

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 with G. Lavia, P. Stein, M. Melato, and Sepe, 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 children 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).

PERCRO

Scuola Superiore Sant'Anna di Pisa The Laboratory of Perceptual Robotics (PERCRO) is part of the Institute of Communication, Information and Perception Technologies (TECIP) of the Scuola Superiore Sant'Anna, Pisa, Italy. PERCRO was founded in 1991 and today employs more than 70 people among PhD students, researcher, professors and collaborators with specific background in engineering and computer sciences (mechanics, electronics, control, informatics, computer graphics) and other relevant social and applied science (economics, medicine, cultural heritage). PERCRO research is aimed at developing intelligent automation systems, at investigating and designing novel collaborative human-robot interfaces and at developing immersive visualization systems. The usability of such resources is evaluated in several application domains such as medicine, simulation, industrial training and maintenance, energy, entertainment, education and cultural communication.

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

he is theatrical lecturer at the School of Dramatic Arts "Ernst Busch" and he also teaches at New York University in Berlin. He completed his theatrical studies at the Academy of Music and Theatre in Hamburg and worked for several years as an actor at various theaters in Germany. He studied directing at the Academy of Dramatic Art, Ernst Busch, in Berlin. He worked as assistant director to Peter Zadek at the Vienna Burgtheater. He taught at the "Toi Whakaari New Zealand Drama School" in Wellington and at the "Victorian College of Arts" in Melbourne, Australia.

WALTER PRETTENHOFER

finished his acting studies the Academy of Music and Performing Arts "Mozarteum" in Salzburg, then was a member of the Volkstheater ensemble in Vienna until 1988. He participated in numerous radio and television series. He worked as an actor, singer, director and did numerous tours all over the world. He studied at the Academy for speech therapy, phoniatic and audiology services at the General Hospital, also in Vienna, then went on to working as a speech and voice therapist at the ENT Department of Phoniatics and Speech Therapy. He teaches as a Speech and Voice trainer at the School of Dramatic Arts "Ernst Busch" in Berlin.

The ROYAL CONSERVATORY OF BRUSSELS

Founded in 1832, the Royal Conservatory of Brussels, Graduate School of Arts of the French Community, is one of the oldest art education institutions in Belgium. Bringing together the fields of music (early music, classical music and jazz sections) and the field of speech, the Royal Conservatory of Brussels is a pool of talent drawing its forces in a

prestigious musical and theatrical past but looking to the future. The fields of theatre and spoken arts distinguish themselves for an approach promoting the diversity of processes and perspectives, around two major axes: tradition and creation. The courses of interpretation, declined around dramatic and non-dramatic works and free forms, are based on courses focused on technical knowledge and directly related to the practice of theatrical art. Moreover, the Conservatory offers courses in general education and humanistic education. The Conservatory is currently led by Frédéric de Roos.

GÉRARD HUBERT obtained a first prize of Déclamation at the Royal Conservatory of Brussel. He obtained a Special Diploma of Déclamation at the Royal Conservatory of Liège. Currently, Professor of Scenic Movement at The Royal Conservatory of Brussel, he has worked with personalities from the world of shows such as: David Zinder, Laura Sheleen, Rosemary Brandt, Dominique Duszynski, Yves Marc, Andrei Droznin, Janet Amdsen, Giles Foreman, Gardzienic.

MANUELA SANCHEZ Y ROMAN was awarded the « Premier Prix » at the Bruxelles Royal Conservatory in « Déclamation », Drama and subsequently obtained her teacher training diploma in spoken arts and in Drama. She worked as an actress with directors such as Adrian Brine, Pierre Laroche, Paul Collard, Frédéric Dussenne, Jean-François Politzer. Her filmography includes « Jeux d'enfants » directed by Yann Samuel and « Belhorizon » directed by Inès Rabadan. Currently, she teaches at the Royal Conservatoire of Bruxelles and at Mons-ARTS2.

JEAN-FRANÇOIS BRION is responsible for the voice training course and is teacher of methodology for spoken French at the Brussels Conservatory. Accustomed to works featuring theater and music, he worked with Pierre Abs, Jean-Claude Penchenat, Jean-Claude Idée, Herbert Rolland, Frederic Dussenne. We have seen him recently in the "Old wicked songs" of Jon Marans. He staged authors such as Layla Nabulsi, Dario Fo, Catherine Anne Racine ... In film, he worked for Kris De Meester. He is currently chairman of the Option Committee of Spoken Arts at the Brussels Royal Conservatory.

The **ROYAL ACADEMY OF DRAMATIC ART (RADA)** 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 regardless of their circumstances: nearly 60% of its students are in receipt of RADA's financial support, and over 40% come from families with an annual income of under £25,000. 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...

JOE WINDLEY

is Lead Voice Tutor at RADA and he 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.

FEDERAY HOLMES

has for many years been an Associate of experimental London theatre company, The Factory, for whom she also writes and performs. She has directed numerous Shakespeare productions also for the Dutch Factory in Amsterdam. She has variously taught acting and theatre practice at RADA, Royal Central School of Music and Drama, Rose Bruford and Niagara University (USA). She has directed the Globe's Sonnet Walks annually and directed Shakespeare in the Abbey in Westminster. As an actor she has had an extensive career in the theatre performing leading roles in many theatres including Shakespeare's Globe, the Finborough, the Union and Hampstead Theatre. A familiar face on television she has appeared in many British TV drama series. She appears, among other films, in the award-winning film Oranges and Sunshine with Emily Watson and Song for Marion alongside Vanessa Redgrave and Terence Stamp.

The **RESAD, ROYAL DRAMA ACADEMY** in Madrid is the most important theatre Academy in Spain, along with the Institut del Teatre de Barcelona. For almost two centuries, the Academy has broadened its scope, and different subjects have been introduced and expanded. Nowadays, Theatre Direction, Dramaturgy, Set Design along with three more degrees in Acting are taught in the RESAD: Text, Gesture and Musicals. Teaching staff work side by side with 68 professionals and the budget of the centre is one of the highest in the country. There is a huge technical and non-teaching staff, supporting all the academic activities. Incidentally, this is the main goal of the Academy: artistic and professional education for the students, average 25 years old, as well as the search for their first job. The Academy is not only a cultural point of reference in the world of theatre at a national level, but it is also a leading research centre both for Spanish and International Theatre. RESAD has longstanding and close relations with the main South American and European schools, developing several pedagogic projects. Moreover, it has several other programs of international cooperation, in such destinations as Russia, Turkey and Morocco.

SOL GARRE

Sol Garre is senior lecturer in acting and physical theatre at RESAD. She was a professional actor before becoming a movement director and actor-trainer for several theatre companies. She has lectured and gave workshops at Universities; professional actor's associations and drama schools in Spain and Europe.

JOSE LUIS RAYMOND

Jose Luis Raymond is senior lecturer at the RESAD where he teaches stage design and acting. He also teaches in Universities and private institutions in Spain and abroad. He is a professional as stage theatre designer and creator. His works as a visual artist includes photography, painting, sculpture and video are shown internationally.

META

MEETING OF EUROPEAN THEATRE ACADEMIES

directed by Pietro Bartolini

3rd Edition



8/13 July 2017

TEATRO DELLA PERGOLA

Florence | Italy

Accademia Teatrale di Firenze
Florence

Hochschule für Schauspielkunst "Ernst Busch"
Berlin

Conservatoire Royal de Bruxelles
Brussels

Royal Academy of Dramatic Art RADA
London

Real Escuela Superior de Arte Dramático de Madrid RESAD
Madrid

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TEATRO NAZIONALE

TO ATTEND THE MEETING
IT IS NECESSARY TO BE REGISTERED

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Event Manager
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CENTRO CULTURALE DI TEATRO
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in collaboration with



MEETING ON METHODS FOR TEACHING DRAMA

Saturday, 8th July

10.30 a.m. - 12.30 a.m. *Saloncino - Pergola Theatre*
Seminar - Presentation of the shows and the Academies participating in META
 held by Pietro Bartolini (Accademia Teatrale di Firenze) and Emanuele De Luca (Paris Sorbonne University)

3.00 p.m.-5.00 p.m. *Saloncino - Pergola Theatre*
Acting workshop* held by Pietro Bartolini

Monday, 10th July

8.45 p.m. *Sala Grande - Pergola Theatre*

FAUST

directed by Pietro Barolini
 cast Stefania Venturi, Teresa Poggiali, Beatrice Ceccherini, Giulia Romolini, Gaia Bonsignori, Sara Portaccio, Giulia Zucchetti, Lorenzo Rettori, Endrit Ahmetaj, Lorenzo Pesce, Andrea Agostini
 stage designer Tiziana Acomanni



Faust, Man's endless struggle to modify and duplicate himself. The show explores the concept of double, the observer observed, the creature trying to become the creator. From Asclepius in the Corpus Hermeticum, passing through the myths of Pandora, Narcissus, the practises of alchemy, automatons and the characters in Faust, Frankenstein, right up to transhumanism. This show is in Italian

Tuesday, 11th July

9.30 a.m. *Palazzo Vecchio (piazza Signoria 1) - Press Room*
Inauguration and opening of META 3rd edition, with the Academies and formal greetings of the Authorities (Maria Federica Giuliani President of the Culture Committee of the City of Florence)

11.00 a.m - 1.00 p.m. *Saloncino - Pergola Theatre*
Acting workshop* held by Pietro Bartolini
 Accademia Teatrale di Firenze

1.00 p.m. - 2.30 p.m. *lunch break*

2.30 p.m. - 3.00 p.m. *Visit to the citadel of the Pergola Theatre (for members of the Academies only)*

3.00 p.m. - 6.00 p.m. *Sala Grande - Pergola Theatre*
Acting workshop** held by Joe Windley and Federay Holmes
 Royal Academy of Dramatic Art London



8.45 p.m. *Sala Grande - Pergola Theatre*
MOBY DICK
 by Herman Melville
 cast Noah Saavedra, Leander Senghas, Lukas Walker

"What is it, what nameless, inscrutable, unearthly thing is it; what cozening, hidden lord and master, and cruel, remorseless emperor commands me; that against all natural lovings and longings, I so keep pushing, and crowding, and jamming myself on all the time; recklessly making me ready to do what in my own proper, natural heart, I durst not so much as dare?"

Ahab, captain of the whaling ship Pequod, is looking for a crew to start his vendetta against Moby Dick, the white whale that not only stole his leg but also his soul. During the hunt across the seven seas, not only Ahab's spirit divided itself and got possessed by the beast, making him insane, the whole crew went mad...

This show is in German (with English subtitles)

Wednesday, 12th July

9.00 a.m. - 1.00 p.m. *Sala Grande and Saloncino - Pergola Theatre*
Workshop** *Virtual Environments Technologies for Drama and Acting*
 First part
 Laboratory for actors and directors, using new technologies in virtual and enhanced reality, with exercises on performing and real-time visualization of the processes of directing, interpreting and fruition, with a final verification of the experiments. Practical laboratory of Immersive Virtual Reality applied to teaching drama.

Workshop held by Massimo Bergamasco (Full Professor of Applied Mechanics and Director of the TeCIP Institute of Scuola Superiore Sant'Anna di Pisa) and Marcello Carrozzino (Coordinator of the Art, Culture and Education Group at PERCRO Laboratory, Scuola Superiore Sant'Anna di Pisa).

1.00 p.m. - 2.30 p.m. *lunch break*

2.30 p.m. - 5.00 p.m. *Sala Grande - Pergola Theatre*
Acting workshop** held by Sol Garre and José Luis Raymond
 Real Escuela Superior de Arte Dramático de Madrid RESAD



8.00 p.m. *Sala Grande - Pergola Theatre*
SOME LETTERS ONLY
 OUR LITTLE DICTIONARY OF BELGIUM; LOVES AND HATES

Collective Performance coached by Daniela Bisconti, Hélène Theunissen, Yves Claessens, Diane Fourdrigner, Jacques Neeffs, Jean-Louis Danvoye, Jean-François Brion, Daphné D'Heur
 cast Mickey Boccar, Diana David, Mathilde Geslin, Claudine Gourdin, Sarah Joseph, Sun Lhonoré, Gaspard Rosenwajn

The work is based on the title of the book by Jean-Baptiste Baronian, Dictionnaire amoureux de la Belgique, in which the author describes his personal, autobiographical Belgium. The actors shall hone their skills in the multiple artistic disciplines; an opportunity for young actors to compare their «own Belgium» and that of the author. This show is in French



9.30 p.m. *Sala Grande - Pergola Theatre*
EXITE
 directed by Bartomeu Ferrà Durán
 cast Adrián Sánchez Núñez, África de la Cruz Gozálbés, Rita Martín Ramos, María López Gómez, Alicia Arévalo Hermida
 stage designer Amaya Cortaire

Our starting point has been our situation at the moment: students on the verge of ceasing to be students. All that has been taught to be desirable is suddenly denied. Society teaches us and educates us to fit within it, but when we are ready, it expels us. Technology and the virtual world comes to the fore, shaping our lives almost automatically to offer a parallel, alienating and intangible reality that we can almost live by. Coming generations seem to be determined to fail and face an uncertain future. This show is in Spanish

Thursday, 13th July

9.00 p.m. - 11.30 p.m. *Saloncino*
Workshop** held by Gérard Hubert and Manuel Sanchez y Roman
 Conservatoire royal de Bruxelles - Department of Drama and Spoken Arts

11.45 a.m. - 1.00 p.m. *Saloncino*
Round table *For a Transnational European Academy of Performing Arts: Constituents, methods, prospects, combining tradition and new technologies. Debate with students and teachers, analysis of methods used in the European theatre academies, prospects for a Transnational European Academy, presided by Pietro Bartolini and Emanuele De Luca*

1.00 p.m. - 2.30 p.m. *lunch break*

2.30 p.m. - 5.00 p.m. *Sala Grande - Pergola Theatre*
Acting workshop** held by Harry Fhurmann and Walter Prettenhofer
 Ernst Busch Academy of Dramatic Art Berlin

5.15 p.m. - 7.15 p.m. *Saloncino*
Workshop** held by Massimo Bergamasco and Marcello Carrozzino
Virtual Environments Technologies for Drama and Acting
 Second part - Practical laboratory of Immersive Virtual Reality applied to teaching drama - Scuola Superiore Sant'Anna di Pisa. Discussion and assessment of the results of the laboratory.



8.45 p.m. *Sala Grande - Pergola Theatre*
COMEDY OF ERRORS
 by William Shakespeare directed by Federay Holmes
 cast Stella Kammel, Hal Gellar, Chris Walley, Cathryn Benson, Matthew Woodhead, Yasmin Taheri, Josh Fish, Saffron Coomber, Jasmin Hind, Imani Powers

The play is one of William Shakespeare's early plays. It is his shortest and one of his most farcical comedies, with a major part of the humour coming from slapstick and mistaken identity, in addition to puns and word play. The show will be a physical and boisterous performance of Comedy of Errors by William Shakespeare with ten young actors. This show is in English

*All registered participants are admitted

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