

7-21 May 2023

《ISTA in Hungary》 《10th Theatre Olympics》

## ISTA in Hungary Travel Diary



Budapest, Hungary National Theatre and ISTA people on the tower.

Photo : Francesco Galli

**ISTA**, International School of Theatre Anthropology, **was founded in 1979. Conceived and directed by Eugenio Barba, it is based in Holstebro, Denmark. ISTA is a multicultural network of performers and scholars giving life to an itinerant university whose main field of study is Theatre Anthropology.**

Made in June 2023

Keiin Yoshimura

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# Greeting

The hydrangeas are swaying in the early summer breeze.

How are you doing in this rainy season?

Thank you very much for your support for the promotion of the Kamigatamai-tomonokai "Wa no Kokoro (the spirit of harmony)" Project.

I and my musician So are pleased to announce that we have been invited by the international theatre director Eugenio Barba to participate in the ISTA.

ISTA is a travelling school that takes place in different parts of the world. This time, it was held in Hungary for two weeks, from 7-21 May.

I have not yet assembled the main data from the video and photographs taken by our specialist documentary photographer.

For the time being, as a greeting on my return, I have compiled an "ISTA in Hungary Travel Diary", mainly with photos I took myself.

At the training camp in Pécsvárad in the Hungarian countryside, Eugenio Barba's analysis presented the core of the diverse performing arts, and based on these studies and experiences, the rehearsals of 《ANASTASIS Resurrection》 were repeated. All of ISTA, the group then travelled to the capital, Budapest, to participate in the Theatre Olympics at the National Theatre.

I plan to write a report on the event once I have the video and photographic data taken by a specialist documentary photographer.

In ANASTASIS, masters of traditional performing arts from various countries, young students and researchers who aspire to theatre, diverse cultures intermingled and created a new harmony.

I am happy to report that a beautiful flower of world peace bloomed on that stage.

Keiin Yoshimura

# Beginning of ISTA in Hungary 2023



On Saturday 6 May, masters of their respective traditional arts - theatre professionals, dance, music, etc. - from all over the world gathered in Budapest, Hungary.

The bus took us to the village of Pécsvárad, about two hours away.

As the bus started to drive, a rainbow appeared in the sky. (Taken from the bus window).



The old castle in Pécsvárad is the accommodation. Around 60 participating students will arrive tomorrow.

6-17 May Here, under the general supervision of director Eugenio Barba, about 80 theatre professionals from all over the world will camp, teach, learn, watch, create and rehearse.



Inside the accommodation

## Morning wake-up



Around 6.15am, Indian musician Annada Prasanna Pattanaik (Butto) goes round the accommodation playing an Indian flute.

The morning raga wakes everyone up pleasantly.



Cats in the lodge.

Loves people. Comes right up to you.

Very gentle cat.

During the 10 days of the camp, we never heard her meow once.



Church on the hill next to the hostel.

6:45 《Morning Song》 Each day, the masters take it in turns to sing. The singing takes place on the beautiful lawn.

White flowers, like the Japanese 'Kodemari', border the garden. The town can be seen in the distance.



(All photos on this page)

Photos : Soyounng Lim.

## Rooms at the castle



This used to be a castle. Now it is an accommodation complex with a kitchen and restaurant.



Prayer room



The area had an excellent woodworking workshop and the wood was combined to make various objects. Inside the door at the back is the museum.



Woodworking tools and a wide range of woodworking products are on display.

Rooms on the first three floors of this building are workshop venues.

# Where Eugenio Barba lectures, creates and directs

Photos : Soyoung Lim



The hall at the back is where we all meet. Here, led by Barba, the mornings are spent analysing and learning about theatre anthropology, while the afternoons are spent combining, creating and rehearsing different techniques of expression.



Inside the hall

The open walls of the hall, exposed to rain and wind, is covered with black curtains.

11:15~12:45

Composition in Theatre and Dance

Each day, a different master will take the stage and demonstrate the expressive techniques he or she has studied, which will be analysed and explained to the ISTA participants by Eugenio Barba.

16:00-19:00

MONTAGE: FROM PRE-EXPRESSIVITY TO PERFORMANCE with Eugenio Barba

The workshop will take parts of various forms of expression and assemble them into a performance.

# Morning Song & Workshop



6:45 Morning Song.

Each master performs a daily morning song close to the church on the neighbouring hill.

ISTA participants attend two classes each day, 7:30~9:00 and 9:15~10:45, for a total

Dawn at the castle ruins

Moon in the twilight



Workshop

7:30~9:00

9:15~10:45

ISTA participants are divided into four groups and attend two workshop classes each morning. Masters are responsible for one class each day.

## Workshop content.

Flamenco / Caterina Scotti

Group Theatre / Ana Woolf

Balinese dance and theatre: I Wayan Bawa.

Cavalo Marinho Dance and Theatre by Alicito Amaral and Juliana Pardo.

Kathakali Dance/Theatre by Alessandro Rigoretti

Kamigata-mai/Keiin Yoshimura

Baul Song / Parvathy Baul

Nangan Opera / Yalan Lin

View from the window of the workshop room on the second floor



## To the performance venue



At sunset (around 20:30), everyone gets on a bus and heads for the town centre of Pécs, about 20 minutes from the accommodation.

There is a puppet theatre where the masters perform almost every night. (Sunset as seen from the bus.)

Commemorative photo in the lobby of the old puppet theatre where the performance took place.



(From left): Rashid Bromi (Morocco, musician), Asmaa Hour (Morocco, director) So Sugiura (Japan, musician) Keiin Yoshimura (Japan, Kamigata-mai). (Back): Kós Lajos (Hungary, Founder of this puppet theatre)



(From left) Rashid Bromi (Morocco, musician) Yalan Lin (Taiwan, Nangan opera) Keiin Yoshimura (Japan, Kamigata-mai) Annada Prasanna Pattanaik/Butto (India, musician) Asmaa Hour (Morocco, director) Caterina Scotti (Italy, actress)

# For chatting and lunch

7:00 ~7:30 Breakfast

13:00 ~14:00 Lunch

Lunch is a convivial occasion.

Normal, vegetarian and macrobiotic menus are available.

The soup was very tasty.



The main dish is chicken and potatoes almost every day. The cooking method changes. It has a gentle flavor and is very tasty.



Self-service,  
with salad.



Cute Rocío (Peru, actress)

# Performance venue is the Puppet Theatre



The performance venue was originally a theatre for puppet theatre, upstairs, with many puppets on display. The theatre owner showed them to us.

She manipulated the puppets very well.



Irini with puppets (Greek/Spanish actress).



## Lovely friends



Natalia (Argentina, actress).  
Her performance in sign  
language is very nice.  
She is full of energy.



Patricia (Argentina/Germany, actress, producer)  
Dani (Spain)

## Fellowship with local clarinet orchestra



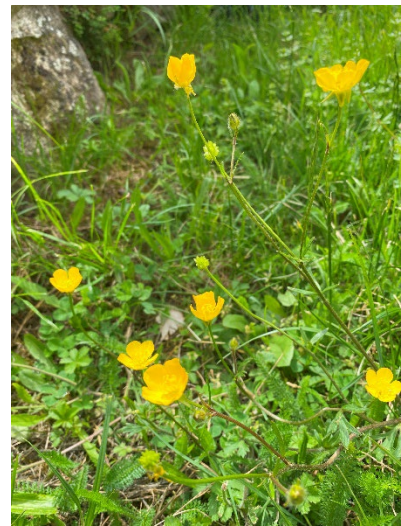
A local clarinet orchestra came to visit us at our accommodation.

They played from the top of the castle walls.

The sound seemed to be falling from the sky.

After their performance, ISTA musicians played from the ground in return.

Both sides, from heaven and earth, repeated their performances.



Tiny flowers blooming at our feet.

# Morning song in the rain



14 May (Sun).

Morning Songs, Juliana & Alicio,  
(Brazilian actors and producers)

They played and sang in the rain.



# Kamigata-mai Performance

15 May (Mon) 19:30.

There is a lovely theatre in town, a 20-minute bus ride from the accommodation.

Every evening there, performances are given by ISTA masters.

Today I gave a Kamigata-mai performance.

The programs were "Yashima" and "Yuki". The shamisen music was by So Sugiura.

In the overseas performances, I change on stage into the costume for Yuki after Yashima.

This style was initiated by Eugenio Barba at the women's theatre festival TRANSIT organized by Julia in Holstebro, Denmark, about 10 years ago. In Japan, it would be unthinkable to change costumes in front of an audience at a Japanese dance performance. After a lot of rehearsal and failure it became a part of my Kamigata-mai performance and could be enjoyed by the audience.

Julia says that this scene is very good, and that it is interesting to see how I, a tiny little person, become so big when I finish putting on my 'Yuki' costume.

Two assistants are needed for this on-stage change of clothes.

I have been working with Viviana from Spain for almost seven years, with many rehearsals and many real stage experiences. I now feel comfortable leaving her to help me with the dressing.

This time, in addition to Viviana, Natasha from the USA was my assistant.

I would like to thank them both for their diligence in assisting me.



(Left) Natasha (USA: Director, Actress)

(Right) Viviana (Italy/Spain: Actress)

# ISTA Family



16 May.

Last day in Pécsvárad.

ISTA Family photo.

(From left to right.)

Front row: Ana, Yalan, Parvathy, Julia, Caterina,  
So,

Second row: Eugenio Barba, Juliana, Keiin, Bawa,

Third row: Alessandro, Alicio, Butto,

Photo: Francesco Galli



All of us

Photo : Francesco Galli



# Goodbye, Pécsvárad

17 May Farewell to Pécsvárad.

Take the 9.30am bus to Budapest.



Accommodation at the castle after the rain.



Right: Mérida (Colombia/actress)



Right : Cecilia  
(Argentina / Actress)



Middle: Soyoung (South Korea/Actress)  
Right: So Sugiura (Japan/Japanese  
Traditional music performer)

# From Pécsvárad to Budapest

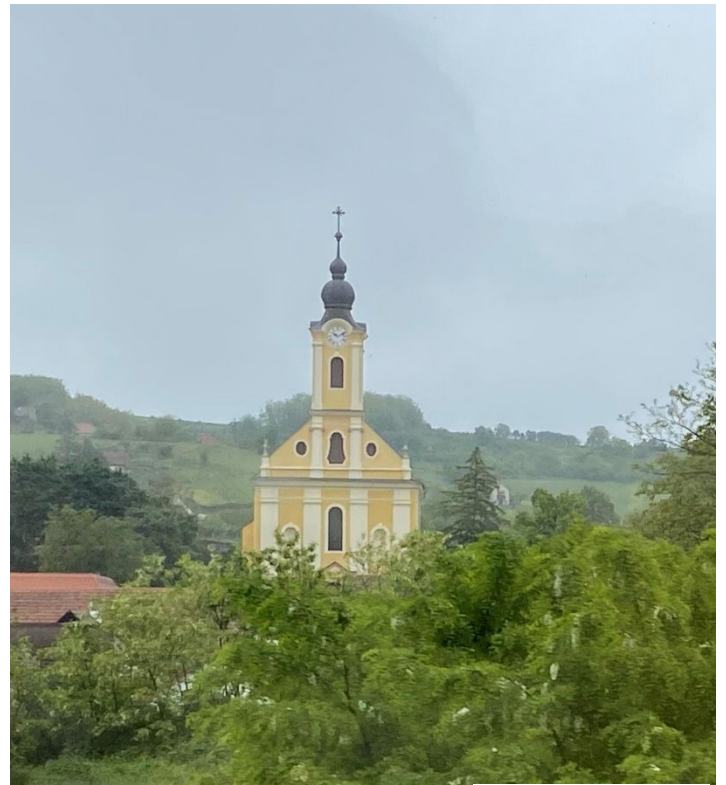
17 May (Wednesday).

09:30 Bus departed from the accommodation in Pécsvárad.

From the bus I took pictures of the Hungarian countryside.



Peaceful rural landscape



Lovely church



Is it a bus stop?

# National Theatre, Budapest, Hungary

17 May.

12.30 Arrival in Budapest Everyone unloads personal belongings at their hotels and immediately goes to the National Theatre.

Photos: Francesco Galli



National Theatre  
(Budapest, Hungary)



Tower in front of  
the theatre.

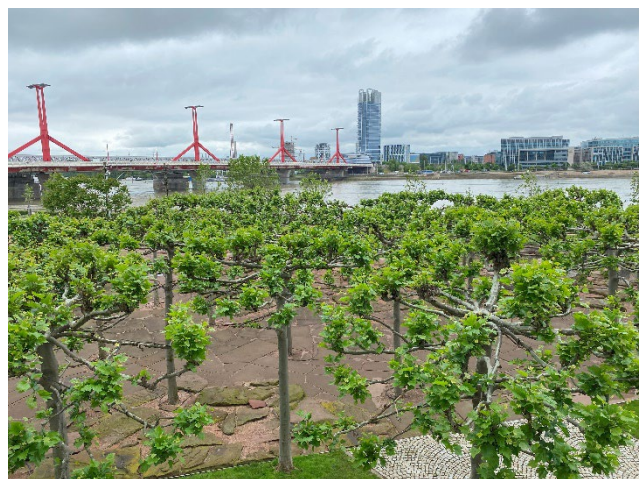
# View from the National Theatre



View from the dressing room (2nd floor) of the National Theatre



window in a dressing room



View from the dressing room window

# ANASTASIS/Resurrection Rehearsal

## Rehearsal in the ballet room

On 17 May, a rehearsal was held in the ballet room.



warming-up



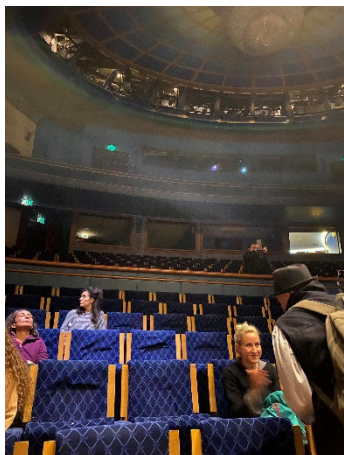
Bull from Brazil



## Rehearsal on stage at the National Theatre



Eugenio Barba explaining from the stage. Photo: Francesco Galli



National Theatre auditorium



Participants quickly get on stage.



(rightmost) Very grateful to Zsófia Rideg (Hungary/coordinator)

## Video, lighting and sound activities



Photo: Francesco Galli



Photo: Stefano Di Buduo

Digital scenography and light design:  
Stefano Di Buduo (Italy-Germany)  
Soundscape: Mirto Baliani (Italy)



Photo: Stefano Di Buduo

## Rehearsal of final scene



Eugenio Barba rehearses the participants raising and lowering their arms



(back) Rocio beating Peruvian wooden box instrument.



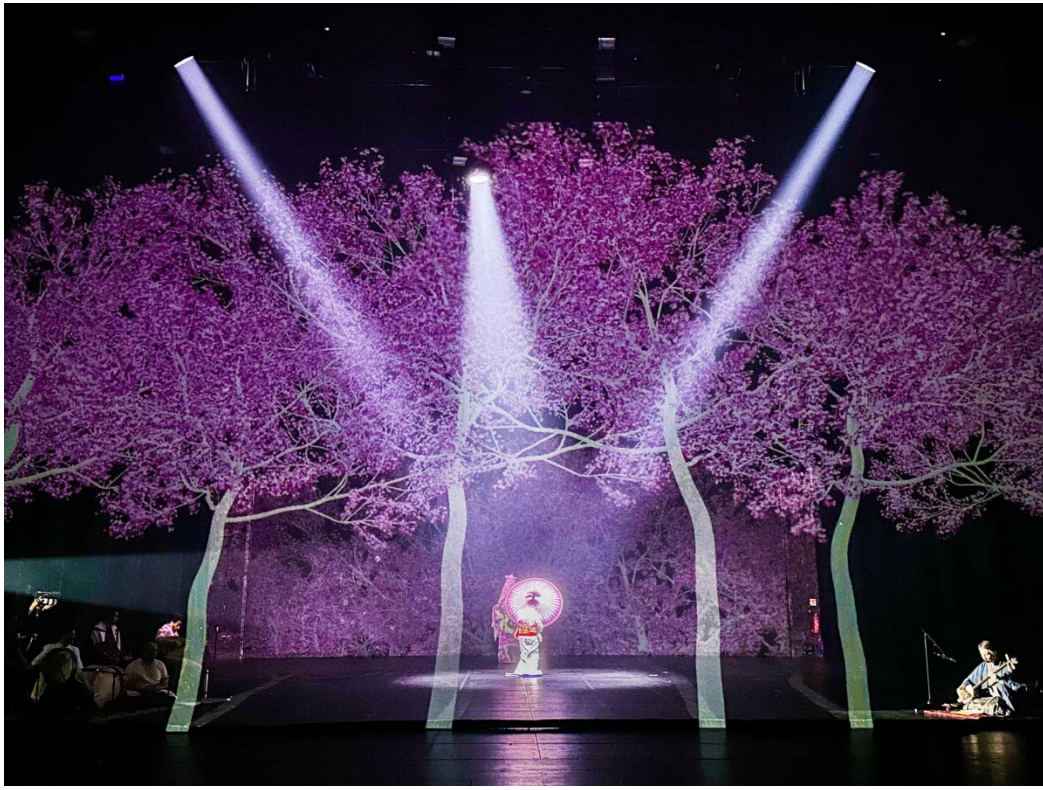
Bawa watching a rehearsal.  
(Indonesia/Bali dance;theatre)



Curtain call rehearsal Photo: Francesco Galli



Japan in «ANASTASIS/Resurgence»



Keiin is standing in the centre holding an umbrella.

So Sugiura is playing the shamisen.

Photo: Francesco Galli



Scene performed in kagura-mai costumes.

Photo: Francesco Galli



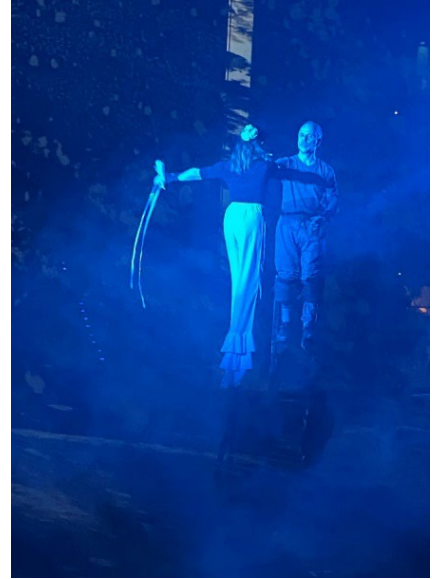
Eugenio Barba leading me into the light.

Photo: Francesco Galli

## Various scenes



Child death and parental grieving Photo: Francesco Galli



Waltzing couple



Director: Eugenio Barba



Musicians Photo: Francesco Galli



Eugenio Barba (red shirt) leading the way, Group acting lead: Ana Woolf. Photo : Francesco Galli

# Day before a performance

19 May

Tomorrow is the performance, and at the suggestion of Francesco, the photographer, we all went up to the tower in front of the theatre.

He took these photos from a distance.

(Photo: Francesco Galli)



## ISTA closing ceremony

The ceremony took place on the stage of the National Theatre in the afternoon of 20 May (Saturday), the day of the performance.



Each person is handed an ISTA certificate of completion and hugs each other with Eugenio Barba.



(Left) Eugenio Barba  
(Right) Julia Varley

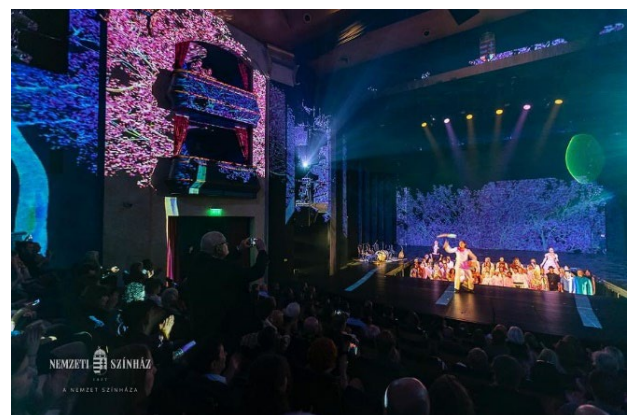


Certificates of appreciation were presented to the behind-the-scenes helpers (standing), stage manager Manolo (white beard), Hungarian coordinator Zsófia (in blue) and Geza tall man), who supported the stage.

# [ANASTASIS/Resurrection] Various scenes

20 May, 19:00 Participation in the 10th Theatre Olympics

National Theatre, Budapest, Hungary Photos: from MITEM Facebook



# After the performance

20 May

《ANASTASIS/Resurrection》 performance is over



After the performance, behind the curtain



Meeting with the audience

Photo: Francesco Galli



22:00 - Dinner.

Night view from the cafeteria on the 6th floor  
of the National Theatre.

# Final greetings Reunion

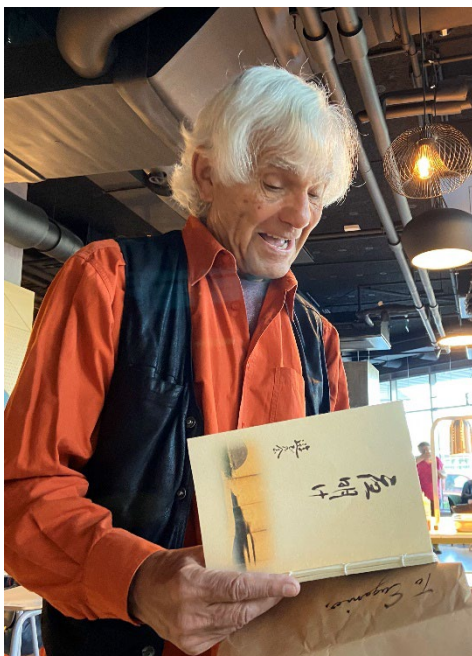
On Sunday 21 May, I finally returned home.

I had a final greeting with ISTA General Director Eugenio Barba.

He said: 'Let's work together again.' I hope so too.



With Eugenio Barba, General Director of ISTA



I gave him a souvenir from Japan.

Tanka collection 'Dawn'.

Printed on Japanese paper and bound in Japanese traditional style.

TANKA is a traditional Japanese form of poetry, consisting of 31 syllables.

It is also known as WAKA or UTA.

I like to make tanka and haiku poems.

I compose poems about the Japanese heart with nature in each of the four seasons.

# 《ANASTASIS/Resurrection》 Overview

Composed and directed by Eugenio Barba

*Anástasis* depicts Life's different phases and realities from birth to death and again re-birth in the world of nature, animals and humans. *Anástasis* is a hymn to the power of Life and an homage to the performer's art with its splendour of styles and expressions. It is enacted by performers from different countries and traditions: Japanese Noh, Chinese Nanguan Opera, Balinese Topeng, Indian Baul and Kathakali, Brazilian Cavalo Marinho and Bumba Meu Boi, Flamenco and western contemporary styles.

## Synopsis

### **1. Welcoming the spectators**

Two clowns, Mr. Peanut and the Balinese Penasar, lead the spectators to their places.

### **2. Introduction**

A Transylvanian song in darkness.

### **3. Presentation of the performance**

Two storytellers, an Indian Baul and a Brazilian folk singer, inform the spectators about the events to happen.

### **4. The power of nature**

A Japanese woman admires the beauty of the landscape, while Death looms.

### **5. The family**

A father (Pulcinella), a mother (Nanguan Opera) and a Brazilian child (Cavalo Marinho) play in the intimacy of domestic life.

### **6. Human weakness**

The Baul storyteller shows the greed of an old man (Balinese Topeng).

### **7. Brazilian feast**

A group of joyful people celebrates the vitality of a bull.



**8. Showing off bravery**

The Brazilian singer and a Hungarian traditional dancer display their virtuosity.

**9. The feast ends**

The bull is killed, while the family admires the landscape.

**10. People are hungry...**

Two clowns (Bali and Brazil) find the dead bull and carry it out to have a good meal.

**11. ... and rich people dance**

An elegant couple on stilts waltzes to Johann Strauss' music.

**12. The boy's funeral**

The parents mourn the dead son.

**13. The face of darkness**

An Indian Kathakali demon attempts to annihilate the child's corpse.

**14. The transformation of Death into Life**

The bull and the child resurrect and the performance ends with Death becoming Life, among the actors singing a traditional Hungarian song ("By the river of Tisza under an almond tree / two lovers embrace each other").

**On stage:** Keiin Yoshimura (Japan); I Wayan Bawa (Bali); Parvathy Baul (India); Yalan Lin (Taiwan); Alício Amaral, Juliana Pardo, Rodrigo Lopes dos Reis, Matheus de Aquino (Cia. Mundu Rodá, Brazil); Caterina Scotti, Alessandro Rigoletti, Ricardo Gomes (Teatro tascabile di Bergamo, Italy); Julia Varley, Jakob Nielsen, Antonia Cezara Cioaza (Odin Teatret, Denmark); István Berecz, Ibolya Páli (Hungary); Lorenzo Gleijeses (Teatro di Roma, Italy) Manolo Muoio (Teatro di Roma, Italy)

and

Rocío Susana Antero-Cabrera Vites (Peru), Javier Arbolea Rodríguez (Spain), Taylor Ayling (UK), Aurora Bolaffi (Brazil), Viviana Bovino (Italy), Eugenia Cano (Mexico), Benedek Csonka (Hungary), Mark Diaz (USA), Anna Viktória Dömötör (Hungary), Federico Fanella (Italy), Natalia Georgosopoulou (Greece), Daniel Ginebroza (Spain), Gaia Diana Dalia Gulizia (Italy), Sarimé Álvarez Hernández (Cuba/Mexico), Cecilia Hopkins (Argentina), Asmaa Hourri (Morocco), Fanis Katechos (Greece), Dominika Laster (Poland/USA), Denis Lavie (France/Spain), Bojan Lazarov (Macedonia),

Attila Lestyán (Hungary), So Young Lim (South Korea), Leonardo Mancini (Italy), Ana Patricia Marioli (Argentina/Germany), Natasha Mirny (USA), Pál Nyáry (Hungary), Lorenzo Ortis Gallo (Italy), Zsófia Pálfí (Hungary), Réka Pável (Hungary), Mirla Pereira (Cuba/USA), Darinka Pilári (Hungary), Ivana Milenović Popović (Serbia), Gisella Rotiroti (Italy), Cecilia Ruiz (Argentina), Karina Russa (Hungary/Venezuela), Natalya Rybalkina (Ukraine), Leo Schmukler (Argentina), Eirini Sfyri (Greece/Spain), Anna Somogyi (Hungary), Hal-Jun Sung (Taiwan), Nadine Szakács (Hungary), Natalia Tesone (Argentina), Renee Torres (Venezuela), Mérida Urquía (Cuba/Colombia), Alexis Vandist (Belgium), Kengip Wong (China), Gyan Ros Zimmermann (Ecuador/Chile)

**Musicians:** So Sugiura (Japan), Gregorio Amicuzi (Italy), Rachid Bromi (Morocco), Linda Cunningham (Ireland), László Lukács (Hungary), Annada Prasanna Pattanaik (India), Rina Skeel (Denmark)

**Soundscape:** Mirto Baliani (Italy)

**Digital scenography and light design:** Stefano Di Buduo (Italy-Germany)

**Technical assistance:** Manolo Muoio (Italy)

**Film documentation:** Claudio Coloberti (Italy)

**Programme text:** Leonardo Mancini

**Assistants:** Gregorio Amicuzi (Italy/Spain), Viviana Bovino (Italy/Spain), Antonia Cezara Cioaza (Romania/Denmark), Ricardo Gomes (Brazil), Leonardo Mancini (Italy), Jakob Nielsen (Denmark), Francesca Romana Rietti (Italy)

**Director assistants:** Rina Skeel (Denmark-Argentina), Julia Varley (Denmark-Italy), Ana Woolf (Argentina)

**Composed and directed by: Eugenio Barba**

**in collaboration with Teatro di Roma**

