana, Teatro Nazionale

11.15 a.m. – 1.00 p.m. *Saloncino*  
Seminar on the acting method of the Royal Academy of Dramatic Art held by Edward Kemp and Joe Windley

1.00 p.m. – 2.00 p.m. *lunch break*

2.00 p.m. – 6.00 p.m. *Saloncino*  
**Acting workshop\*\*** held by Edward Kemp and Joe Windley  
Royal Academy of Dramatic Art London



8.45 p.m. *Sala Grande*  
**ANDROMACHE** by Jean Racine directed by Edward Kemp  
cast Joe Idris-Roberts, Peter Mulligan, Freddie Meredith, Will Apicella, Stefanie Martini, Kathryn Wilder, Rosie Sheehy, Taha Haq  
Think back to that night upon whose cruelty we thought that day would never dawn ... Troy has fallen, but now life must continue for the victors and the defeated. In the far reaches of Greece, in the palace of the dead Achilles, a deadly chain of unrequited lovers has been forged. Orestes, son of the mighty king Agamemnon, is obsessed with Hermione, daughter of Helen of Troy, who loves Pyrrhus, Achilles's son, who is in thrall to Andromache, the widow of Hector, the great hero Achilles slew. When Orestes is ordered by the Greek Kings to demand the hand-over of Andromache's son, the ancient world threatens to explode into conflict once more. Andromache, written when he was 27, marked Racine's arrival as the new and radical dramatist of his day, creating a purity and intensity of style that would define French culture for centuries. RADA is pleased to be presenting it in a brand new translation by Edward Kemp.

\*\* Auditors are welcome according to availability  
An interpreter (English-Italian) will be present