

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 Sant'Anna School of Advanced Studies-Pisa.

#### MASSIMO BERGAMASCO

is Professor of Theory of Mechanisms and Machines at the Scuola Superiore Sant'Anna, Pisa, Italy. At present he is acting as the Director of the Institute of Communication, Information and Perception Technologies of the Scuola. He has been the founder of the Perceptual Robotics Laboratory. His research activity deals with the study and development of haptic interfaces and wearable robots for the control of the interaction between humans and Virtual Environments. His present research is focused on general aspects of perception and cognitive processes in the field of embodiment and humanoid robotics.

#### EMANUELE DE LUCA

is an Associate Professor of Theatre Studies at Côte d'Azur University, France. He obtained a PhD in the History of Visual and Performing Arts at Pisa University, and a PhD in Italian Studies at Sorbonne Université, Paris. He is a Member of CTCL - Centre Transdisciplinaire d'épistémologie de la littérature et des arts vivants, Université Côte d'Azur, and an Associate Member of ÉLCL - Équipe Littérature et Culture Italiennes, Sorbonne Université. His research and teaching interests focus on exchanges among Italian, French and European Theatre in the early modern period, emphasizing the relationships between aesthetics, dramaturgy and practice. Furthermore, his research and specialization focus on the theory of acting from the ancient world to the contemporary.

#### PETER BARLOW

is the Director and Chief Executive of Sharjah Performing Arts Academy أكاديمية الشارقة للفنون الأدائية (United Arab Emirates), and former Director and CEO of Guildford School of Acting. Peter has worked in performing arts education for 30 years and has been Chair of the Conference of Drama Schools, an Oliver Award professional Judge, an external examiner, amongst many non executive roles. He is an accomplished director and teacher of acting and has spoken at conferences on musical theatre in Seoul, South Korea and Beijing China. He has taught acting and directed musicals not only in the UK but also in the USA, Oslo, Norway and Bologna, Italy.

#### 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

teaches voice training and methodology for spoken French at the Royal Conservatoire of Brussel. He also holds acting classes in Belgium and abroad. Accustomed to working on projects featuring theatre and music, he has played for Pierre Abs, Jean-Claude Idée, Jean-Claude Penchenat, Herbert Rolland, Frederic Dusseigne. He has staged authors such as Layla Nubulsi, Dario Fo, Catherine Anne, Racine.

#### JEAN-LOUIS DANVOYE

Graduate/Aggregate of Physical Education (University of Louvain-La-Neuve). A three-year formation in Gesture Theatre and Mime in Paris with Pinok & Matho, Pierre Richy and Maximilien Decroux. He also practiced Commedia, Feldenkrais method, vocal training, gestuelle baroque... Professional physical comedian since June 1980, he performed numerous pantomime shows with the famous comical duo « Les Founambules » and with his own solo programmes all over Europe and in Canada, Japan, China and Vietnam. Thanks to his varied formation and his consequent experience on stage, he became a specialist in the physical preparation of actors and also in the development of a very expressive miming technique. He has been holding courses in this specialized discipline at the Conservatoire Royal de Bruxelles since 1995.

#### 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. He trained as an actor at BOVTS and as a voice teacher at the RCSSD. Joe has worked extensively in actor training, theatre, film, and broadcast media. Prior to RADA he held Head of Voice posts at GSA (University of Surrey) and Manchester Met University School of Theatre. He was Course Leader on the MA Voice Studies programme at the RCSSD. International work includes teaching at CMU – Pittsburgh, Bardar Institute – Oslo, WAAPA – Perth, Australia and the Accademia Teatrale di Firenze. 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, The Kenneth Branagh Theatre Co., 20thC Fox and most recently Disney for Artemis Fowl (2019).

#### FEDERAY HOLMES

is an Associate Artist at Shakespeare's Globe in London and also an Associate with London-based experimental theatre company, The Factory. For Shakespeare's Globe she has directed several annual Sonnet Walks, Sonnet Sunday, Hamlet and As You Like It (2018) and Henry IV part 1, Henry IV part 2 and Henry V (2019). Federay directs and teaches around the world and directed RADA's production of Comedy of Errors which visited META in 2017.

#### 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.

#### ROSARIO AMADOR

obtained her BA in Dramatic Art in 1974. She studied Psychology at the Universidad Complutense de Madrid and completed the Doctorate courses at the Faculty of Philosophy in 2000. She has worked with renowned Spanish directors and has directed classical and contemporary theatre texts, participating in several International Festivals. She obtained the prize for Best Actress of the Independent Theater in 1975 and the Gold Medal of Valladolid in 1983. Since 1992 she teaches at RESAD, and has taught summer and postgraduate courses at universities in Santiago, Alicante, Bilbao, Almería and Carlos III-Madrid, and lectured at many congresses.

#### YOSHI OIDA

is an actor, director and writer. In the 1960s he became part of Peter Brook's company, being presented by Jan Louis Barrault, with whom he performed in memorable shows, such as *Mabarhata*, until 2011. Also a film actor, he has worked with many directors, including Peter Green and Martin Scorsese. He has written and directed numerous theatrical events throughout Europe. He is the author of the important book *The Invisible Actor*.

#### PETER STEIN

is considered one of the most important figures of 20th-century German and European theatre, in particular during the creative explosion of the 1960s, thanks to his monumental projects in innovative and unusual settings. In the 1970s he established the Schaubühne am Halleschen in West Berlin, which included exceptional artists such as Bruno Ganz, Edith Clever, Jutta Lampe, Michael König. Actor, stage and opera director, he has been the director of the prose section of the Salzburg Festival and has staged classical and contemporary works throughout Europe.

# META

## MEETING OF EUROPEAN THEATRE ACADEMIES

directed by Pietro Bartolini

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## TEATRO DELLA PERGOLA

Florence | Italy

Accademia Teatrale di Firenze  
Florence

Conservatoire royal de Bruxelles  
Brussels

Royal Academy of Dramatic Art RADA  
London

Real Escuela Superior de Arte  
Dramático de Madrid RESAD  
Madrid

TEATRO  
IDEE/LLA  
TOS/IC/AN/A  
TEATRO NAZIONALE

TO ATTEND THE MEETING  
IT IS NECESSARY TO BE REGISTERED

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