In my own mind I know what I mean by ‘flow’. It is the particular experience when I, as a spectator, feel disarmed by a performance or a fragment of a performance, and am carried, as if by a stream, far from my mental habits and usual categories of judgement. In these cases, I distinguish between ‘flow’ and other words belonging to the same theatrical family such as ‘rhythm’, ‘coherence’, ‘form’, ‘energy’, rasa, ‘organicity’ or ‘organic effect’. When I talk to others within a common working milieu, the term ‘flow’ indicates something we wish to differentiate from ‘rhythm’. However, the efficacy of the personal and of the working language becomes lost when I try to extract a useful abstraction from the subjective situation, i.e., when I try to achieve an objective comprehension of certain aspects of the craft. The empirical science of theatre, as we practice it within ISTA, is often based on a relentless analysis of the threshold of words, searching for concrete experiences, which correspond to them, both from the actor’s and the spectator’s points of view. Let us use the microscope for a moment. Nebulous thoughts and precious potentialities lie concealed in the difference between the terms ‘rhythm’ and ‘flow’. At times ‘flow’ and ‘rhythm’ seem to designate opposite poles, two distinct ways of working and finding one’s bearings. At other times, they seem to name two different dimensions, two faces of the same reality: on one side, the different rhythms which are the variations constituting the performance - the waves, ripples, cataracts, whirlpools and vortices which segment and articulate the development of the action; on the other side, the deep thrust whose peculiar energy and unmistakable and constant quality results from the fusion of these multiple rhythms. Can the difference between ‘flow’ and ‘rhythm’ help us grasp something useful for the theatre craft which is applicable independent of the performative genre? Can this difference be recognised at all levels of the organisation of theatre practice - from the pre-expressive to the comprehensive structure of the performance? Or is the term ‘flow’ applicable only at certain levels of organisation, resistant to being turned into a common and objective working instrument? Certain words may be used as bait. The XIII session of ISTA will throw the word ‘flow’ into the darkness of the waves to see if it can catch living fishes and not old shoes.

Eugenio Barba
SCIENTIFIC STAFF
Ferdinando Taviani, L'Aquila University
Franco Ruffini, Roma Tre University
Lluís Masgrau, Institut del Teatre, Barcelona
Marco de Marinis, Bologna University
Mirella Schino, L'Aquila University
Nicola Savarese, Roma Tre University

ARTISTIC STAFF

ARGENTINA
Ana Woolf, actor, teacher

BALI
I Wayan Naka, musician
I Nyoman Doble, musician
I Wayan Bawa, performer
Ni Wayan Sudi, performer
Cristina Wistari, performer

BRAZIL
Augusto Omulú, performer
Cleber Conceição da Paixão, musician

INDIA
Annada Prasanna Pattanaik, musician
Ileana Citaristi, dancer, choreographer

JAPAN
Akira Matsui, Noh performer
Jonah Salz, scholar (Japan/USA)

USA
Thomas Leabhart, Decoux corporal mime

ODIN TEATRET
Kai Bredholt, actor, musician
Robert Carreri, actress
Magnus Erboe, musician
Jan Ferslev, actor, musician
Tage Larsen, actor
Iben Nagel Rasmussen, actress
Karin Sjöholm, musician
Julia Varley, actress
Torgeir Wethal, actor
Frans Winther, composer, musician

SPECIAL GUEST:
Fiora Bemporad, photographer

PERFORMANCES:
Bali: Topeng
Brazil: Orô de Otelo
India: Odissi
Japan: Still Moves
Odin Teatret: Andersen’s Dream, Inside the Skeleton of the Whale, Itsi Bitsi
Teatro Atalaya: Medea
Theatrum Mundi Ensemble: Concertum Mundi
USA: Bonjour, Monsieur Decroux
SYMPOSIUM:
FLOW: RHYTHM, ORGANICITY, ENERGY

Friday Arrival participants (Teatro Atalaya)
15.10 20.00 Odin Teatret
ANDERSEN'S DREAM (Teatro Alameda)
(for half Ista Symposium participants)
20.00 Pura Desa Ensemble
TOPENG (Virgen de los Reyes)
(for the other half of Ista Symposium participants)
22.00 SUPPER

Saturday 9.00 Eugenio Barba and all ISTA artists
16.10 Introduction (Centro Cultural El Monte)
11.00 Pura Desa Ensemble: Demonstration (Virgen de los Reyes)
13.30 LUNCH
15.00 Matsui Akira, Augusto Omolú, Ileana Citaristi, Ana Woolf:
Demonstrations (Centro Cultural El Monte)
18.30 Tom Leabhart: BONJOUR MONSIEUR DECROUX (CAT)
20.00 Odin Teatret
ANDERSEN'S DREAM (Teatro Alameda)
(for half Ista Symposium participants)
20.00 Pura Desa Ensemble: TOPENG (Virgen de los Reyes)
(for the other half of Ista Symposium participants)
22.00 SUPPER

Sunday 9.00 Tom Leabhart: Demonstration (Centro Cultural El Monte)
17.10 11.00 Odin Teatret: The Whispering Winds (Centro Cultural El Monte)
13.30 LUNCH
15.00 Ileana Citaristi: ODISSI DANCE (Virgen de los Reyes)
17.00 Matsui Akira: STILL MOVES (CAT)
Departure for La Rinconada closed ISTA session,
19.00 check in hotel and SUPPER

ODIN TEATRET ARCHIVES
ISTA: International School of Theatre Anthropology
13th International Session – Sevilla, Spain, 2004
PHOTO: FIORA BEMPORAD