

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. It has now been active for more than twenty five 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).

**PIETRO BARTOLINI**  
studied at Vittorio Gassman’s Bottega and under Orazio Costa. As an actor, he has worked in European tours with Gabriele Lavia, Mariangela Melato, Peter Stein and Giancarlo Sepe among others. He has also directed numerous plays, many of which at the Teatro della Pergola in Florence. He is the author of plays and documentaries and currently teaches acting and directing at the Accademia Teatrale di Firenze, which he founded. Recently he has become *Professional Affiliate* of the Institute of Communication, Information and Perception Technologies (TECIP) of The Scuola Superiore Sant’Anna di Pisa.

**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 culturalcommunication.

The **CARNEGIE MELLON UNIVERSITY SCHOOL OF DRAMA** is the first conservatory theatre-training program in the United States and is recognized as an international leader in the arts and technology. Founded in 1914, the school combines established theatre training with innovative pedagogical and technological advancement across all disciplines. The school is committed to diversity and champion’s interdisciplinary collaborations and the exploration of new forms of creative expression. The conservatory program within the university is one that prepares students intellectually, artistically and practically to be leaders in their field. The Acting/Music theatre option is one of the most competitive programs for entry and graduates are currently working on Broadway, regional theatre, film and television and many form their own theatre and film companies. The School of Drama graduates continue to receive numerous Tony, SAG and Academy awards for their work in all areas: Acting, Directing, Design, Production, Dramaturgy and Playwriting. **Peter Cooke** AM has been Head of School since 2009 and during this time he has been instrumental in expanding international exchanges and collaborations.

**PETER COOKE**  
is a Professor and Head of the Carnegie Mellon School of Drama. A designer, administrator and educator, he has designed some 150 productions spanning opera, theatre, dance, musical theatre and large scale events including the Handover Ceremony at the Atlanta Summer Olympic Games. He was awarded the Order of Australia, AM, in the 2017 Australia Day Honors list.

**BARBARA MACKENZIE-WOOD**  
holds the Raymond W. Smith endowed chair at the Carnegie Mellon University School of Drama. She headed up the Acting/Music Theatre Option for thirteen years. She is a professor of Acting, directs productions and is the International Study Abroad Liaison for Acting/Music Theatre. As a professional actress she has appeared in more than sixty-five roles in New York, regional theatre, stock and film and has taught and directed in Moscow for MAT/CMU graduate Acting Program, in London at the Drama Center and taught workshops at Royal Welsh Conservatory of Music and Drama. She is an actor, director for the Irondale Ensemble Project, a thirty one year old Obie Award winning theatre company in New York City, of which she is a “co-founder”.

She is author of the Game Guide: Experimental strategies for the class room and is featured in the book, Acting Teachers of America: A vital tradition as one of “fifty of the most influential acting teachers in the United States.

**CATHERINE MOORE**  
is an Associate Teaching Professor of Movement at Carnegie Mellon University School of Drama where she specializes in teaching physical approaches to actor training. She received her Master of Fine Arts degree in Theatre Performance from the University of Cincinnati, College-Conservatory of Music and has trained with Anne Bogart and the SIT/ Company. She has performed with numerous regional theatres in the United States, and as a writer has created narrations for concerts with the Chicago, Cincinnati, Milwaukee, and Boston Symphony Orchestras, and the Orchestra du Centre National des Arts of Canada.

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.

**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.

**DIANE FOURDRIGNIER**  
graduated in Dramatic Arts, then started working for dance-theater in 2007 and has been teaching at the Royal Conservatory of Brussels since 2013. She first assisted Michèle-Anne de Mey, then met the company Peeping Tom with whom she created six shows. She writes and produces her own texts and has also produced several dramaturgies by Hans Van den Broeck. Trained actress, she played in the company Transquinnennal and for Anne Thuot.

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 actor training, theatre, film, and broadcast media. As well as working with other prestigious teaching institutions in the UK, USA, Norway, Italy and Australia, he has provided voice, text, speech & dialect coaching for organizations including the BBC, Manchester Royal Exchange Theatre, West Yorkshire Playhouse, Birmingham Rep, The Lyric Hammersmith, 20thC Fox & Disney.

**MARIEKE AUDSLEY**  
Directing credits include First Encounters with Shakespeare: Julius Caesar (RSC), Feed the Beast, Love and Money & The Same Deep Water As Me (GSA), The Voice of the Turtle (GoPeople Theatre), Sleight & Hand (Summerhall) and Civil Rogues (Pleasance Edinburgh & Islington). As an assistant/associate director she has worked at the RSC, in the West End and on the Kenneth Branagh Theatre Company’s season at the Garrick Theatre. Marieke trained on the Birkbeck Theatre Directing MFA and is based in London.

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.

**YOLANDA PORRAS**  
Actress, director, and theatre educator, Yolanda Porras has a Degree in Performing Arts and Journalism at the Complutense University of Madrid and Master in Performing Arts at the URJ. One of the founders of the William Layton Laboratory, she now teaches Acting at RESAD, where she has also been head of studies and Vicedirector. She took on charge of the implementation of Bolonia Process at the RESAD and is currently Head of Acting Department.

**SOL GARRE**  
has an MA in performance practice and PhD in philosophy (theatre practice) from Exeter University, UK. She is senior lecturer in acting and physical theatre at the RESAD, and Head of its International Department. She was a professional actor before becoming a movement director and actor-trainer. She gives workshops and seminars all over Spain and abroad, and is also a guest teacher in the Michael Chekhov Europe Training Program.

# META

## MEETING OF EUROPEAN THEATRE ACADEMIES

*directed by Pietro Bartolini*

4<sup>th</sup> Edition



7/12 July 2018

TEATRO DELLA PERGOLA

*Florence | Italy*

**Accademia Teatrale di Firenze**  
Florence

**Carnegie Mellon University School of Drama**  
Pittsburgh (U.S.)

**Conservatoire royal de Bruxelles**  
Brussels

**Royal Academy of Dramatic Art RADA**  
London

**Real Escuela Superior de Arte Dramático de Madrid RESAD**  
Madrid



TO ATTEND THE MEETING  
IT IS NECESSARY TO BE REGISTERED

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*in collaboration with*





M E E T I N G   O N   M E T H O D S   F O R   T E A C H I N G   D R A M A

Saturday, 7<sup>th</sup> 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 (Université de Nice - CTel ELCI - Sorbonne Université)

3.00 p.m.- 5.00 p.m.*Saloncino – Pergola Theatre*

**Acting workshop\*** held by Pietro Bartolini

Monday, 9<sup>th</sup> July

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

**L'ILLUSIONE COMICA**

by Pierre Corneille directed by Pietro Barolini  
cast Marianna Coffari, Giulia Zucchetti, Luigi Marasco, Andrea Agostini, Lorenzo Rettori, Lorenzo Pesce, Giorgia Pinzauti, Andrea Giacalone, Paolo Caselli

stage designer Tiziana Acomanni



Concealed behind the representative filter of the scenery, which gives the spectator the illusion that what he sees is fiction, real feelings and passions rule the *dramatis personae* on stage. Only the magic box of theatre in theatre makes it impossible to distinguish whether the feelings belong to the characters or are an intimate dominion of the actors, privileged men and women, who, after having spent their entire day feigning within reality, can finally enjoy an hour of truth on stage.

**This show is in Italian**

Tuesday, 10<sup>th</sup> July

9.30 a.m. *Palazzo Vecchio (piazza Signoria 1) – Press Room*

*Inauguration and opening of META 4<sup>th</sup> 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. - 2.00 p.m. *lunch break*

2.00 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 Catherine Moore and Barbara MacKenzie-Wood  
Carnegie Mellon University School of Drama



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

**AS-TU VU L'UNIVERS QUAND IL ÉTERNUE?**

Physical creation created with Jean-Louis Danvoye  
cast Margot Infanti, Coralie Scaufflaire, Amandine Jongen, Petra Urbanyi, Sybille Van Bellinghen, Maximilien Delmelle, Habib Ben Tanfous

What if the Big Bang was an enormous sneeze of the Universe? Without words, we're asking that question, from the depths of a black hole, where our eyes can see beyond the impossible. When a simple sneeze is telling you how the world and its wonders were created. Physical creation created with Jean-Louis Danvoye.

**This show is in French**

Wednesday, 11<sup>th</sup> July

9.00 a.m. - 12.00 a.m. *Sala Grande – Pergola Theatre*

**Acting Workshop\*\*** held by Diane Fourdrigner and Jean François Brion  
Conservatoire royal de Bruxelles - Department of Drama and Spoken Arts

12.00 a.m. - 1.00 p.m. *Saloncino – Pergola Theatre*

**Round Table (Part. 1)** For a transnational European Academy of Performing Arts: Constituents, methods, prospects, combining tradition and new technologies. Debate among students and teachers, analysis of the methods used in the academies, prospects of a Transnational European Academy, presided by Emanuele De Luca.

1.00 p.m. - 2.00 p.m. *lunch break*

2.00 p.m. - 5.00 p.m. *Sala Grande – Pergola Theatre*

**Acting workshop\*\*** held by Joe Windley  
Royal Academy of Dramatic Art London



8.00 p.m. *Sala Grande – Pergola Theatre*

**DIVIDED, WE STAND**

cast Carmen Flood, Jaron Crawford, Ava Yaghmaie, Brenna Power, Zach Herman, Safiya Harris, Javier Spivey, Gena Sims

*A devised theatre piece under the guidance of Barbara MacKenzie-Wood and Catherine Moore will include scenes, monologues, dance, poetry and songs exploring the theme of: "Life in the United States 2018".*

**This show is in English**



9.30 p.m. *Sala Grande – Pergola Theatre*

**DIVINAS PALABRAS**

by Ramón María del Valle-Inclán directed by Yolanda Porras Robles  
cast Juan Maroto Sanz, Manuel Vega Mendivil, Cristina Marín Miró, Jorge González Tejedor, Diana Gallego Ruiz, Víctor Lancho Vivas, José Serrano Martínez, Borja Rodríguez Villalonga, Nuria Gil Ortiz, Mar Roldán Rubio, Carmen García- Quismondo Mínguez, Álvaro Molero González

Valle-Inclán places Divinas palabras (1919) in the area of his native Galicia, poetically recreated through the alchemy of memory, and written with full creative freedom, combining a medieval desire with the avant-garde currents of the time. It goes beyond the limits of the drama to offer an imaginative, sensory and profound reading text.

**This show is in Spanish**

Thursday, 12<sup>th</sup> July

9.00 p.m. - 12.00 a.m. *Saloncino*

**Workshop\*\*** Yolanda Porras Robles and Sol Garre  
Real Escuela Superior de Arte Dramático de Madrid

12.00 a.m. -1.00 p.m. *Saloncino*

Introduction to **"Virtual Settings"** by Pietro Bartolini

1.00 p.m. - 2.00 p.m. *lunch break*

2.00 p.m. - 4.30 p.m. *Sala Grande – Pergola Theatre*

**Workshop\*\*** Virtual Environments Technologies for Drama and Acting held by Massimo Bergamasco, Marcello Carrozzino, Chiara Evangelista Scuola Superiore Sant'Anna di Pisa. Practical workshop of Immersive Virtual Reality applied to teaching drama.

4.30 p.m. - 6.00 p.m. *Saloncino*

**Round Table (Part. 2)**

*For a transnational European Academy of Performing Arts: Constituents, methods, prospects, combining tradition and new technologies, conclusions, presided by Emanuele De Luca.*



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

**MUCH ADO ABOUT NOTHING**

by William Shakespeare directed by Marieke Audsley  
cast Bea Svistunenko, Emma Ernest, Jessica Rhode, Stacy Abalogun, Marisa Abela, Raymond Anum, Francis Lovehall, Jamie Bogoyo, Iwan Davies

An abridged version of one of Shakespeare's most popular plays. Two pairs of Sicilian lovers must face a multitude of trials and tribulations on the path to romance and reconciliation. Full of fun, wit, mistaken identity and intrigue, Much Ado is a delightful and dramatic romantic comedy.

**This show is in English**

\*All registered participants are admitted

\*\*Auditors are welcome according to availability

An interpreter (English-Italian ) will be present