

Eugenio Barba

Barba was born in Brindisi and grew up in Gallipoli, Lecce Province, Italy. After leaving the Nunziatella military academy of Naples in 1954, he emigrated to Norway to work as a welder and sailor. He also studied and obtained degrees in French, Norwegian literature, and history of religion at Oslo University. In 1961 he went to Warsaw in Poland to study theatre direction at the State Theatre School, but left one year later to join Jerzy Grotowski, who at that time was the leader of Teatr 13 Rzedow in Opole. Barba stayed with Grotowski for three years.

In 1963 he traveled to India where he had his first encounter with Kathakali. He wrote an essay on the form which was published in Italy, France, the U.S., and Denmark. His first book, *In Search of a Lost Theatre*, was published in Italy and Hungary in 1965.

When Barba returned to Oslo in 1964, he wanted to become a professional theatre director, but as a foreigner he faced opposition. He and Norwegian author Jens Bjørneboe gathered a group of people who had not passed their admission test to Oslo's State Theatre School and created the Odin Teatret on October the 1st 1964. The group trained and rehearsed in an air raid shelter. Their first production, *Ornitofilene*, by Bjørneboe, was performed in Norway, Sweden, Finland and Denmark. They were subsequently offered an old farm and a small sum of money by the Danish municipality of Holstebro, which became their base.

Over forty-two years, Barba has directed sixty-five productions for Odin Teatret and the Theatrum Mundi Ensemble. Some of the more recent productions are *Salt* (2002), *Great Cities Under the Moon* (2003), *Andersen's Dream* (2005), *Ur-Hamlet* (2006) and *Don Giovanni all' Inferno* (2006) in collaboration with Ensemble Midtvest.

In 1979 Barba founded the International School of Theatre Anthropology (ISTA). He is on the advisory boards of scholarly journals such as *The Drama Review*, *Performance Research*, *New Theatre Quarterly*, *Teatro e Storia* and *Teatrología*. Among his most recent publications, translated into several different languages, are *The Paper Canoe* (Routledge), *Theatre: Solitude, Craft, Revolt* (Black Mountain Press), *Land of Ashes and Diamonds: My Apprenticeship in Poland*, *26 letters from Jerzy Grotowski to Barba* (Black Mountain Press) and, in collaboration with Nicola Savarese, *The Secret Art of the Performer* and the revised and updated version of *A Dictionary of Theatre Anthropology* (Centre for Performance Research/Routledge). In 2021 he has founded the open-access *Journal of Theatre Anthropology*.

Stefano Di Buduo

Stefano Di Buduo is a German-Italian video artist, documentary filmmaker and photographer. After he completed his studies in arts and sciences of digital performance at Università La Sapienza in Rome, where he also founded the

multimedia company AESOPSTUDIO in 2008, his projects have taken him to France, Portugal, Denmark, Poland, Argentina, Brazil, USA, China, India and Iran, as well as Germany and Italy again and again. Beginning in 2005 he worked for many years as a multimedia artist for “Città Invisibili” (Invisible Cities), a project in public space produced by the Italian theatre Teatro Potlach, which travelled to many cities in Europe, Asia and Latin America. In 2009 Di Buduo created the virtual underwater world for the acclaimed production *20,000 Leagues Under the Sea* (based on Jules Verne/Teatro Potlach). He went on to produce video installations and mapping projects as part of international festivals and events such as “Vision of Odin” in Holstebro/Denmark, “Incubatio” at the Museo Nazionale Svevo in Manfredonia/Italy, as well as the video mapping work at the metro station Battistini in Rome.

He collaborates regularly with the directors Donald Berkenhoff, Yael Ronen and Brit Bartkowiak, as well as the production designer and director Wolfgang Menardi. Most recently his works have appeared at the Düsseldorfer Schauspielhaus, Berliner Ensemble, Münchner Kammerspiele, Stadttheater Ingolstadt and Schauspiel Hannover. In the 2019/20 season he created the video design for the world premiere of *(R)Evolution – Eine Anleitung zum Überleben im 21. Jahrhundert*, directed by Yael Ronen at the Thalia Theater. At the Gorki he’s contributed to *Death Positive – States of Emergency*.

Roberta Carreri

Roberta Carreri is an actress, teacher, writer, and organizer. She was born in 1953 in Milan, Italy, where she graduated in advertising design and studied art history at Milan State University. She joined Odin Teatret in 1974 during the group's stay in Carpignano, Italy. Roberta Carreri has participated in ISTA (International School of Theatre Anthropology) since its inception in 1980. She gives workshops for actors all over the world and, as a working demonstration, presents her professional autobiography, *Traces in the Snow*. She organizes and leads the annual international workshop Odin Week Festival in Holstebro and abroad. In 2009, she directed *Rumor* with Cinzia Ciaramicoli for Masakini Theatre Company (Malaysia). In 2014, she directed *The woman who spat out the apple*, with Rosa Antuña – Núcleo de Criação Rosa Antuña (Brazil). Her professional experiences are presented in *The Actor's Way*, edited by Erik Exe Christoffersen. Roberta Carreri has written her own book *Tracce* (published in 2007 by Edizioni Il Principe Costante, Milan (in Italian); in 2012 by Editora Perspectiva, Brazil (in Portuguese) and Ed. Artezblai, Spain; and Triskel Artes Escénicas, Chile (in Spanish); in 2013 by El Apuntador Ediciones, Argentina (in Spanish); in 2014 by Routledge, UK/USA (in English); in 2021 by DIAN, Greece (in Greek). In this book, she relives the most relevant aspects of her theatrical life - her training, pedagogy, and her story as an actress of Odin Teatret. Her articles have been published in journals such as *New Theatre Quarterly*, *Teatro e Storia*, *Máscara*, *The Open Page*, *Peripeti* and *Performance Research*.

Antonis Diamantis

Graduated from the Higher School of Dramatic Art of the Athens Conservatory (1986). Studied Philosophy at the Philosophy School of the University of Athens. He has attended many seminars with Barba and his actors, Roberta Carreri, Torgeir Vetel, and with the Jerzy Grotowski Research Center and Thomas Richards with Mario Biagini, Thomas Richards Mont Robard. He has worked with Jerzy Grotowski's actors: Zygmund Molik, Richard Cieslak and Rena Mirecka. He is one of the founding members of the Omma Theater Group (1991) which was renamed "Omma Studio - Civic Non-Profit Company" (1996) and of the Center for Theatre Anthropology (2020). He worked as an actor and kinesiologist from 1997-2000 at the Experimental Stage of the Greek National Theatre. He has directed and acted as an actor in over 50 plays of the Omma Studio Theater (www.ommastudiotheater.weebly.com), many of which have been presented in more than 30 International Theatre Festivals in Europe, Latin America, the Middle East and Africa. He has translated the books: *The Edge Point of Performance*, by Thomas Richards, *The Land of Ashes and Diamonds* by Eugenio Barba (both by Gavrielidis and Omma Studio Publications) as well as *Blind Horse* by Iben Nagel Rasmussen and Eugenio Barba (Dodoni Publications). Researcher on "Relationship between Theater and Ritual" the result of which is the performance/research *Ascetica* by Nikos Kazantzakis, which has been presented in Holland, Germany, Denmark, Poland, Bosnia-Herzegovina, Spain, Italy and Greece.

Piergiorgio Giacchè

Piergiorgio Giacchè (Perugia 1946) is an anthropologist. His research involves topics on divergence, youth issues and cultural politics, and more specifically on contemporary theatre culture. Former Professor of Theatre Anthropology and Spectacle at University of Perugia he now teaches European Ethnology, Immaterial Cultural Heritage at Beni Demoetnoantropologici. He has been a member of the research team of the International School of Theatre Anthropology (1981-1991) and Head of the Foundation "L'Immemoriale di Carmelo Bene" (2002-2005). He has cooperated with many national and international journals and has published, among others: *Una nuova solitudine. Vivere soli fra integrazione e liberazione* (Savelli, Roma 1981); *Lo spettatore partecipante. Contributi per un'antropologia del teatro* (Guerini, Milano 1991); *Carmelo Bene. Antropologia di una macchina attoriale* (Bompiani, Milano, 1997 & 2007); *L'altra visione dell'altro. Una equazione tra antropologia e teatro* (L'ancora del mediterraneo, Napoli 2004); *Nota Bene* (Kurumuny ed. Calimera -Lecce, 2022).

Kostas Vantzios

Kostas Vantzios graduated from The Higher Drama School of the Greek Art Theatre of Karolos Koun. He worked in Karolos Koun Art Theatre as an actor (1976-1980), in various theatre productions ranging from ancient to contemporary drama. During 1980-1986 he lived, studied, and worked in New York City, which he considers his second home. In N.Y.C. he attended Lee Strasberg's sessions and activities in the Actors Studio (1981-1982) and graduated from CUNY- Hunter College with a Master of Arts degree in Theatre Directing and Production (1982- 1984). At Hunter College he was instructed by Marvin Seiger, Arthur Miller, Robert Lewis, Vera Mowry Roberts, among others. Kostas has collaborated in projects with Robert Wilson, Eugenio Barba, Taryn Simon, Marvin Seiger (1980 – up to present day). As Artistic Director of The Greek Cultural Center of N. York (1981-1985), he directed a series of Greek plays and until today he keeps alive the contact and love for New York through theatre projects (1988, 1991, 1992, 1999, 2001, 2004, 2016, 2017). More than 70 theatre productions in Greece and abroad have been staged under his direction and he has also appeared as an actor in more than 17 films, 7 documentaries, 32 TV series and many commercials. He taught on actors' education in various universities, colleges, drama schools and cultural centers. He was Programme Leader for the BA in Performing Arts and BA in Dance Performance programmes at Metropolitan College in Athens, (2009-2013) with the collaboration of the British universities QMU and UEL. He was also director for the departments of Theatre, Dance and Costume Design at AKMI Vocational Training IEK (2008-2015). Kostas has worked as a coordinator and organizer for numerous projects and presentations for E. Barba - Odin Teatret, K. Rouggeri, M. Seiger. In addition, he has organized and taught over 40 seminars, workshops, and lectures on subjects ranging from ancient drama to avant-garde theatre. His translations in Greek include books by E. Barba, S. Sheppard-J. Chaikin, G. Holst-Warhaft, J. Varley and a variety of his articles and texts have appeared in Greek and foreign theatre and cultural magazines. Kostas Vantzios is a member of The Greek Actors' and Directors' Guilds, Dionysus and OSDEL.

Marco de Marinis

Marco de Marinis worked as a Professor of Theatre Studies at Bologna University, where he directed the Theatre Centre *La soffitta* from 2004 to 2017. In 1999 he founded the review *Culturi Teatrali* (La casa Usher, Firenze). He has taught in many Universities abroad. Many of his books and articles have been translated into many languages. Among his most recent publications are: *Etienne Decroux and His Theatre Laboratory*, Icarus/ Routledge 2015; *Ripensare il Novecento teatrale*, Bulzoni, 2018; *Per una politica della performance*, Editoria e Spettacolo 2020; *Understanding Theatre*, Seagull Press 2023.

George Sampatakakis

George Sampatakakis (M.Phil., Cambridge; Ph.D., London) is Associate Professor of Drama and Performance at the Department of Theatre Studies, University of Patras, Greece. He has a BA in Theatre Studies from the Department of Theatre Studies, University of Athens (1997, honor's degree, first in his class) and then studied with a scholarship of Cambridge University (M.Phil.), where he specialized in ancient Greek tragedy and its reception. He completed his doctoral degree in Theatre Studies at the University of London on a scholarship by Onassis Foundation and conducted post-doctoral research at the Department of Theatre Studies, University of Patras on a scholarship by the Greek State Scholarships' Institute. His areas of interest include the Reception and Criticism of Ancient Greek Drama, History and Theories of the Theatre, Theatre Directing and, more recently, Queer Theory. He has participated in academic conferences in Greece and abroad. He has also served as a member of state committees for theatre subsidies. Selected publications: <https://upatras.academia.edu/GEORGSAMPATAKAKIS>

Miranda Terzopoulou

Miranda Terzopoulou was born in Athens. She has travelled along many regions of Greece and got to know them well by researching and documenting. The object of her research is mainly folk rituals celebrating female sacred figures and more generally the world of female symbols in narratives and song. She is also interested in the study of music as a structural element of customary rituals and as a code of communication, as well as the study of symbolic systems, narrativity, the position of women, and marginal and excluded groups.

She has held many courses, seminars, lectures, publications on the above topics. She has, also participated in the publishing of traditional music records and ethnographic documentaries, and she has collaborated in the creation of digital databases. She has served as a permanent researcher at the Greek Folklore Research Center of the Academy of Athens and she was one of the main and constant collaborators of Domna Samiou.

Julia Varley

Julia Varley was born in London, UK in 1954 and joined the Odin Teatre Theatre in 1976. In addition to acting, he is active in directing, teaching, organizing, and writing.

At the age of three she moved with her family to Milan, Italy, where she later studied Philosophy and other disciplines at the University of Milan. Also in Milan she joined in 1971 the Teatro del Drago, an amateur theatre group inspired by the theatre group, Bread and Puppet Theatre, participating in various performances. Since 1973, the Teatro del Drago has been more politically involved in interventions in regional neighborhoods, political demonstrations, schools, factories and popular

celebrations. Julia was also responsible for the theatrical activities of Circolo la Comune and for the theater school in the occupation of Santa Marta.

Joining the Odin Teatret in Denmark, she worked as an actress in ensemble productions, solo performances, indoor and street performances, all directed by Eugenio Barba (*Anabasis, J.S. Bach, The Million, Ashes of Brecht, The Gospel According to Oxyrhincus, Talabot, The Castle of Holstebro I and II, Rooms in the Emperor's Palace, Kaosmos, Inside the Skeleton of the Whale, Doña Musica's Butterflies, Mythos, Ode to Progress, The Great Cities under the Moon, Andersen's Dream, Don Giovanni all'Inferno, Ur-Hamlet, The Marriage of Medea, Killing Time, The Chronic Life, Ave Maria, The Tree, A Character that Cannot Die*).

From 1978, Julia Varley teaches in schools and universities, she gives workshops, and follows theater groups and artists around the world. She has expressed her experience in the composition of five working demonstrations: *The Echo of Silence, The Dead Brother, Whispering Winds, Text Action Relationships* and *The Flying Carpet*.

Since 1983, Julia Varley has been involved in the conception and organization of “The Magdalena Project”, a network of women in contemporary theater. She is the artistic director of the Transit International Festival, Holstebro, which focuses on topics that interest women working in the theater. Julia organized the first Magdalena Project meetings in Holstebro in 1987 and the first Transit Festival in 1992. Henceforth, Transit Festivals are organized every three years.

Since 1990, Julia Varley has been involved in the conception and organization of ISTA (International School of Theatrical Anthropology) and since 1992 in the conception and organization of the University of Eurasian Theater, both of which are directed by Eugenio Barba. In 2008, Julia Varley and Eugenio Barba have established the annual residence for actors and directors, The Secret Art of the Actor, in Brazil, in collaboration with Luciana Martuchelli and her company YinsPiração.

In 2019 Julia Varley became artistic coordinator of the Nordisk Teaterlaboratorium-Odin Teatret (NTL) which organizes its annual festival every January. In December 2022 she resigned her position in the Nordisk Teaterlaboratorium and henceforth she continues her activities as an actress in the autonomous organization of Odin Teatret.

Julia Varley has directed 21 performances with different theatre groups: with the Pumpenhaus Theatre in Germany (*Auf den Spuren des Yeti and Blau*), with Ana Woolf from Argentina (*Seeds of Memory, Behind the Curtain* and *White is the Night*), a children's production with Hisako Miura from Japan (*Fox Wedding*), with Lorenzo Gleijeses and Manolo Muoio (*Il figlio di Gertrude, L'esausto o il profondo Azzurro, Una giornata qualsiasi del danzatore Gregorio Samsa*), with Gabriella Sacco (*Il gusto delle arance*) from Italy, with Carolina Pizarro from Chile (*Tierra de fuego* and *De Amagaki a shibugaki, geografia de un aprendizaje*), with Marilyn Nunes from Brazil (*Estrelas, O oposto, O pesadelo de uma borboleta*), with Amaranta Osorio y Teresa García from Mexico and Spain (*Anónimas*), with Teresa Ruggeri from Italy (*Rovine del tempo*), with the international group Jasonite (*Banana Revival* and

Tomorrow), with Cia Pessoal de Teatro from Brazil (*EntreNãoS Lugares*), with Cia YinsPiração from Brazil (*Mare Serenitatis*).

Julia Varley has published the following books: *Wind in the West: Stones of Water*, *Notebook of an Odin Actress: Actress among her Characters*, *Thinking with the Feet* (in collaboration with Vicky A. Monteiro and Francesco Galli), and *Genius Loci – Odin Teatret's Home* (in collaboration with Eugenio Barba and Francesco Galli). Her books have been published in Italian, English, French, Greek, Spanish, Portuguese, Arabic and Chinese. He has written several articles and essays published in journals such as *Teatro e Storia*, *Lapis*, *Performance Research*, *New Theatre Quarterly*, *Conjunto*, *Teatro XXI*, *The Mime Journal*. Julia Varley is the editor of *The Open Page*, a magazine for women in theater that is published annually from 1996 to 2008 and is an editor and collaborator of *The Open Page*. She has also published four books on the history of the “Magdalena Project” from 1986 to 2019. Since 2020 she is the editor of the *Journal of Theatre Anthropology* created by Eugenio Barba.

In 2020 with Eugenio Barba, she launched the Barba Varley Foundation to support artists in disadvantage in terms of race, gender, political opinion and social background. In 2021 the Transit Next Forum association is launched with Luciana Bazzo, Lene Højmark and Dorthe Kærgaard, as a framework of activities in relation to “The Magdalena Project” and the organization of the Transit Festival.

Maria Frangi

BA in French & Greek Language and Literature (University of Athens), Drama & Performing Art School (Diploma), MA in Theatre Studies (University of Paris III) and Modern Greek Studies (INALCO- Nouvelle Sorbonne), PhD in Humanities & Theatre Studies (University of Paris X-Nanterre).

Dr Maria Frangi is a theatre director and Special Teaching Staff at the Department of Theatre Studies/University of Patras, where she teaches Theatre in Education, Didactics, Theatrical Institutions and Production, Theatre for children and adolescents and the Workshop of Theatrical Speech and Acting. She has also taught at the graduate programme of the University of Crete, Department of Philology -Theatre (1997-2000), at the graduate programme of the University of Athens, Department of Early Childhood Education (Theatre - Drama theory and Acting) (1998-2003) and at many specialized postgraduate courses of the University of Athens, since 1997. She has also taught at the postgraduate programme (Master 2) of the University of Paris IV- Sorbonne, Department of Neohellenic Studies (2007-2009), at the postgraduate programme of the University of Ein Shams in Cairo (2010-2011). She has served as Executive Manager and Scientific Coordinator at the Greek Cultural Center in Cairo (2007-2010). She has directed professional and amateur theatre groups, focusing on the study and research of performances for younger audiences. She founded the “Laboratory of Theatrical Research and Art” at the University of Crete and the Drama Club “Ti tha pei” at the University of Athens.

Recent theatre works: *Αντίο Συρία* [*Goodbye Syria*], (2017), *Ημερολόγιο επιστροφής* [*Diary of return*] (2017), *Η Μπάμπα Γιάγκα, το σκοτεινό τρυγόνι & ο Γλάρος* [*Bamba Yaga, the dark turtle dove and the Seagull*] (2017), *L' avare* [*The miser*] (2018), *Dialogues and revolution then and now* (Selection of the International Festival for Experimental Theatre in Cairo, 2022).

She has presented papers and published articles on ancient and modern Greek Theatre/Drama in international conferences. She has also published books as well as the National Curriculum on Theatre & Performing Arts in Education (1998, 2010).

She has been a member of the Advisory Council for the Arts of the Ministry of Education for the Arts Education (Secondary school arts education in visual arts, drama, dance, and cinema) since 2015.