



TO ATTEND THE MEETING  
IT IS NECESSARY TO BE REGISTERED

info and tickets  
ludovica.accademia@virgilio.it  
+39 335.5204807

Event Manager  
**Ludovica Sanalito**  
CENTRO CULTURALE DI TEATRO  
www.accademia-teatrale.it

in collaboration with



#### 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, Puppety, 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.

#### **ANTJE WEBER**

Antje Weber was born in Sonneberg in 1967. She attended Hochschule für Schauspielkunst "Ernst Busch" Berlin from 1988 to 1992. After graduating she was very successful playing on many different stages and theatres in Germany, such as Staatstheater Cottbus, Schauspiel Chemnitz, Mecklenburgisches Staatstheater Schwerin. In 2001 she started teaching at Hochschule für Musik und Theater Leipzig. This was where she first began working as a director as well with productions of "The Misanthrope" / Molière, "As you like it" / Shakespeare, "The Robbers" / Schiller. Since 2013 Antje Weber has been teaching at Hochschule für Schauspielkunst "Ernst Busch" Berlin as a guest professor.

#### **ANDRÉE GUBISCH**

Andree Gubisch is a graduate voice and speech coach. He was born in Duisburg, Germany. Before he enrolled for voice and speech studies at the University of Music and Performing Arts Stuttgart he studied Romance and Anglistics at the Ruhr University Bochum. Since 2006 he has been working at different drama schools; amongst others at the Folkwang University Essen. Since 2010 he has been teaching at the Ernst.

#### 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.

#### **DANIELA BISCONTI**

is an actress, director and drama teacher at the Brussels Conservatory. She started by playing "The Passion Pier of Paolo Pasolini" by René Kaliski in 1977, and since then has addressed many authors of the classical and contemporary repertoire, including "A Special Day" by Ettore Scola. In 1993 she started directing, with "The Zlata Filipovic Newspaper." From Dario Fo and Rame to E.E. Schmitt, via G. Feydeau and C. Goldoni and V. Engel, she has worked on texts by established authors as well as new texts. For the cinema, she has worked with C. Akerman, M. Hänsel, L. Belvaux, S. Testud.

#### **JEAN-FRANÇOIS BRION**

is responsible for the voice training course and teaches methodology for spoken French at the Brussels Conservatory. Accustomed to works featuring theatre and music, he played for Pierre Abs, Jean-Claude Penchenat, Jean-Claude Idée, Herbert Rolland, Frederic Dussenne. We have seen him recently in the "Old Wicked Songs" by Jon Marans. He has staged authors such as Layla Nabulsi, Dario Fo, Catherine Anne Racine... In film, he has 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)**

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...

#### **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.

#### **PAUL HUNTER**

Paul is co-founder and Artistic Director of Told By An Idiot (a RADA Creative Associate company). He has worked on all the Company's shows to date as director, deviser or performer. His directing credits include Every Last Trick (Royal and Derngate, Northampton), Get Happy (Barbican Pit), The Mouse and his Child (Royal Shakespeare Company), Low Pay, Don't Pay (Salisbury Playhouse), Señora Carrar's Rifles (Young Vic), Not With That Hand (Battersea Arts Centre) and Ordago (for Punto Fincio in Bilbao). As Associate Director at the Octagon Theatre, Bolton, Paul directed The Venetian Twins, The Beauty Queen of Leenane (Best Production, Manchester Evening News Award)

#### 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).

#### **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's main offices are based in Pisa, Italy, with two branches in La Spezia (Centro Gustavo Stefanini) and Livorno (PERCRO SEES). PERCRO was founded in 1991 and today employs more than 70 people among PhD students, researchers, 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.

# META

## MEETING OF EUROPEAN THEATRE ACADEMIES

*directed by Pietro Bartolini*

*2nd Edition*



2/7 July 2016

**TEATRO DELLA PERGOLA  
TEATRO NICCOLINI**

*Florence | Italy*

**Accademia Teatrale di Firenze**  
Florence

**Hochschule für Schauspielkunst "Ernst Busch"**  
Berlin

**Royal Conservatory of Brussels**  
Brussels

**Royal Academy of Dramatic Art**  
London





# MEETING ON METHODS FOR TEACHING DRAMA

## Saturday, 2nd July

10.30 a.m. – 1.00 p.m. *Saloncino – Pergola Theatre*  
"Seminar to introduce the shows presented during the Meeting"  
held by Pietro Bartolini (Accademia Teatrale di Firenze)  
Emanuele De Luca (Paris Sorbonne University)

3.00 p.m. – 5.00 p.m. *Saloncino – Pergola Theatre*  
**Acting Workshop \*** held by Pietro Bartolini

## Monday, 4th July

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

by Carlo Goldoni, directed by Pietro Bartolini  
cast Leonardo Casalini, Giulia Romolini, Leonardo Pesucci,  
Lorenzo Rettori, Amanda Batini, Sara Portaccio,  
Amerigo Marchesini, Nav Gothra, Dario Vignoli, Endrit Ahmetaj



assistant director Chiara Martini  
stage designer Tiziana Acomanni

The show presented by the students of the Accademia was created specially for the Meeting. A comedy about love and jealousy; the roles of the "man in love" and of the "woman in love" originate in the Commedia dell'Arte, where upper-class characters are obliged to team up with their servants to solve hopeless romantic tangles. In Goldoni's plays, however, these same roles demand from the actors a new degree of wit, and poetic and metaphoric language of love, with dynamics like those of dancers moving to a sentimental score.

\* This show is in Italian

## Tuesday, 5th July

9.30 a.m. *Sala Firenze Capitale – Palazzo Vecchio (Piazza Signoria 1)*  
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 – 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. – 6.00 p.m. *Saloncino – Pergola Theatre*  
**Acting workshop \*\*** held by Joe Windley  
Royal Academy of Dramatic Art London



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

by William Shakespeare, directed by Paul Hunter  
cast Theo Ancient, Matthew Blaney, Jack Condon, Leaphia Darko, Edward Davis, Isabel Della Porta, Tom Lewis, Zoe Templeman-Young, Aimee Wood  
Some people describe Cymbeline as a difficult, 'problem play', whereas I see it as a rather strange, wonderful fairy tale. It is this notion of a fairy tale, with all its recurrent themes of hope, identity, redemption and surviving conflict, that has been our way into this extraordinary late Shakespeare play. In some ways Cymbeline also feels like a play about youth, with all its impetuosity. This made it a great choice for a group of dynamic, engaged students. The play is unpredictable, surprising and challenging, and we have tried to reflect that in our approach to staging it. We have tried to essentialise the story, and at the same time create a really strong visual narrative. We have created an energy through the piece by scenes overlapping, telling scenes purely through action and the use of song and choreography. Cymbeline is still a rarely seen and rarely performed play. Having had a great time working on it at RADA, I feel it is one that is definitely worth exploring. Paul Hunter.

\* This show is in English

## Wednesday, 6th July

9.30 a.m. – 10.30 a.m. *Saloncino-Pergola Theatre*  
Seminar: "Bodies in motion. Historical and theoretical considerations for a modern approach to teaching drama"  
held by Emanuele De Luca

10.30 – 11.15 a.m. *Saloncino-Pergola Theatre*  
"Introduction to the workshop on immersive virtual reality applied to teaching drama" held by Pietro Bartolini

11.15 a.m. – 11.30 a.m. *Coffee break*

11.30 – 1.00 p.m. *Saloncino – Pergola Theatre*  
Round table with the Directors of the Academies participating in **META** "Tradition and innovation: modern approaches to teaching drama. Models, forms, prospects."



1.00 p.m. – 2.30 p.m. *lunch break*

2.30 p.m. – 6.00 p.m. *Saloncino – Pergola Theatre*  
**Acting workshop\*\*** held by Antje Weber and Andrée Gubisch  
Ernst Busch Academy of Dramatic Art Berlin

8.45 p.m. *Teatro Niccolini*  
**ZINNEKE**

Collective Performance coached by Daniela Bisconti Professor of Drama, Dominique Grosjean lecturer in vocal training, Diane Fourdrigner Dance Theater, Jean-Louis Danvoye Professor of Physical Expression, Françoise Villier, Professeur de déclamation  
cast Jeremy Grindberg, Lucie De Grom, Virginie Goossens  
Formerly used for a mongrel dog, "zinneke" today means 'the inhabitant of Brussels', a mixture of Germanic and Latin cultures. Create a free form; a performance offering bubbles sensations, touching with one's fingertips the words of Belgian authors evoking a country rich of images, sounds, French and Flemish accents. Gather in this manifesto "Zinneke" different trends and different stages of a learning path; a path that draws its strength both in authors' texts and in writing; a path which questions the past, the present and the future without denying entertainment or gravity.  
This show is in French

## Thursday, 7th July

9.00 a.m. – 11.00 a.m. *Teatro Niccolini*  
**Workshop \*\*** Opportunities of Virtual Environments Technologies to drama and acting

11.00 – 11.15 *coffee break*

11.15 a.m. – 1.00 p.m.  
Hands-on demonstrations of Virtual Environments technologies

Speaker Massimo Bergamasco, Full Professor of Applied Mechanics at Scuola Superiore Sant'Anna, Pisa

1.00 p.m. – 2.30 p.m. *lunch break*

2.30 p.m. – 6.00 p.m. *Teatro Niccolini*  
**Acting workshop \*\*** held by Daniela Bisconti and Jean-François Brion  
Royal Conservatory of Brussels – Department of Drama and Spoken Arts Brussels



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

by Friedrich Schiller directed by Antje Weber  
cast Tabitha Frehner, Daniel Muehe, Vincent Redetzki, Gustav Schmidt, Paul Maximilian Schulze, Victor Tahal  
Schiller finished his first drama „The Robbers“ in 1781 at the end of the „Sturm und Drang“ period which earned him a great start as a playwright. It is exactly this kind of success the young protagonist of his play „Die Räuber“ are looking for when they wish nothing more but to escape this disgusting time in their „lame“ century. It is a wish in the beginning and but they're becoming more and more desperate about their own lack of ideas which seems to paralyze them. What makes them go into the woods and fighting the system after all is not really an ideal but more a question of economy. Karl Moor and his men are just completely broke. Karl's brother Franz who has always felt inferior succeeded in talking his father into disinheriting his brother. So the step towards radicality seems necessary but also questionable. There is no room for Sturm und Drang of a young generation in a structured Society that is built on economic dependence. This creates a resistance that hits its fundamental base.  
This show is in German

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