ODIN TEATRET ARCHIVES (OTA)

All the materials deposited at Odin Teatret Archives can be consulted at any time and by any person, on agreement with the person responsible for the archives. The personal letters, i.e. those not addressed to the Odin ensemble, cannot be consulted and/or quoted (not even partially, and not even if mentioned in this inventory) for a period of sixty years from the time they were written. The letters older than sixty years can be consulted and quoted only with written permission of the author or the Odin Teatret Archives. The person authorized to read or quote the correspondence is still expected to respect the private nature of the information.

FONDS ODIN TEATRET

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The Odin Teatret was founded in October 1964 in Norway and moved in June 1966 to Holstebro, Denmark, where it is still located in 2014. Fundamental readings for a detailed overview of the history of Odin Teatret from its birth to the beginning of the 1980s are: the book by Ferdinando Taviani, *Il libro dell’Odin* [1975], Milano, Feltrinelli, 1975 and 1978, and the book by Martin Berg, *Treklæng. År med Odin Teatret 1968-84*, København, Vindrose, 1986 (a complete Italian translation and a partial English translation of the text can be found in Publications, b. 17). Both Taviani and Berg write about the Odin from the inside, since they have collaborated for a long time with Barba. For more general information about the history and activities of Odin Teatret, and about all its productions up to *Andersen’s dream*, see “Dialogues with Eugenio Barba” by Iben Nagel Rasmussen, in the Danish edition (*Den blinde hest*, København, Lindhardt og Ringhof, 1998) or in the Italian extended edition (*Il cavallo cieco*, Roma, Bulzoni, 2006; in Fonds Rasmussen, series Odin, b. 3 we added an unpublished English translation); and Eugenio Barba, *Il prossimo spettacolo*, edited by Mirella Schino, L’Aquila, Textus, 1999.

In order to better understand the documents preserved at Odin Teatret, one has to take into account the company’s peculiarities. For example, the fact that since its origin this theatre has focused equally on two main activities: rehearsing and presenting performances by the same director with the same group of actors who change only partially and slowly in the course of the years; and the organisation of seminars, courses, networks, guest performances, special festivals, encounters, situations for study and pedagogy, among which ISTA (International School of Theatre Anthropology, founded by Barba in 1980) is the most significant.

In October 2014, the Fonds Odin Teatret comprises 304 binders, including the binder “Miscellaneous”. The Fonds collects materials about the life and activity of Odin Teatret as they have been preserved by the theatre itself. In October 2014, it includes 7 series (besides the binder Miscellaneous). We created the series and distributed the documents within them without changing the internal arrangement originally created by the theatre.

1) **Series Activities (p. 4):** in October 2014 it comprises four sub-series: the series Activities; the series Activities-B; the series Activities-C; the series Activities-D for a total number of 93 binders. It contains materials about: the life of the theatre (for example: the books of expenses dated 1964-65; personal projects by Odin actors; documents about activities organized by Odin Teatret for people connected to the theatre, such as the Indian dancer Sanjukta Panigrahi; the performances by Odin actors given outside of Odin Teatret), the innovative seminars of the 1960s and the work on the training. The materials about one of these Odin activities, the International School of Theatre Anthropology (ISTA), constitute a series apart, although some documents about ISTA are kept in the series “Activities”. The sub-series Activities-B collects the press reviews about Odin Teatret non-performance activities (for example the Festuge, or the entire programme connected to Odin Teatret's presence in one country, including lectures and workshops). The sub-series Activities-C collects Danish press reviews (Odin Teatret had a subscription to a service reporting whenever the name “Odin” appeared in the Danish press). The sub-series Activities-D collects internal materials,
such as lists of activities or reports on the weekly meetings of the complete Odin staff (unfortunately these are just few binders, roughly dated from 1991 to 2006).

2) **Series Performances (p. 37):** it contains various types of materials, including press clippings about performances or other activities (for example work demonstrations, events etc.) of Odin Teatret, as well as internal materials of the theatre (preparatory materials for a performance or for its programme, documents about the special relationship between Odin performances and their spectators etc.). The series is divided into several sub-groups. The first sub-series Perf-A comprises “internal” materials, preparatory materials, texts etc. Other sub-series (Perf-B, Perf-C, Perf-D) are about the different types of performances (performances featuring the Odin ensemble; performances with one single actor, or with two or three actors; work demonstrations). The two sub-series Perf-E and Perf-F contain materials about the tours (Perf-E collects materials about the organisation, Perf-F collects binders with press reviews about the tours). In total it comprises six sub-series and 89 binders.

3) **Series ISTA (p. 63):** it contains binders about the organisation, the participants, the performances and the masters of the various ISTA (International School of Theatre Anthropology) sessions. One might assume that the documents should belong to the series Activities, but the ISTA is undoubtedly the major Odin activity, apart from the performances. Its amount of materials is conspicuous, and still today information about ISTA is the most requested. The series ISTA is divided into two sub-series for a total number of 32 binders (binder 13, series ISTA, Bielefeld 2000, is MISSING). The series ISTA-A contains different types of materials, from the first correspondence with the Asian masters to the recordings of the meetings of the scientific team during the 1981 session in Volterra. The documents are mostly (but not exclusively) internal: resulting from the work of preparation, the necessity for a scientific justification, the first reflections on the emerging theoretical developments, etc. The series ISTA mostly contains external materials, documents prepared for the press or to give publicity and attention to the various ISTA sessions. It mainly includes press reviews about the different sessions and a binder (containing 15 folders) which collects all the articles about theatre anthropology in alphabetical order. About the work for ISTA see also the series “Activities” and the series ISTA in Fonds Barba.

4) **Series Publications (p. 78):** it collects the original or photocopied typescripts of the published and unreleased texts by people of Odin Teatret; typescripts or photocopies of articles about Odin Teatret and its activities by specific scholars connected to the theatre over many years; binders with letters or other documents about books published by or about Odin Teatret, or about copyrights. It contains four sub-series for a total number of 32 binders: Publications; Publications-A with binders about Barba's texts; Publications-B with binders about the actors' texts; Publications-C with the press reviews.

5) **Series TTT (p. 104):** the magazine “Teatrets Teori og Teknikk” (Theatre Theory and Technique), abbreviated “TTT”, was founded in Oslo in 1965 by Barba. The publication ended in 1974 after 23 issues, among which 5 books. The binders of the series TTT are 18 boxes with photographs, lead clichés for printing photographs, articles, off-set films etc.

6) **Series Environment (p. 107):** it contains documents and other materials given to Odin Teatret by friends, collaborators, former Odin members, or about friends, collaborators, and former Odin members. In September 2013 it contains 19 binders.

7) **Series Letters (p. 129):** it contains binders with ordinary correspondence (mostly correspondence of Barba and people who take care of the organisation of the theatre). The documents of these 20 mixed binders mostly date to the first years of the theatre (see also the two series Letters in Fonds Barba).

8) **Miscellaneous (p. 139):** there is also a binder Miscellaneous, Fonds Odin Teatret, temporary. It contains different types of materials, such as: Julia Varley's notes about the programme for the
Festuge 2008; a brochure by Martin Berg “Presentation of Denmark”; drawings for the restructuring of the white performance room in 1968, by the architect Sven Jessen.
* Series Activities

The series Activities was arranged by OTA. It contains binders about the numerous non-performance activities of Odin Teatret. There are groups of binders and some single binders, as well as binders for which the order was lost (this is the case of the binders that the Odin moved out of the theatre for lack of space, and assembled in the storage deposit of the Holstebro Museum; OTA retrieved one part of these binders). Decisions about this series were difficult, as it was difficult to decide to move the binders about publications to a separate series (sometimes the two series overlap and mix). It is important to remember that the binders were given to the archives at different times, and it was impossible to know in advance how many they would be and what their content would be.

It is also important to remember that many of these binders were moved out of Odin Teatret to the storage of the Holstebro Museum where the theatre was given a space to keep old documents. In this storage the documents were kept in big boxes, in no particular order, without the possibility to tell what was inside the boxes before opening them.

While arranging this series in the midst of these difficulties, we tried to maintain an implicit but evident order: in this theatre, performances occupy a different place from the still very important many “other activities” of Odin Teatret, although the Odin often chose to name itself “theatre laboratory” because it doesn't just produce performances. However among these other activities, there are some of such size and autonomy as to justify a separate series (this is the case for ISTA and publications).

At a later stage we divided the series Activities into numerous sub-series. The first one is the sub-series Activities, 58 binders, where we collected materials about the life of the theatre and the various activities of Odin Teatret; besides the creation of performances, these include workshops, films, organisation of meetings, festivals, pedagogical activities, writing of books, publication of journals, organisation of events, and activities of independent groups that arose within Odin Teatret like Studio II. The sub-series Activities-B collects the press reviews also about Odin Teatret non-performance activities (for example the Festuge, or the entire programme connected to Odin Teatret's presence in one country, including lectures and workshops). The sub-series Activities-C collects Danish press reviews (Odin Teatret had a subscription to a service reporting whenever the name Odin appeared in the Danish press). The sub-series Activities-D collects internal materials, such as lists of activities and reports on the weekly meetings of the whole Odin staff (unfortunately these are just few binders, roughly dated from 1991 to 2006).

Activities, b. 1

It contains a blue notebook: it is the book of expenses of the first two years of Odin Teatret compiled by Torgeir Wethal appointed treasurer by Barba since the first beginnings in Oslo (see Fonds Wethal, b. 22). A sheet with the list of the places to which Ornitofilene, the first Odin performance, went on tour is attached to the first page of the notebook. The notebook was kept by Torgeir Wethal but it was handed over to the archives by Eugenio Barba.

When Odin Teatret began, it had no financial support; for this reason the notebook collects all the expenses, even the most insignificant ones (for example “food for bird”, when for a short time a bird was used in the performance): these signs indicate poverty and attention to detail. Under the title “fees for Bjørneboe”, the renowned Norwegian writer author of the text of Ornitofilene, there is the strange and insignificant sum of 213.85 kroner, most probably a taxi bill or a bar tab. The title “fees” seems particularly illogical even considering the date, November 1965, around one year after the beginning of the work on Bjørneboe's text: the definition might be ironic although this wouldn't
seem to match with Odin's style during those years. Actually the writer gave the text for free and never received any royalties.

The members of the theatre contributed the weekly sum of 20 Norwegian kroner to pay for the rent of the rehearsal space or other expenses (carbon paper, newspapers etc.), as the notebook accurately registers. Apparently they gave their contribution until November 1965, perhaps later they started earning something with the performance.

The notebook also covers the first months of 1966. It is well ordered but the dates of the last pages are mixed up. Perhaps there was another “first draft” notebook. According to Torgeir Wethal, the notebook was presumably stopped when the first secretary, Agnete Strøm, started working. The highest expense is probably the price for the first issue of “TTT” (about 2.000 kroner).

**Activities, b. 2**

It contains materials about the Tegne-Film Festival (for animation films) organised in 1990 by Paul Østerøgard, who had previously taught animation technique in a teaching institution.

**Activities, b. 3**

It contains materials about Sanjukta Panigrahi: a letter addressed to E. Barba about an article by S. Panigrahi on her experience at the ISTA; the article with handwritten additions (it is also kept in Barba's correspondence in Barba-Letters, binder 7); press clippings and a brochure about S. Panigrahi's tour in Poland.

**Activities, b. 4**

These are materials about Iben Nagel Rasmussen's performances that ran parallel to her activity with Odin Teatret: *Den Grimme, den Grumme og den virkelig Dumme* (with Kai Bredholt, Tina Nielsen and Isabel Ubeda), letters, drawings, technical information, reviews 1994-1995, balance sheets etc.. The original label seems to refer also to materials about the performance *Ulven Denis* (directed by César Brie) but these are not there (see also Fonds Iben Nagel Rasmussen, series Farfa, binder 20).

**Activities, b. 5**

Binder 5 contains: copies of articles, press clippings in different languages dated between the end of the 1970s and the mid-1980s; a sketch with instructions on how to build stilts; a list of publications of Odin Teatret's publishing house and a basic bibliography about Odin Teatret until 1980; a typescript of the article about Third Theatre by Eugenio Barba and other documents about performances or other Odin activities, prepared in order to answer the most frequent questions about Odin Teatret. The binder was arranged by different people: whenever somebody photocopied an article to answer frequent questions, the document would be included in the binder.

**Activities, b. 6**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. The binder contains documents about the organisation of seminars from 1966 to 1968 and the related correspondence. See also binder 7 and binder 10 in the series Activities. See Barba's book about his apprenticeship with Grotowski, *Land of Ashes and Diamonds* (Black Mountain Press, 1999), Ferdinando Taviani's book *Il libro dell'Odin* and Martin Berg's *Treklang* (a complete Italian translation and a partial English translation are kept in Publications, binder 17).

Binder 6 contains: Barba's correspondence with regard to borrowing or renting the films to be shown during the seminars. The films are about various theatrical activities (e.g. Laurence Olivier's
Othello, the film about Marat-Sade by Brook, films about Peking Opera). Apparently the showing of very important and rare films was a significant element of these seminars. The correspondence that was required to find the films reveals a complex organisation. Binder 6 also contains: correspondence between Eugenio Barba and Agnete Strøm, Birgitte Jensen (the new secretary after Agnete Strøm) and, among others, the director of La MaMa Plexus Stanley Rosenberg (an interesting and unusual letter is the one dated 3 April, year missing, in which Rosenberg writes about Grotowski's importance for the development of Schechner's new theatre group and his performance Dionysus in '69, as well as the importance that the meeting with Grotowski and Barba had for him); correspondence with Harry Carlson (professor at Queens College, City University of New York), especially about the distribution of Towards a Poor theatre, that was about to be published. Carlson actually played an important role in the distribution of Grotowski's book: he brought back suitcases full of copies of the book after attending the seminars at Odin Teatret and in America he distributed it almost manually.

Letters to Irene Gysi, to Helene Weigel (who refused to participate in the seminar), to Benno Besson and Hans Reiner from Deutsches Theater (Barba contacted them when Helene Weigel withdrew), to Stanisław Brzozowski (first actor of the Henryk Tomaszewski pantomime theatre in Wrocław), to Ryszard Cieślak etc.; the binder also contains documents with detailed information about the lodging conditions of guests (complicated by the fact that Odin was a young and very poor theatre) and the schedule of activities.

Activities, b. 7
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. The binder contains the correspondence and other documents about the organisation of the seminars from the spring (April) to the summer of 1969. See Barba's book about his apprenticeship with Grotowski, Land of Ashes and Diamonds, Ferdinando Taviani's book Il libro dell'Odin and Martin Berg's Treklang (a complete Italian translation and a partial English translation are kept in Publications, b. 17). Binder 7 contains: correspondence between Barba, Agnete Strøm and Birgitte Jensen and the pedagogues of the seminars, the participants and the aspiring participants. Similarly to binder 6, these documents are useful to reconstruct Odin's activities before their international breakthrough, considering that the seminars organised by Odin Teatret soon acquired some international notice. Binder 7 contains documents about the organisation of the seminars (for example problems with visas, bureaucratic procedures for work permits from the police), as well as letters from and to Stanisław Brzozowski (first actor of the Henryk Tomaszewski pantomime theatre in Wrocław); letters from and to Joseph Chaikin; letters from and to Giuseppe Bertolucci; letters from and to Christine Combe; letters from and to participants from different parts of the world requesting information about how to take part in the seminars; letters from and to Stanley Rosenberg; letters from and to Thomas Walker (an actor in Rosenberg's group. His letter dated 31 August with a final assessment of the seminar is particularly interesting); list of daily activities and explanation of what should happen during the seminar (for example, in the last year Grotowski went without Cieślak and so the work he proposed was that: groups who worked on his “method” show their work and he comments on it); several lists of participants; letters from and to Jean-Louis Barrault; letters from and to Étienne Decroux; letters from and to Ingemar Lindh; letters from and to Marc Fumaroli; letters from and to Jacques Lecoq; letters from and to Anthony Serchio (director of The Poor Theatre Company, established in 1968 in New York); letters from and to Richard Schechner. One of the letters is by Schechner who introduces himself to Barba and asks to take part in Grotowski's seminar with the 11 people of his group (Barba accepts but later they decided not to participate once they understood that they wouldn't be working full-time with
Grotowski, but just presenting their work and being judged by him); letters from and to Mino Vianello. There are also letters from and to Danish theatre personalities (generally, it was Ludvigsen who tried to multiply the contacts and establish relationships with the traditional theatre environment). Considering the level of the pedagogues, their letters are a significant document although the messages are not particularly relevant.

**Activities, b. 8**

Binder with the title “Trening” [meaning 'training' in Norwegian and Danish]. Odin-Teatret”. The binder belonged to Torgeir Wethal who gave it to the archives in September 2009. It contains a typed list of training exercises, dated 25 November 1964. There are also descriptions of plastic and pantomime exercises with explanatory pencil sketches (the sketches are not by Torgeir, perhaps by Anne Trine Grimnes, Odin actress from its foundation until 1968). This list is much more detailed than private notes and at the end of the binder there are several copies, as if it was meant to be distributed to the others. The binder also contains a chapter from Barba's book *Alla ricerca del teatro perduto* (published in Italian in 1965), with handwritten corrections by Barba (in red) and his wife Judy (in pencil).

**Activities, b. 9**

Binder labelled “Bali-Itsur-Odin” (Itsur is the name of an institution). It contains materials about the Asian seminars organised by Odin Teatret during the 1970s. There are contracts, letters to and from Marotti (who collaborated on the project), letters to Toni Cots, memos etc.

**Activities, b. 10**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. It contains various types of informational materials: information sheets about some performances (for example about Johan Sebastian Bach, the clown performance), presentations of Odin Teatret, a photocopied booklet by Centro di Pontedera about Odin Teatret. An issue of “La Biennale” (September 1975): *Immagini da una realtà senza teatro*. Translations of an essay by F. Taviani about Odin Teatret in Carpignano Salentino (in Spanish). A photocopied text, apparently the programme of *Ornitorio*.

Some calendars of activities from 1966 to 1971 are especially useful because they are very detailed. Also useful and interesting are a series of translations in French of reviews of *Min Fars Hus* by Danish critics and journalists (one of the reviews is by the journalist Jørgen Anton, who later worked for the Danish television and is one of the oldest friends of Odin Teatret). There is a typescript by the Swedish sociology professor Ingvar Holm: the result of a survey on the audience of *Ferai* (for example, he stressed the difference in reactions to the same scene between habitual theatre-goers and first time spectators, as well as the way their attention is directed towards different scenes taking place simultaneously).

**Activities, b. 11**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. It contains materials about the *Min Fars Hus* tour, mainly in France and Italy. Most of the documents are letters about the preparation of the tour, when the international career of Odin Teatret was still relatively at the start (for example, there is a note with useful English expressions, such as “in accordance with your agreement”, “receipt requested”, etc.). There are very interesting documents about Ruggero Bianchi: Odin Teatret was in the Teatro Regio in Turin (spring 1973), for some showings of the performance and some encounters. Bianchi wrote an article that was published after significant cuts and he sent the complete typescript to Barba. The
article and the various letters between Barba and Bianchi describe a significant picture of the impact of Odin Teatret in an extraneous environment during those years. This impact is here documented by an external witness who was perplexed but not hostile: he participated differently from the usual. His article is also a beautiful piece of testimony about a demonstration of the “Swiss exercises” (the new training developed by Iben Nagel Rasmussen). Other interesting letters, spread throughout the binder, are the ones about organisational matters: they show the gradual concentration of Italian “brother groups” around Odin Teatret, such as Teatro Tascabile from Bergamo (there is a letter from Barba to Renzo Vescovi, director of the group, an excellent document about the tour in Bergamo, probably the one during which Roberta Carreri, who would later join Odin Teatret, met them). There are letters by Roberto Bacci from Pontedera Teatro, a telegram to Pierfranco Zappareddu (about Zappareddu see Activities, binder 27; Fonds Barba, series Barba-Odin, binder 5) etc..

Activities, b. 12
Notebooks with guests' signatures: people who stayed at Odin Teatret and left some words, a signature, a drawing etc. These notebooks are dated: from 1990 to 1995; during the 30\textsuperscript{th} anniversary of Odin Teatret (30 September-2 October 1995); from 1998 to 2002; from 2002 to 2004.

Activities, b. 13
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. The binder contains organisational documents (mostly letters from 1970 to 1972) to host performances in Denmark (not necessarily at Odin Teatret, because its performance space is unusual). The letters on behalf of Odin Teatret are written by Barba, Per Moth and Leif Bech. Per Moth was the Odin Teatret’s secretary and accountant for a few years, he was an important figure for the theatre and worked in direct contact with Barba. During the first years Odin Teatret generally had two “organisers”: a tour director who organised the tours and trips with the group, and a person who stayed behind and took care of the accounting, correspondence and the organisation of the seminars in Holstebro etc. Leif Bech was a conscientious objector who came to Odin Teatret to do his civilian service in 1971. He stayed – with some interruptions – until 1988 and became Barba's factotum. Per Moth studied with Christian Ludvigsen at the University of Århus and stayed full-time with Odin Teatret for a few years (from 1970 to 1974); later Barba, who greatly appreciated him, put him in contact with the Municipality of Holstebro, to coordinate the celebration of the 700\textsuperscript{th} anniversary of the town, and for other kinds of work. He continued to collaborate with Odin Teatret roughly until 1974. He maintained his connection with the theatre environment: for years he worked as a consultant for the Danish organisation for amateur theatre (DATS) and he used the experience he acquired at Odin Teatret to organise seminars and invite performances. He later became an important cultural promoter and brought Peter Brook's Mahabharata to Denmark. For the DATS he organised the second workshop of Sanjukta Panigrahi in Denmark, in Herning in 1978, and involved Barba too, who had already met Sanjukta in a seminar organised by Odin Teatret in 1976. This second meeting with Sanjukta was also the reason why Barba contacted her for ISTA (see the series ISTA). Binder 13 contains letters from or to the Bread and Puppet, to Nico Pepe, Augusto Boal, to the Colombaioni brothers, to Giuseppe Bergamasco, Stanley Rosenberg, Brook's theatre (at the time the Royal Shakespeare Company, for Dream) and others. It also contains a letter from Jack Lang (proposing performances by little known groups after the festival of Nancy which he directed). There are also press clippings (about Brook's Dream and others).
Binder 13 contains also three black and white photographs with the caption “F. Brunello, performance, Lolli a Paolina”.

**Activities, b. 14**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA (we acquired this binder in August 2009). On the back: “April 1970, partecipants in summer seminars”. It is a typical envelope of those years and it actually contains two different types of materials. The first half contains correspondence of the four members of “Studio II” (Ingemar Lindh, administrative director; Yves Lebreton, artistic director; Gisèle Pélisson, secretary; Maria Lexa. Binder 26 of the series Activities contains a brochure with lots of information about Studio II). Studio II arose out of the relationship between the mime Ingemar Lindh and Odin Teatret (he went to visit them since the beginning of their stay in Denmark, he was the first to talk to them about Decroux, who was his master. He made demonstrations of abstract mime. Finally Barba proposed to him to work alongside Odin Teatret, in a situation similar to the “Studios” of the Moscow Art Theatre (hence the name Studio II). Studio II started its activities in 1969. In 1971 Lindh moved with Maria Lexa to a village in Northern Sweden and created the Institutet för Scenkonst (Institute for scenic arts), which he moved to Pontremoli, Italy, in 1984 where he remained active until 1996. Studio II continued for three more years with just two members, the French Yves Lebreton and the Canadian Gilles Maheu. Binder 14 contains letters sent in 1970 by Studio II to different personalities, including the Batsheva Dance Company in Tel Aviv, Peter Brook, Merce Cunningham (with whom there was apparently a problem), Charlie Chaplin (they asked him, if he could not participate, could he send something in writing), Maximilien Decroux (Étienne's son), a Kabuki company. Among the letters, there is the admission ticket for Ronconi’s *Orlando furioso* at Holstebro Hallen (1970), during the tour organised by Odin Teatret. The second half of binder 14 contains completely different documents: it is again in alphabetical order and it seems to contain Barba's correspondence dated 1969 and 1970. The letters are mostly about organisational topics (for example from people who ask to come to Odin Teatret to follow the rehearsals and were mostly directed to the seminars). Among the letter writers: Luciano Codignola, Italian critic, playwright, scriptwriter and theatre scholar (it is a warm letter expressing appreciation for the Odin performance he saw, probably *Feri*, and asking information about a workshop he would like to attend); a letter dated 20 June 1970 by Leonardo Gorra, about the opposition met by Odin Teatret in Rome, due to a certain “Mrs Giannini”; a letter by Tage Hind, lecturer of Dramaturgy at the University of Århus, dated 1970.

Binder 14 also contains five photographs of various people by the photographer Ingrid Nielsen.

**Activities, b. 15**

The binder contains two folders, both part of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA in August 2009. The folders contain receipts and small notes of expenses from 1966 to 1970. At the time Odin Teatret was still young and the receipts are bills, notes of expenses, airline baggage tags, receipts of restaurants, taxis and hotels for individuals travelling: small and tiny bits of paper, sometimes handwritten.

**Activities, b. 16**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA in August 2009. It is a binder with organisational documents about guests at Odin Teatret, for performances and workshops in 1978-79. On the spine: “1979: La Compagnie du Lierre, Gel-Manet, Send Story Dance Theatre, Living Movement, Mario Valdez, Ishii+Bettina, Centre Culturel Marais, I Made Djimat, Théâtre Elémentaire, Schumacher, Atelier du
spectacle, Cardiff, Yves Riou, Jord Cirkus, Forkbeard, Fantasy. 1979: Indisk Seminar, Blå Hest, Potlach, Norske Teatergruppen, KHN University, Peter Brook, Dario Fo, Dats-Kurs, Santarcangelo, seminario Toni, seminario Tom, seminario Yves”. We can notice the return of artists such as the Balinese I Made Djimat and the Indian Sanjukta Panigrahi; although the Odin did not organise Sanjukta Panigrahi’s second visit to Denmark, Barba was involved.

14 black and white photographs of Teatr Loh
2 black and white photographs, unknown situation
6 photographs, group “Gel”, photos probably by Eduardo Manet.
1 photograph of Teatro Potlach by Tony D’Urso.

Activities, b. 17
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA in August 2009. On the spine: “Tournée skoler dec 75. Gruppe B, Odd, Elsa, Karl, Reidar, 1972”. It is a binder with various documents, including: letters about the film club; some letters by Elsa Kvamme; letters and postcards from Iben Nagel Rasmussen to Odd Strøm, Elsa Kvamme, Karl Olsen and Reidar Nilsson dated around 1973. The next part is about the clown performance Gøglere og Spaghetti (1973, a clown performance with Else Marie Laukvik and Jan Torp), about the Danish schools where the performance was presented, with letters and drawings by the children commenting the performance.

Activities, b. 18
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA in August 2009. On the spine: “ITI Unesco, Bergamo ’77, Ayacucho ’78”. The binder is divided into two parts: the first one is dedicated to the Atelier Internazionale del Teatro di Gruppo, Bergamo, 28 August-6 September 1977. The Atelier in Bergamo was under the patronage of ITI (International Theatre Institute), financed mostly by the provincial Office of Tourism of the town. Six Italian groups collaborated for the organisation – the oldest groups around Odin Teatret. The following year (July 1978) these same groups organised the first “new” festival in Santarcangelo. Binder 18 contains: a poster; brochures of the Atelier; lists of participants; presentations of the project; letters and contracts between Barba and Renzo Vescovi, director of Teatro Tascabile di Bergamo and other people from Teatro Tascabile di Bergamo (the group in charge of the Atelier with: Piccolo Teatro from Pontedera, Teatro di Ventura from Treviglio, Teatro del Tamburo from Genova, Teatro Potlach, Teatro di Fortuna from Pisa, Arcoiris from Roma). Letters, most from Vescovi, to and from Matteo Pasqua (from Azienda autonoma del turismo di Bergamo). Coloured drawings of maps of the San Francesco church. Documents from ITI: letters between Barba and the ITI general secretary in Paris, Jean Darcante; typescript with handwritten corrections (probably by Barba) of an interview with Barba and Jean Darcante (Un tiers public pour un tiers théâtre?). Economic documents with budgets, contracts and receipts. Lists of films that were shown (more than one hundred), correspondence and contracts for the films. List of invited journalists. Short typescript, without signature and date, perhaps a press release (it is not signed but the author is undoubtedly Taviani. See binder 3 of the series Activities-B with “Third Theatre” press reviews with documents about Belgrade, Bergamo, Ayacucho, Madrid and Zacatecas. See also binder 24).

Second part: Ayacucho 1978 (see also the film by Torgeir Wethal On the Two Banks of the River). In Ayacucho, after 1978, a series of meetings were organised every ten years, “Reencuentro en Ayacucho” (1988, 1998, 2008), not all attended by Odin Teatret. These great gatherings of group theatres from the whole of Latin America were not organised by Odin Teatret but the Odin was the
reference point of the events. The meeting in Ayacucho in 1978 is of paramount importance. Typescript by Barba (Porqué el Odin está en el Peru) and Italian translation. Two pages of Barba's writing about the “Taller Ayacucho”. A stencilled booklet: Bollettin 1 de Taller Latino-americano de teatro de grupos, 21-28 mayo 1978, Ayacucho, Perù, that contains texts by Barba, Teatro Nucleo, presentations of groups at the Encounter, short press review, list of the foreign groups invited, etc. Letters from Xavier Fàbregas (theatre critic and director of the Theatre Museum in Barcelona) to Toni Cots; from Isso Miura to Barba; contracts and other administrative documents; a brochure in German about Cuatrotablas; press clippings; letters to ITI; a very detailed report of the festival days; an assessment of the meeting; a series of 52 black and white photographs (10x20), without the name of the photographer. The snapshots portray Odin Teatret and the other groups (Cuatrotablas, Victoria Santa Cruz), the meetings, the training, the barters. There are images of local groups showing folk dances, images of the audience and of very young Odin actors. See also binder 19.

Activities, b. 19
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA in August 2009. On the spine: “Coloquio internacional Zacatecas octubre 1981” (this meeting was certainly less important than the one in Ayacucho). The binder contains documents about the group theatre meeting in Zacatecas (organised by the autonomous University of Zacatecas and the Mexican theatre group La Rueca, 10-21 October 1981): a Mexican magazine (“La Cabra”, no. 3 6 September 1981) with an article about the meeting; a stencilled booklet with various materials; the programme of the meeting; the list of the participating groups; posters and brochures; a diploma for Toni Cots; a calendar of activities; invitation letters for Odin Teatret; Toni Cots's correspondence (Odin Teatret did not attend the meeting in Zacatecas but sent one of his actors, the Catalan Toni Cots. Apparently the organising group asked Odin Teatret for contacts with people to invite, such as Ugo Volli); letters by Barba in support of the event; a letter by the Colombian director Juan Monsalve to Barba, about possible problems for the meeting if Odin Teatret attended also another better known Mexican festival (Festival Cervantino); another stencilled booklet edited by the autonomous University of Chapingo; a folder with press clippings; a typescript by the group La Rueca about the situation of theatre in Mexico; invited groups, people, theorists; detailed programme; presentation of Teatro La Rueca; a letter from Susana Frank, from Gruppo La Rueca, to Eugenio Barba; a typescript, perhaps about the planning of the event.

Activities, b. 20
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. It contains documents about tours of the performance Ferai and the film about Ferai, realised by the Swedish director Marianne Ahrne; correspondence with Mario Raimondo, director of RAI Experimental Services in Rome etc. Noteworthy documents are a series of very detailed drawings of the actors' movements in space during Ferai.

Activities, b. 21
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Styre Møder” (meetings of the board of directors). The binder contains administrative materials from the years 1972-74.

Activities, b. 22
This binder is about a non theatrical activity. In 1987, the Municipality of Ringkøbing (40 Km from Holstebro) decided to send a delegation on study trip to “communist” Italy (the regions of Emilia Romagna and Toscana). Odin Teatret apparently acted as mediator: they collected information from friend professors, such as Nando (Ferdinando Taviani) and Fabrizio Cruciani. From the letter of thanks included, the trip was apparently a success.

**Activities, b. 23**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. It comprises three folders:

1) materials about Ingvar Holm's survey on the spectators of Ferai, dated 1970-71, and the essay that derived from the survey. The essay was published in Expériences, edited by Odin Teatret, Holstebro, Odin Teatret Forlag, 1973, which is the first book about the Odin (and by the Odin): a collection of diverse documents, among which Holm's essay Il pubblico di “Ferai”, which was also published in the Italian magazine “Biblioteca Teatrale”. The materials in this folder regard the survey and the essay for Expériences;

2) materials about a workshop given by Else Marie Laukvik and Tage Larsen and called “Japanese village”. It was a work about improvisation and the participants were asked to switch from one to the other of the many possible people (meaning ways of moving, voice tones etc.) living in a Japanese village. The workshop lasted several weeks between April and May 1975. The participants were the eight members of the “Brigata internazionale”. The is a very detailed diary of the workshop, with Else Marie's work indications and comments. There are also several blue handwritten pages with drawings, apparently personal diaries, probably by the same person;

3) information sheets and other documents about a survey of the sociologist Mino Vianello connected to a seminar organised by Odin Teatret in 1970, about the Myth of Political Theatre and the Phenomenon of Group Theatre in Scandinavia, that was published in issue nr. 17 of the Odin magazine “Teatrets Teori og Teknikk” (see also Fonds Odin Teatret, series TTT, binder 8). The seminar was attended by several Scandinavian group theatres with political engagement and it was the starting point for a wider study on the working conditions and the aims of more than 70 group theatres from Scandinavia.

Binder 23 also contains 6 photographs, Pantomime Theatre.

**Activities, b. 24**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA in February 2010. The binder is about a meeting in Belgrade, “Group Theatre Atelier”, from 28 August to 7 September 1976, the first international encounter of groups more or less connected to Odin Teatret organised by Barba. The meeting received the UNESCO patronage, for which Barba wrote a final report with the title Third Theatre that became the name of the movement and a well known article-manifesto by Barba. This was also the meeting that originated the meetings in Bergamo, Ayacucho, and many others. Binder 24 contains many letters to the ITI secretary, Jean Darcante; references to the following meeting organised by Roberto Bacci in Pontedera; typescripts about the meeting; the transcription of Grotowski's lecture during the meeting (Barba introduced him to the groups as “le grand père”); introductory documents and reports in Italian; budgets; letters and lists of participants; a poem by Vincent Gaeta (Seven Days with the Tribes). There is also an interesting letter by Andre Gregory, who was very interested in the encounter and wrote to Barba about how his life completely changed after the work he did in Poland (the same topics he talks about in the film My Dinner with Andre by Louis Malle). See the other binders about the encounters of group theatres in this series.
Activities, b. 25
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA in February 2010. On the spine: “Tidsskrifter. Udvekslings-Tidsskrifter” (magazines, exchanges of magazines). Dated circa from 1970 to 1975. The binder contains documents about contacts with the press concerning Odin Teatret's publications (for example, Odin sent its publication Expériences to the Société d'Histoire du Théâtre). There are also lists of magazines, letters of thanks for reviews etc., requests for books on which to write reviews, exchanges of copies of Expériences for issues of magazines that wrote about Odin Teatret, accompanying letters with copies of Expériences, correspondence for exchanges of journals (for example they sent “TTT” in exchange for “Drama” or other magazines), subscriptions.

Activities, b. 26
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. This is a “comprehensive” binder about the different sides and activities of Odin Teatret, as could only happen during those first years. The date is not specified but the binder is dated 1968-69. The materials are very diverse, some of them are certainly interesting to understand details of the theatre's life or the way it presented itself. There are lists of films projected (probably during the seminars). A long self-presentation about all the aspects of the theatre (teaching, interscandinavian activity, magazine, relationship with Grotowski, publishing house) that was addressed to several theatre institutions in order to introduce Odin Teatret, with the request to send a reply with similar information. Materials about tours of the performance Ferai (including a drawing of the space with all the measurements). Facsimiles of contracts, a typescript of the programme. A brochure about “Studio II” (see Fonds Odin Teatret, series Activities, binder 14), with a lot of useful information. A brochure about Towards a Poor Theatre, with photographs. Photocopied documents with information about “TTT” and Odin Teatret's publishing activity (in Danish). Expenses.

Activities, b. 27
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. This is a unique binder because it regards Odin Teatret's sojourn in Carpignano, a period of deep change of the Odin's public image, as well as its internal norms and routines. During their tour with the performance Min Fars Hus in September 1973, Odin Teatret went to Lecce, where Ferdinando Taviani and Sandro d’Amico were professors of History of Theatre. They had both been acquainted with Odin Teatret for a couple of years and they collaborated with the university and their students to organise the tour. Nando Taviani was not yet literary adviser at Odin Teatret but he would soon be. Barba had already decided that Odin Teatret would come to Salento for a few months to rehearse the new performance but no one else knew about this decision. About Odin Teatret's stay in Carpignano see no. 30 of “Biblioteca Teatrale” and Il libro dell’Odin by Nando Taviani. Barba says (in Iben Nagel Rasmussen, The Blind Horse) that Iben Nagel Rasmussen had told him about a friend painter who completely changed his style after a long stay in Africa. He says that he got the idea from this. He also wanted to take the group (that had just had a great success with their last performance, Min Fars Hus) away from its audience, its home and the great capitals of performance. It is important to remember this in order to understand the meticulousness behind the organisation of this stay, which could appear illogical: as if it was a matter of life or death for the group. Barba accepted the underpaid tour in Lecce also to start organising this residency. Odin actors lead an unusual workshop during which the participants (university students) took them to visit their villages, describing the problems and explaining which activities, in their view, politicians could undertake. At the end of January ’74 Min Fars Hus was
played for the last time in Sardinia, with five performances in Orgosolo for the local shepherds who had never seen any theatre. Barba dissolved the group and the condition for those who chose to stay was to accept to go to Salento and learn Italian. Oistros, a group from Salento formed by Ferdinando Taviani’s students, was assigned the task of finding villages from among which Barba could choose. The prominent members of Oistros were Gino Santoro and Giuliano Capani, who later became researchers of Theatre History in Lecce. Capani produced the first videos of Odin’s parades and barters and in 1987 filmed three videos about the ISTA in Salento. Santoro and Capani, together with Taviani, took Barba and Torgeir Wethal to visit the four selected villages. Barba chose Carpignano because it was the smallest and rather far (but not too far, just 30 Km) from Lecce, and because Taviani and Santoro knew Nino Calò, a young local politician who was ready to help the Danish group rent houses and a performing space. Odin Teatret arrived in Carpignano in May and stayed for five months, until mid October. Some actors stayed in private houses and in the nearby village of Serrano, and most actors in the “Castle” in Carpignano (where also the rehearsals took place). They also rented a space (called “pizzeria”) where the Oistros group worked (three people of the group Oistros also stayed in Carpignano). Odin paid for Oistros’ salaries and expenses, as well as for the activities for the villagers of Carpignano (a film club, a newspaper etc.). The idea was probably this: a theatre group moves to a situation that is for many aspects strange and even exotic in order to prepare a new performance (*Come! And the Day will be Ours*, presented two years later, in May 1976). The group didn’t contact the population directly, the relationship was mediated by a third party (the group Oistros). Previously Odin Teatret had invited the ten members of Oistros to Denmark to show them their activity in Holstebro and other alternative environments, such as the “free” town of Christiania in Copenhagen, a big military base squatted by young activists at the beginning of 1970. Before arriving in Carpignano, Torgeir Wethal had already decided to shoot a film there (*Dressed in white*). The Italian television RAI decided to produce a programme, *In Search of Theatre*, directed by Ludovica Ripa di Meana. The stay in Carpignano was paid by Odin Teatret, with some (little) economic support from RAI special services (for the film), and a small contribution from the Italian Consiglio Nazionale delle Ricerche (CNR) to pay some of the expenses of the actors for a seminar (these small activities were not always real, they were organised by friends to collect some money).

Another external activity of Odin Teatret planned since the beginning was a workshop. The young director from Cagliari Pierfranco Zappareddu travelled all over Italy and contacted groups, single actors and directors to choose the participants. These were trained theatre actors and directors (among them Silvia Ricciardelli, who later became an Odin actress, and Sandro Lombardi from the group Magazzini Criminali). Just a few weeks after the beginning of their stay, Barba interrupted the rehearsals for the performance and let three of his actors prepare a clown performance – the first one in the history of Odin Teatret – with the title *Johan Sebastian Bach*. Barba described the reasons for this radical decision in *Letter from Southern Italy* (answering the questions of the journalist Jennifer Merin, “The Drama Review”, 1975) and in the interview with Stig Krabbe Barfoed entitled *Two Tribes*, both published in *Beyond Floating Islands* and in *Theatre. Solitude, Craft, Revolt*. Odin Teatret also prepared the performance *The Book of Dances*, developed and refined the practices of barters and street parades. The period in Carpignano is generally viewed as a turning point in the life of Odin Teatret. It lasted several months and was punctuated with visits by intellectual friends, from Italy such as Nicola Savarese and Guido Fink, from abroad such as the Swiss Jean-Jacques Daetwyler and the Danish Stig Krabbe Barfoed (who filmed a documentary for the Danish television), and the photographer Tony D’Urso who lived with Odin Teatret and helped in the organisation of internal and external relations.

The relationship between Odin and Oistros deteriorated in a couple of months. Barba wanted Odin Teatret to remain a “stranger” and didn't agree with Oistros who used the name and reputation of
Odin Teatret, to “fraternize” with the population showing an explicit political militancy. The break up happened in August. Oistros stayed in Carpignano but their activities were totally separated and independent.

The director Pierfranco Zappareddu was a full-time participant in the residency and his expenses were paid by Odin Teatret; a few months before, he had organised the first tour of Odin Teatret in Sardinia. He was not a member of Odin Teatret but he followed their activities closely for a few years, lavishly spreading the knowledge about Odin Teatret and travelling to contact groups and single artists. Previously Zappareddu (1950-2014) had done underground theatre, then collaborated with Odin Teatret for several years. Around 1976 he founded Domus de Janas (in Sardinian language: house of the witches), an itinerant group based mostly in Sardinia, as well as in other Italian regions and countries abroad (cf. Mirella Schino, *Il crocevia del Ponte d’Era. Storie e voci di una generazione teatrale. 1974-1995*, Roma, Bulzoni, 1996).

Binder 27 contains documents from 1974, during the first appearance of Odin Teatret in Carpignano. In 1975 Odin Teatret resided in Salento again for only a month and then in the village of Ollolai, in Sardinia, in August. In September 1975, Odin Teatret was invited to the Venice Biennale, where they presented *Immagini da una realtà senza teatro*.

This was not a performance but a report on the experiences during the previous two years in Southern Italy. Odin Teatret presented fragments of scenes from *Johan Sebastian Bach* and the complete *Book of Dances*, intermixed with Barba's long commentaries (about this event see Cesare Garbolin's review of the performance, now published in his collection of reviews, *Un po’ prima del piombo*, Firenze, Sansoni, 1998).

The materials in this binder are disordered, as it is to be expected in the case of such an unusual tour: letters by people who want to participate in the rehearsals (Barba didn't allow it: the presence of an outsider, even a friend, would be disturbing. It ought to be remembered that, up until and including the work for *Come!*, no extraneous person could see the rehearsals, not even a close friend like Nando Taviani – who was not yet literary adviser but a professor at the University of Lecce, and the author of the book *Il libro dell’Odin*, on which he was working at the time —); contract with RAI television for an “Eugenio Barba special” (the film by Ludovica Ripa di Meana); small financial support from the Foreign Ministry; rental contracts for the houses in Carpignano (signed by Gino Santoro for Odin Teatret); requests to the police commissioner in Lecce for clown and folk group performances (here it was Odin Teatret in charge of external contacts); notes by Zappareddu about the police chief's reactions to yet another such request; invoices with CNR for small amounts, formally paid for Angela Paladini, an Italian scholarship student who followed the rehearsals of *Min Fars Hus* at Odin Teatret for one year; stencilled booklets and others materials produced by Oistros in Carpignano. It should be remembered that at the time when Odin Teatret went to Salento (they had already presented *Min Fars Hus* in the villages of San Sperate and Orgosolo in Sardinia in January 1974) an important debate was going on about the nature of popular culture and how it should be studied. In Sardinia just as in Salento, Odin Teatret realised how different they were from the people of the village (for example girls in miniskirts produced some uproar). For this reason, when they arrived in Salento, they already knew that the villagers would react to the presence of about ten people who were totally different from them. Therefore Barba decided in what way his actors would look different (he approved of long hair and bare feet but not miniskirts), what kind of relationships they could establish with the locals (without getting too involved, or too familiar or joining political groups), and how to manage relations with the village in the spirit of Odin Teatret, initially letting Oistros represent them with cultural animation events that the the population could understand (see also Odin-Letters, binder 13).

**Activities, b. 28**
The binder contains the correspondence with the participants in the Brigata internazionale. The Brigata internazionale was a seminar lasting six months held in Holstebro, at Odin Teatret, in two periods: from December 1974 to May 1975, and from October 1975 to April 1976. The participants didn't do training with the Odin actors (who were rehearsing *Come! And the Day will be Ours*), they had their own training work programme led by the Odin actors. Pierfranco Zappareddu personally selected almost all the participants of the first Brigata (see binder 27). The precedent of this experience was in 1973 with Ferruccio Merisi and Renata Molinari (students of Sisto Dalla Palma, professor at the Cattolica University in Milan who organised the *Min Fars Hus* tour in Milan in 1973), who attended the Art Højskole in Holstebro, where the Odin was teaching for six months during the winter. Zappareddu was not a member of Odin Teatret but he closely followed their work, with a strong sense of belonging. In his letters he seems to act as a stand-in for Barba. These letters are useful to understand the relationship between Odin Teatret and its audience. The formula “International Brigade” was later changed to “International Permanent Seminar” (the terrorist group the Red Bridages was born in Italy in 1973 and it soon acquired importance, which made the reference to the International Brigade during the Spanish Civil War inappropriate). In any case the initiative was very significant. Zappareddu was deeply involved in the project (he wrote letters in a jokingly satanic tone, like: “Companions, may Satan lead you!”), meant to produce an autonomous teaching experience. According Barba, there were eight participants in each international Brigade. Confirmed participants were: Silvia Ricciardelli (I and II), Diego Furlan (I), Mela Tomaselli (I), Stefano Vercelli (I), Pino Capitani (I), Pino Di Buduo (II) and Daniela Regnoli (II) from Italy; Tony Cots (II) from Spain; Yves Liébert (I) and Pierre Lepichon (II) from France; Cristine Favre (I and II) from Switzerland; Michel Dezouteux (II) and Brigitte Kaquet (II) from Belgium; Adriana Molinar (I) from Panama; José Ramón Novoa and two of his actresses (II) from Uruguay. During the first Brigade the participants worked with different actors, Barba guided their training and sometimes directed their improvisations (usually directed by Torgeir Wethal). Important guides for the Brigade were Else Marie Laukvik (composition) and Tage Larsen (training). At the end of the second Brigade, Iben Nagel Rasmussen “adopted” Silvia Ricciardelli and Toni Cots, meaning that she chose to continue working with young people, taking responsibility for their training and their economic support. Tage Larsen followed her example and “adopted” Francis Pardeilhan and Julia Varley in 1976. In this way Odin Teatret introduced a new generation to the group.

**Activities, b. 29**

On the spine: “Commedia dell’arte-Seminar-febr ’72”. This binder contains organisational materials for one of the great interscandinavian seminars that occurred between the time Odin Teatret moved to Denmark and the beginning of the 1970s. It contains letters, brochures, posters, lists of participants. For a better understanding of this period of the Odin’s history and of these activities, see the binders about interscandinavian seminars in this series.

Binder 29 also contains 3 photographs of the workshop with Yolanda Rodio.

**Activities, b. 30**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Seminar – sommer 1967 – april 1967 – Korrespondance” (see also binder 6, series Activities for the same year). These documents add some further detail about the international/Scandinavian seminars organised by Odin Teatret during the first years in Holstebro to justify their activity as “laboratory”. There are instructions about how to behave (for example: what to do with the dishes after eating). On the same page there are also questions addressed to the participants, e.g.: did you apply for a scholarship to come here? For what reason? Have you received it? The binder also contains letters for Renée Saurel (an invitation for a
lecture), a theatre critic from the political and cultural magazine “Les Temps Modernes” directed by Jean-Paul Sartre in Paris. There is also her beautiful reply: she writes she is “desperate” about the political situation, the Vietnam war. There are letters by Helene Weigel (see also binder 6). Weigel had been invited to the seminar (that was attended by Grotowski and other artists) through Fredrik Martner, a journalist from the socialdemocratic newspaper “Demokraten”, a friend of Brecht during his exile in Denmark. She had accepted and Agnete Strøm and Judy Barba, who at the time worked for Odin Teatret, drove to East Berlin to talk to her personally and she repeated her interest in participating together with the actors and the dramaturge from the Berliner Ensemble. Later Hegel Weigel and other people from East Germany turned down the invitation, officially because of problems with the visa (Denmark had to accept the entrance of visitors from East Germany). Odin Teatret had arranged for a visa but it turned out not to be the right one (perhaps Weigel took advantage of a mistake in order to avoid a seminar with a controversial “socialist” artist like Grotowski at an unknown provincial theatre as Odin Teatret was at the time). On the whole, these seminars were in-depth studies of high theatre culture, specifically on the art of the actor. The seminars combined an international network of prestigious scholars in theatre studies and other disciplines with internationally renowned theatre personalities.

The image of Odin Teatret changed completely with the performance *Min Fars Hus* and their residency in a small village in Southern Italy (see binder 27). The people around Odin Teatret changed as well, the network of friends and spectators that the Odin was always good at collecting changed drastically.

**Activities, b. 31**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “1970-1973-74-75. Besøg På teatret. Eleven-Søgninger”. It is a binder with documents about “guests”, people who visited or asked to stay at Odin Teatret for some reason. It could be interesting. Binder 31 also contains one photograph of an unknown situation.

**Activities, b. 32**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. The binder contains documents about the interscandinavian seminars and specifically about what was not a real seminar but the rather creative organisation for the *Orlando furioso* by the Italian director Luca Ronconi in Holstebro in 1969. This was a very innovative performance, extremely famous and technically demanding.

For the occasion Odin Teatret had no funds and asked the Holstebro trade association for financial support (as described in an information sheet contained in the folder) for an innovative theatre initiative: a big unconventional performance, offered free of charge to all the citizens of Holstebro and surroundings. The trade association accepted also because of the great success of Dario Fo's performance *La signora è da buttare* in 1968 (Fo put on the performance four times in Holstebro, twice at the Royal Theatre in Copenhagen, twice at the City Theatre in Stockholm. Barba met Fo at a Conference in Ivrea in 1967 organised by Franco Quadri who recommended Fo's and Ronconi's performances to Barba and invited him and three of his actors to the Conference. According to Barba, the fact that Fo had to talk and demonstrate his way of working during the seminar where he presented the performance *La signora è da buttare*, had led him to propose the first improvised attempts of what would become his main performance, *Mistero buffo*). During those years Odin Teatret's policy for the town was intense and thoughtful. Ronconi's performance was in fact presented free of charge (as explained in another information sheet in the binder, the tickets could be collected from the Municipality or booked from outside the town. Barba remembers what was
probably his first creative proposal: the tickets would be given in the shops to clients who purchased goods for more than a certain amount). Other documents in the binder are information sheets about the performance *Oh! Les beaux jours*, of the company Renaud-Barrault, invited to Holstebro by Odin Teatret in 1970, and on the practical and theoretical workshop “Sources du théâtre”, again organised by the Odin, with Jean-Louis Barrault, Jacques Lecoq, Dario Fo (April 1970). Barrault invited Odin Teatret to Théâtre des Nations in ’68, with the performance *Kaspariana*. Then Barrault (who was director of the Odéon theatre at the time) was removed from his position for not opposing the student movement who had occupied the theatre, and Odin Teatret went to Paris the following year. Besides Madeleine Renaud's performance, Odin Teatret also organised a meeting with Barrault at the Odin (during the meeting he also showed fragments of *Autour d’une mère*) during the seminar of April 1970, planned with Barrault, Lecoq and Dario Fo (but Fo did not participate that year). The seminar included prestigious guests such as Barrault and Dario Fo, as well as a a high-level international debate group (Eric Bentley, Thomas Bredsdorff, Ferruccio Marotti, Renée Saurel, Mino Vianello).

The other documents in the binder are correspondence for the organisation of the seminar not only with artists but also intellectuals like Eric Bentley (who was very interested but could not participate that year). As written in Barba's invitation letter, the intellectuals were supposed to act as devil's advocates for the artists' demonstrations. The binder also contains the correspondence about the search for films to show (for example, there is a wide correspondence with Jean Rouch). In the correspondence: letters from and to Dario Fo (in the letter dated 8 April Fo writes with sorrow that he cannot participate because “the Italian police is targeting our performance. It is enough to say that we had to cancel 15 performances!!!”). Odin Teatret sent a message of support. In the same letter, Fo writes “you can't imagine how sorry I am: – besides an interesting occasion for positive personal meetings – for me it was always also a real ‘holiday’. Yes: despite the working hours, I always considered the days spent with you as a moment of real rest”. Binder 32 contains also: the transcription of a lecture by Lecoq during the seminar (a sort of short history of mime from Copeau's Vieux-Colombier); letters to and from the Italian theatre professor Ferruccio Marotti who met Odin Teatret in ’69 and shared with Barba the interest for Asian theatre (Barba asked Marotti to bring a film about shamanism in Tunisia, documents on Japanese theatre – Marotti was about to travel to Japan etc.). Other letters from Marotti are about the organisation of Barba's visit to Rome, specifically a workshop for students of the Theatre Academy and the Theatre Institute. The binder also contains a final balance (the expenses were not fully covered by the tickets but the Municipality of Holstebro helped cover the debt). Letters to and from the theatre critic Renée Saurel (as already explained, at the time Odin Teatret had very good relations with France that would gradually deteriorate).

The documents kept at Odin Teatret Archives offer a detailed example of a long-lasting significant problem in theatre studies: the relations and interactions between a theatre and the town where it resides. Since it arrived in Denmark and established its home, Odin Teatret organised activities that at least potentially involved the town. First of all, the seminars with theatre-makers from all over the world were mainly addressed to the Scandinavian public. Besides this, Odin Teatret organised events in Holstebro and surroundings of great theatre performances and featuring protagonists – Dario Fo, Jean-Louis Barrault, Ronconi, Krejča, Grotowski – and published a magazine aimed at Scandinavia. Certainly these strategies were only partially planned and seem to have arisen by chance. They are partly a response to the new potentials created by the fact of having a base, and partly a response to the need for a group of non-Danes led by an Italian to find a space in a new national context.

The economic side should not be forgotten: since its arrival in Denmark, Odin Teatret became a “Nordisk Teaterlaboratorium”, a “Nordic” theatre-laboratory, partly in order to have better
possibilities to access the funds destined by the Nordic Council to interscandinavian activities (about this cf. the essay by Stig Krabbe Barfoed, who knew Odin Teatret very well during the first years, for issue no. 17 of “Nordic Theatre Studies”, 2005).

These activities attracted around Odin Teatret the interest of a group of intellectuals, critics and theatre-makers from Scandinavia and beyond, who considered Odin Teatret to be an interesting theatre in itself and a reference point: as the “home” of leading theatre activities such as the yearly seminars with Jerzy Grotowski (as well as Marowitz or Chaikin).

From the beginning of the 1970s, and the international success of the performance Min Fars Hus (1972-1974), the activities organised by Odin Teatret for the town and the interscandinavian environment were combined with increasingly longer international tours. Specifically, the long Odin residencies in Southern Italy in 1974 and 1975, and the connected complex network of demands and relationships, gave a slightly different taste to the teaching activities of the Danish group: numerous young theatre groups started gravitating around Odin Teatret like around a guiding satellite, and the key question was no longer “how” to do theatre but why. These pedagogical relationships were long-lasting and often implied a “brotherly” connection among the groups (indicated by the term “Third Theatre”, coined by Barba in ’76).

The circle of people permenantly revolving around Odin Teatret changed and grew. Until the 1970s it was mostly composed of intellectuals and directors, it was a wide homogenous circle formed by people interested in high-level theatre problems and techniques. The circle corresponded (but not exclusively) with the orbit that gathered around Grotowski and his seminars: among them there were the French scholar Marc Fumaroli, the critic Stig Krabbe Barfoed, Martin Berg and Christian Ludvigsen, Richard Schechner, the Italian Franco Quadri and so on. After the Ferai tour (1969-1972), the group came to include the Italian scholars of the group around Ferruccio Marotti, theatre professor at the University of Rome (among them was Ferdinando Taviani), who joined some time later and weren't part of the circle of Grotowski’s seminars. Although a break or change was not perceivable from the inside, the analysis of the documents allows us to observe the life of Odin Teatret from the outside and reveals a mutation at the beginning of the 1970s. It was as if a second circle joined the first one while remaining independent, and gathered scholars (like the Italian Nicola Savarese), directors, actors, who formed a wider ring of groups connected to Odin Teatret in long-lasting relationships (1976 was also the year of Odin Teatret’s encounter with Latin America). There were cases of collaborators who were neither external nor internal, like the young Sardinian director Pierfranco Zappareddu; teaching experiments such as the international Brigade (a six-month course in Holstebro for 8 people), and unusual opportunities like that created some years earlier for the mime satellite-group “Studio II” composed of former students of Decroux. It has often been stressed that in the Odin history the beginning of the 1970s was a turning point, from the perspective of technique (in addition to the indoor performances, the outdoor and street performances were created with all the technical modifications they implied) and strategy (the birth of “Third Theatre”). But there also seems to have been something more: the emergence of new emotional trends that, with Odin Teatret, involved a large section of experimental theatre in the second half of the twentieth century. During the 1960s, in the wake of Grotowski’s teaching, theatre was identified as one of the places – or the privileged place – where it was possible to conduct completely extraneous researches, like inner and spiritual quests which are in principle independent from theatre. Grotowski always described his directing activity as a second choice after his direct interest for the history of religions.

From the beginning of the 1970s Odin Teatret served as catalyst for questions on the possible meanings, uses and values of doing theatre – and ultimately on the motivations to do it. Theatre was then placed in the spotlight and the life of Odin Teatret became a research on its possible meanings – ethical, political, existential, of revolt – that could also incorporate Grotowski’s indications. In any
case, the Polish director's life was interpreted in this way by the groups that had Odin Teatret as their reference and through the Odin asked questions on the sense of theatre activity and technique. For many groups, and specifically for South American groups, Grotowski's writings and words were crucial in creating a different mental horizon. But Odin Teatret was something else, it was also a concrete example, it was a group that acted and had to deal with daily problems of its own, the same problems that were also encountered by helpless and unknown groups: it needed to find ways to survive economically, to create innovative ways to tour and incentives for new performances. The change of the beginning of the 1970s, visible from an external viewpoint, corresponded to a variation in the funds: there was a decrease in financial support for “interscandinavian” activities and theatres, which Odin Teatret had received. Despite these changes, the Odin activities for Holstebro continued, in ways similar to the past and in new formats (for example there was an increase in the workshops led by single actors). During the 1970s a series of seminars about Asian theatre was organised in Holstebro, with Balinese, Japanese and Indian masters. These were innovative seminars introducing a format that at the time was new for Odin Teatret, and very demanding for the organisation and the economy: the Balinese/Javanese seminar in 1973, the Japanese seminar in 1974 and the Indian seminar in 1977. In 1975 Odin Teatret also organised a seminar with the Living Theatre (Julian Beck, Judith Malina and more than 30 actors) in collaboration with the Venice Biennale and Festival Sigma in Bordeaux, an alliance that allowed the American group to return to Europe. The binder also contains the programme in Danish for Orlando furioso, with photographs and a brief synopsis of the performance. There are some typed pages in Danish that are probably drafts for the programme: for example information about Ronconi, Sanguineti etc., and a dialogue between Sanguineti and Ronconi translated into Danish, with handwritten corrections by Eugenio Barba. We added to this binder a folder with organisational documents about Dario Fo's visit to Holstebro in 1968. There are some financial statements (5.661,82 kroner for expenses) and some letters between the Odin secretary, Agnete Strøm, and the director of Holstebro Hallen where Fo presented his performance. A poster for the first tour in Denmark in 1968 of Dario Fo and Franca Rame, with the performance La signora è da buttare (organised by Odin Teatret, although this is not written on the poster).

Activities, b. 33
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Seminar – okt-nov. 1970”. The binder contains different types of organisational materials about the seminar in 1970 on Scandinavian political theatre. Some documents are dated 1971 (see also binder 34): assignment of tasks among Odin members, photocopies, information sheets for participants, lists of participants, list of guests, correspondence (mostly with Per Moth, about him see binder 13 in the series Activities), an article by Niels Andersen, financial statements, letters from people who wish to participate, reviews (probably of the guest performances etc). In a letter to Benno Besson, dated 23 August 1970, Per Moth explains that the seminar (unlike what had been previously planned, as we can gather from a letter sent to Roger Planchon two months before and kept in this same binder) was going to host mostly performances from Scandinavian groups of political theatre. There are also reviews of the guest performances.

Activities, b. 34
Cf. the previous binder. This binder also contains organisational documents and, when OTA was established, it was kept in the storage of the Holstebro Museum and retrieved from there. On the
spine: “Soc. Und. Politsk Teater grupper i norden – Denmark”. It contains the documents about the 1970 seminar on Scandinavian political theatre (see also the materials for the issue no. 17 of the journal “TTT”, in the series TTT, binder 8). The materials mostly concern the guest groups and the groups included in a sociological survey conducted by sociologist Mino Vianello. For example, there are the answers to a detailed questionnaire. The questions that can be approximately guessed from the answers (there is also a version in French) are:
- Year of birth.
- Aims of the theatre.
- How are decisions taken?
- Full-time or part-time?
- How and when was the group established?
- What is its aim, which idea does it want to realise?
- How are conflicts resolved?
- How are participants recruited?
- Are the actors “amateur” or professionals?
- How long do you work on a performance?
- When and how do you decide that a performance is ready?
- From what does the work for a performance emerge?
- How are decisions about the performance taken?
- How is the space for the spectators organised in performances?
- What is the price for the performances?
- How many times do you show a performance?
- The relationship between the group and private life
- Do you receive funds?
- Were you ever subjected to “censorship”?
- Performance spaces (type, size etc.).
- Information about the training, whether it is ongoing or only at the beginning etc.
- How do you make a living?
- How do you work on the performance?
- Do you give courses, seminars etc.?
- How are the salaries?
- What are the (economic) deals with authors?
- Collaborations and alliances.
- What newspapers do you read, what television programmes do you watch, etc.?

The survey is not just about Danish theatre but about Scandinavian groups. There is also the correspondence with Mino Vianello (see also binder 23 in the series Activities). There is a noteworthy letter dated 6 November 1970 to prof. Vittorio Castellano; letters to and from Mino Vianello, and letters to and from prof. Ferruccio Marotti.

**Activities, b. 35**

Binder 35 contains some unpublished (typed) interviews with Eugenio Barba, Else Marie Laukvik and Torgeir Wethal, sent to Odin Teatret by Roberto Pellerey. The interviews were done in 1986 by a team (Roberto Pellerey, Lorenzo Mango and Alfredo Tradardi) who, twenty years later, met (almost) all the participants in the memorable Ivrea Conference of 1967, while preparing a conference for 1987 to reconstruct the history of avant-garde theatre in Italy in the previous twenty years. The conference took place but the proceedings and these preparatory materials were never published and are to this day unreleased (only Francesco Bono briefly discussed them in the journal “ateatro”).
Activities, b. 36
On the spine: “OT FILM – Paco Poch – Venezuela – Perù – Køb og Leje – gen. film om teater”. This is the first binder in a homogenous series of eleven binders of which 4 (Activities binders 36-37-38-39) about Odin Teatret Film. It is a group of binders arranged and kept all together by Odin Teatret; for this reason we included them in the inventory in the same series, although a few could have been better placed in another series because of their content.
This binder contains documents from 1981 to 1992: information letters, financial statements, projects, photocopies of photographs (of Odin Teatret in Venezuela); estimated costs, subject, budget and other documents about the films On the Two banks of the River (1978) and Ascent to the Sea (1982) (initially the project included a third film about the performance The Book of Dances in a Peruvian village). There are also other materials, for example the presentation of a festival, conceived by Nicola Savarese, with films about Asian theatre and performative traditions (“Il sole splende a mezzanotte”, 1979), and letters to rent films and other materials about Asian theatres.

Activities, b. 37
It contains: letters, financial statements, projects, contracts and other documents related to the 1971 film Corporeal mime by Torgeir Wethal, and his three films on training from 1972 (the film on training at Grotowski's Teatr-Laboratorium, Training at Teatr-Laboratorium, and the two films on training at Odin Teatret, Physical Training at Odin Teatret and Vocal Training at Odin Teatret). The binder also contains the transcription of Barba's explanations in the film on physical training (realised for a French festival in Rennes, in November '77). It also contains a letter from Torgeir Wethal to Grotowski and Cieślak to propose the film on training (Wethal's proposal was for the film to end, possibly but not necessarily, with an excerpt from the performance. Torgeir Wethal's idea was to end the film on training with the final scene of The Constant Prince but this possibility was later rejected). Also interesting is the contract with RAI (the Italian television) dated 2 September 1971 for the film on training at the Teatr-Laboratorium with a series of restrictions for RAI on the distribution of the film.

Activities, b. 38
Projects for a film on the circus school in Moscow. Documents (dated 1973 and 1974) for a film on Balinese masks (Topeng). A project (dated April 1974) for a film about an Indian folk style – Yakshagana, typical in Mangalore – to be shot in Southern India (training, performances, costumes, make-up): this was probably a series of films about India, or a series of films about Asian theatres, and Odin Teatret tried to involve the Italian Rai and the Danish television in the production, especially the journalist Stig Krabbe Barfoed who was a dear friend of the Odin. (cf. a letter to Mario Raimondo who was the Odin Teatret’s reference person at the Rai, dated 12 June 1973). Letters, programme and other materials about a Russian film festival.

Activities, b. 39
This is the fourth binder with materials about the Odin Teatret Film (cf. binder 36). On the spine: “TB&Film. Tysk TV – 1981, Dansk TV 1981, Istafilm; Come! 1982; Colombia 1983; Zeami Vagabonderne; Zeami (Brecht's Aske 2) ATC-Video: ISTA 1986; Oxyrhyncus; Istaf (rai)”.
Materials for a project of a German film about the performance *Brecht's Ashes* and other aspects of Odin Teatret's work (the film about *Come!* was later realised by the director Dieter Mendelsohn, and it was an outdoor version of the performance filmed in Salento).

Materials about the filming for *Come! And the Day will be Ours* (the materials are dated 1982-83 approximately). The filming was done in Salento. The idea was to “make a film about one of our performances elaborated in such a way as to be adapted to the environment, landscape and history of the civilization of Apulia” (Barba's letter to the cultural councillor in Apulia, 11 February 1982. For information about the film, whose end result caused some perplexity, see the audiovisual inventory). During the filming (April 1982) there were also workshops and lectures planned, also meant to allow the group of Italian friend scholars (including Nicola Savarese, Ferdinando Taviani and others) to stay with Odin Teatret during the work on the film.

Materials related to a film about *The Night of the Vagabonds* (performance directed by Else Marie Laukvik, film directed by Luca Ruzza).

Materials related to *Antigone in Brazil* (probably the first idea for the film about the performance *The Gospel According to Oxyrhynchos*).


**Activities, b. 40**

Cf. binder 36. Materials related to *La corsa dei contrari* and other books (for example *Towards a Poor Theatre*) and articles (on theatre anthropology). An article (Jerzy Grotowski: *25 years in the Forefront*). Letters about books, publications of articles etc. As a rule, we collected the binders with materials about publications in the series Publications. However, this is a series of ten homogenous binders (from binder 36 to binder 45) kept all together (originally in the “G 8” room, the room for audiovisual digital materials) and we believed it was appropriate not to separate them.

**Activities, b. 41**


**Activities, b. 42**

Cf. binder 36. The documents contained here are mainly catalogues of film equipment. Some drafts for standard contracts to rent films, a couple of advertisements for Odin Teatret films (with an image taken from the barter with the Yanomamis).

**Activities, b. 43**

Cf. binder 36. It contains materials from the first half of the 1980s about magazines (as well as a list of Odin Teatret films and videos): for example, there is a catalogue of theatre publications from all over the world. There is some correspondence about articles to be published but mostly about the numerous subscriptions of Odin Teatret to theatre magazines (without doubt, the most significant part of Odin Teatret library is its extensive collection of theatre magazines from all over the world); gift-subscriptions to magazines (like the “Asian Theatre Journal”) from friends and collaborators of Odin Teatret like Nando Taviani and Nicola Savarese. Drafts. A typescript of an article by Fabrizio Cruciani (an open letter in reply to an article by Katrin Kröll, “Theatrum Mundi” versus *Mundus Theatri*) with his accompanying letter (essentially Cruciani writes that his article was translated into an English that was “correct as regards my intentions: perhaps it does not have the English allure but in the end I am an Italian who in the last twenty years has made an effort to learn to speak his language, you can't expect me to speak another language well”). Cruciani continues by giving
examples of differences between the two languages, especially differences of “echo, shadow, field of senses” (for example “storia degli studi” has a very different range of meanings from the English “literature”). Cruciani also writes about the importance of entrusting the “Dialoghi teatrali” of ISTA to Gerardo (Guccini) and Cristina (Valenti), at the time young scholars and “grandchildren” of the ISTA language (this was one of the activities of the ISTA in Bologna, 1990. Cf. also the series ISTA).

Binder 43 contains also a series of articles in reply to a (negative) article by Erika Munk (“Performing Arts Journal”), published after the 1986 ISTA on the topic “The female Role” (the replies are by: Raymonde Temkine, French critic; Suzanne Osten, Swedish director; Gilla Cremer, German actress). An article about the ISTA session in 1986 by Janne Risum, university lecturer. An article (in reply to Munk) by Elsa Kvamme, Norwegian director; an article by Sanjukta Panigrahi, Indian, one of the founders of ISTA.

**Activities, b. 44**

Cf. binder 36. Materials about the book on theatre anthropology by Eugenio Barba and Nicola Savarese (the book was published under different titles, one of the most prevalent ones is *The Secret Art of the Performer*), and other writings about ISTA and theatre anthropology (for example by Ruffini, Taviani, Savarese). These are interesting documents. There are letters to and from the group of intellectuals connected to ISTA, which at the time included some younger scholars (such as Raimondino Guarino, Gerardo Guccini, Cristina Valenti). Projects for a book on improvisation (published by Patrick Pezin). Typescripts (an interview with Barba by Ruffini, *Le paradoxe pédagogique*). A series of beautiful drawings, perhaps by Savarese, on biomechanics (the drawings are sketches for the upcoming book *The Secret Art of the Performer*). Correspondence with Richard Gough for the publication of an English edition of the book. Project for the cover. Correspondence between Savarese and Dorthe Kaergaard (organiser at Odin Teatret) about the book. With Barba. With Usher (Italian publishing house, for an Italian edition of the book). Materials of the anthropologist Mette Bovin about theatre anthropology. Notes about the “symposium” with various guests (for example the Temkine's and Jean-Jacques Daetwyler) during the first ISTA session in Bonn. An interview with Tsao Chun-Lin, actress at the Peking Opera in Taipei, master during the ISTA in Bonn. A transcription of the speech by Laborit during the ISTA in 1980. A typescript (in German) by the historian Manfred Brauneck. A typescript by Peter Elsass (neuropsychological analysis). A typescript (remarks on theatre anthropology) by Thomas Bredsdorff. Photocopy of a very long handwritten letter signed “Nicole” (by Nicole Revel Macdonald, French anthropologist, a guest at the symposium during the first ISTA. The book by Franco Ruffini *La scuola degli attori*, Firenze, la casa Usher, 1980, published an essay by him in French that was “not exactly identical”). A typescript “Remarks about ISTA” without signature. A typescript by the Peruvian director Delgado Vásquez. A typescript in Italian by Jerzy Grotowski (this is the transcription of the speech he gave during the ISTA, later published in the book about ISTA edited by Ruffini *La scuola degli attori* as well as in *The Secret Art of the Performer*. The typescript has notes and corrections handwritten by Barba). Several among these typescripts are interesting first-hand testimonies. The majority of the essays, but not all of them, were published in the book by Ruffini.

**Activities, b. 45**

See binder 36.

1/2:

Folder about activities connected to the creation of books. Cf. the series Publications. On the spine: “Antropologia teatrale - Feltrinelli; Cultura - Argentina; Floating, Tysland, Etranger qui danse, Floating (eng, fransk), Floating (graeskk), Libro dell’Odin (Feltr), Teater (Manet), Floating
There are materials about a problem with Mino Vianello related to his book *Fantasia e sovversione*. Materials about Barba's book *The Way of Opposites* (contracts, correspondence). There are letters to publishers from Barba or others, or letters of presentation of books, some of these are significant. Particularly noteworthy documents are the materials about Taviani's book *Il libro dell’Odin*, which apparently started as a project by Ferruccio Marotti for a collective work by a group of Italian scholars including Taviani. There are also some interesting proposals by publishing houses (for example, a letter dated 1969 from the the Italian university professor Davico Bonino with the proposal to publish Barba's essays with the publisher Einaudi).

**2/2:**

This folder was retrieved at a later stage. It is the eleventh folder of a group labelled in our inventory from binder 36 to 45. We included it in the inventory as second folder of binder 45 in order to keep it together with the binders of the same series. On the spine: “Bøger [books] Odin Teatret: Eugenio Barba kontrakt. Il libro degli attori dell’Odin. Les iles flotants. Odin Teatrets’ Brecht; Torben Bjelke. Il corpo dilatato (The dilated Body); De Flyende øer. Dans-Exe Christoffersen”. It contains contracts and letters etc., some documents are interesting and indicative of the way in which books are conceived and produced at Odin Teatret (especially, cf. the materials about the “book of the actors”, a book that was never published. For example, a letter from Roberta Carreri to Franco Quadri dated 12 June 1982: “Dear Franco, one day Eugenio came in the room and asked us if we wanted to write a ‘book of the Odin actors’. I think that each of us has once thought about putting on paper his or her travel adventures but seeing such an exact time limit being imposed on us scared most of us. You know Eugenio well enough to understand that the ‘free time’ at our disposal is barely sufficient to write a few letters. But free time can be found (or ‘refound’)”. Another collaborator on this book was Anna Bandettini, who at the time was a very young journalist for the Italian newspaper “La Repubblica” and came in contact with Odin Teatret when she took part in the second ISTA in 1981 (in the folder there is a letter from Julia Varley to Bandettini in which she thanks her “for all the questions that you gave me in Milan. After I left I didn't have the time to work on the book again”. There is also the list of questions). There is a beautiful greeting card from Nando Taviani, made with press clippings, coloured writings etc. There are also contracts and letters for the other books. About *The Dilated Body* there are traces of an unspecified problem between Odin Teatret and the publishing house La Goliardica.

**Activities, b. 46**

On the spine: “Orlando furioso-Barrault”. The binder was originally kept in the storage at the Holstebro Museum and retrieved by OTA. It contains documents about Luca Ronconi's Teatro Libero and the Compagnie Renaud-Barrault, both guests of Odin Teatret in 1970. Teatro Libero presented the performance *Orlando furioso* directed by Luca Ronconi (Holstebro Hallen, 20-23 April), and the Compagnie Renaud-Barrault the performance *Oh! Les beaux jours* (Holstebro Hallen, 17 April), directed by Roger Blin, with Madeleine Renaud and Jean-Louis Barrault. Jean-Louis Barrault, with Dario Fo (who eventually didn't participate) and Jacques Lecoq, took part in the seminar *The Scenic Language*, organised by Odin Teatret in 1970. The first part of binder 46 contains: the correspondence between Eugenio Barba and some theatre directors in Denmark and Sweden; the director of the Central Institute for Culture in Copenhagen to present and sell the *Orlando furioso*; Paolo Radaelli, manager at Teatro Libero, and Franco Quadri; telegrams; the synopsis in Italian of *Orlando furioso*; copies of contracts; economic documents with information on the costs of the performance and the transport; lists of props and costumes; correspondence between Per Moth, administrator at Odin Teatret, and Paolo Radaelli. The second
part of binder 46 contains documents about the Compagnie Renaud-Barrault and the seminar *The Scenic Language*. It contains: presentation text (in English and French) of the seminar; telegrams; correspondence between Eugenio Barba and Jean-Louis Barrault; correspondence between Per Moth and theatre directors in Denmark to present and sell *Oh! Les beaux jours*; contracts; documents about funds of the Danish Ministry of cultural affairs received by Odin Teatret for the organisation of the project Renaud-Barrault; copies of contracts; texts (in Danish and in French) by Madeleine Renaud about her interpretation of *Oh! Les beaux jours*; a text by Jean-Louis Barrault (*Credo*) and a text by Roger Blin about Beckett that were published in the programme for the performance prepared by Odin Teatret; programme for the performance at the Odéon theatre in Paris (in French); budgets; timetables and costs of transport; issue no. 44, dated November 1966, of the magazine “Cahiers Renaud-Barrault” dedicated to Samuel Beckett.

For other materials and documents about Teatro Libero and the Compagnie Renaud-Barrault see binder 32 of the series Activities in the Fonds Odin Teatret.

**Activities, b. 47**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Seminar April 1971”. Binder 47 contains documents about the seminar Fringe Groups-English Group Theatre, organised by Odin Teatret in 1971 and given by five groups: *The People Show, Theatre Machine, The Freehold Company, Theatre Workshop, Pip Simmons Theatre Group*. It contains presentation programmes of the seminar and working plans; various types of lists (information about participants, food to buy, distribution of participants in rooms, distribution of responsibilities and tasks); papers and texts with explanations, work methodology, questions for debate; working permits issued by the police for the various artists; documents about funds of the Danish Ministry of cultural affairs received by Odin Teatret for the organisation of the seminar; correspondence between Per Moth and theatre directors in Denmark to sell and organise tours for the performances of the five guest groups; various contract forms; brochures and presentations of the groups and the seminar; letters to the press to announce the seminar; an invitation letter (dated 13 October 1970) from Per Moth to Joan Littlewood to participate in the seminar (Littlewood didn't participate but her negative reply is not in this binder); application letters from participants and admission replies; letters from Odin Teatret to citizens of Holstebro to thank them for hosting the seminar participants in their houses.

**Activities, b. 48**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Goddag/4. April Fonden/Feminist Teater Seminar/Asiatisk Skyggeteater 1975/Nordisk Teater-Uddannelse 74-75/Seminar Mars 1972 Teaterts Teori og Praktik/Nordisk DATS Seminar juni 1974”. The binder contains documents about various projects and activities of Odin Teatret or some of its members in Denmark. It contains: documents about the participation of Roberta Carreri, Silvia Ricciardelli and Jan Torp in the Mønfestival (organised by the Danish writer and critic Elsa Gress) in 1976, and the “4.April Fonden” funds received for this participation; correspondence with the Danish actress Jytte Abildstrøm for a project in March 1977; an agreement with the Danish newspaper “Goddag” (with editorial staff in Herning, Holstebro, Silkeborg, Skive and Viborg), in which Odin Teatret published advertisement for its activities in Holstebro (mostly seminars); documents about the “Nar Seminar – Mime og Klovnen i det Moderne Teater”, organised at Odin Teatret by the Amatør Nordisk Teater Råd in June 1974 (correspondence with the various contacted pedagogues with some invitation letters from Eugenio Barba to Ferruccio Soleri and Jacques Lecoq, with a negative reply from Lecoq; programmes of the seminar; budget; lists of participants); documents about the seminar “Theatre
Education at University Level”, organised by Odin Teatret in 1972 involving the universities of Århus and Stockholm (programme, lists of participants, a brief Swedish publication entitled “TeaterVetenskap”, correspondence between Eugenio Barba and Christian Ludvigsen [about the correspondence between Barba and Ludvigsen see binder 8 of the series Letters in the Fonds Eugenio Barba] and between Ludvigsen and Kirsten Gram Holström from the Filmhuset in Stockholm); correspondence between Eugenio Barba and Lene Bredsdorff (1976); letters for funds research; letters to theatre groups for a seminar about feminist theatre to be held in Holstebro that eventually was not organised; documents and programmes for a seminar about Asian shadow Theatre (“Asiatisk Skyggeteater”) in 1975, eventually not organised.

**Activities, b. 49**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “’74/75-75/76 Seminare International Permanent/Skandinavisk kurs ’78-79”.

Binder 49 contains documents about different long-term teaching activities organised by Odin Teatret in Holstebro: a text (without date) by Eugenio Barba with the description of a one year course (18.8.1978-31.6.1979) with lists of books – compulsory and optional – that the participants were supposed to read; a group of application letters from participants (and their CVs) for a Permanent International Seminar and replies by Eugenio Barba (the date of the seminar written on the side at the beginning of the group is: “1-30 Mars 1976”); a second group of application letters from participants (and their CVs) for a Permanent International Seminar and replies by Eugenio Barba, the date of the seminar written on the side at the beginning of the group is: “75-76” (this is the second Brigata internazionale [October 1975-April 1976], information about it can be found in binder 28 of the series Activities of the Fonds Odin Teatret); study programmes for the seminar in Italian and Spanish, divided into 5 topics: research on body dynamics, vocal hygiene-vocal fantasy, analysis of the creative process, the actor in space, animation activity, theoretical studies on the origin of performance and on the main experiences from the time of the Great Reform until this day. An index card with the title “Internationalt Teaterseminar 1975-76 ‘Brigade’”, followed by certificates for the admitted participants, signed by Eugenio Barba, Else Marie Laukvik, Jan Torp; a beautiful letter from one of the participants, José Ramón Novoa, to Eugenio Barba; correspondence between Toni Cots and José Ramón Novoa; letters of thanks from the participants Pino Di Buduo, Daniela Regnoli, Brigitte Kaquet, Silvia Ricciardelli; letters from Stefano Vercelli and a reply from Eugenio Barba; the list of non-admitted participants and related correspondence. Another index card with the title “74-75”, followed by the list of participants and their CVs; letters from José Ramón Novoa to Eugenio Barba and one reply from Barba; photocopy of a press clipping in Spanish, very damaged and unreadable.

**Activities, b. 50**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Indisk Seminar 1977”. The binder contains documents about the Indian Theatre Seminar organised by Odin Teatret in 1977 (with the pedagogues: Sanjukta Panigrahi, Shanta Rao, Krishna Namboodiri, Uma Sharma). The binder is arranged in alphabetical order and mostly contains letters. It contains: correspondence dated 1976 from Eugenio Barba and Per Moth to the director of the National Academy of Music Dance & Drama in New Delhi and the visiting professor at the Dept. of Drama of New York University Suresh Awasthi (for the correspondence between Barba and Awasthi see binder 8 in the series Letters-A of the Fonds Eugenio Barba), asked to propose Chhau masters and ensembles for the seminar and to act as intermediary with the Indian government for funds; budget; correspondence between Per Moth and...
Jovan Ćirilov, director of BITEF - Festival des Nations in Belgrade in September 1976 to bring the Indian artists to the festival (the organisation didn't succeed due to economical problems); letters from Per Moth and Eugenio Barba to institutions and theatres in Denmark and abroad to request funds for the Indian seminar or to sell performances of the various guest ensembles; a letter from Eugenio Barba to the Municipality of Holstebro with the presentation of the Indian seminar; letters dated 1976 between Per Moth and Françoise Gründ Khaznadar (Maison de la Culture in Rennes), who travelled to India to meet the ensembles; agreement with the Danish radio and television channel DR for the filming of the seminar, produced by the regional tv Midtvest. There is also a group of letters and documents related to a Chhau seminar and performances that Eugenio Barba wished to organise in 1973: the project was not realised and the Chhau ensemble Seraikella could only be invited in 1984.

Activities, b. 51
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Eisestein Udstilling 1972-1973”. The binder contains documents and materials – mostly letters arranged in alphabetical order – related to an exhibition about Sergei Ejzenštejn, already presented in Russia, which Odin Teatret (through Per Moth and Ulrik Skeel) wished to bring to Denmark in 1973. When (in 2011) asked about the outcome of the project, Ulrik Skeel, producer at Odin Teatret (responsible for the relations with Denmark and above all with the Municipality of Holstebro), stated that he remembered that the project for the exhibition had been realised. According to Eugenio Barba instead, the project was never completed. Binder 51 contains the correspondence with the Russian embassy in Denmark and with the Association of Filmmakers of URRS; a letter from the Russian embassy that authorizes the exhibition; receipts for the rental of Ejzenštejn's films; a booklet by the Nederlands Filmmuseum dedicated to Ejzenštejn; an interesting report by Per Moth about his trip to Moscow in February 1973; a list of Ejzenštejn's films; letters from the Danish Ministry of cultural affairs; economic papers, contracts and letters with the MoMA in New York, with the request to rent some of Ejzenštejn's films; a letter from the Danish newspaper “Politiken”; correspondence between Stig Krabbe Barfoed and Per Moth.

Activities, b. 52
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Holstebro Højskole 73-74 / 74-75 / 75-76”. Binder 52 contains documents and materials about various courses given by Odin Teatret at the Højskole in Holstebro from 1973 to 1976: organisational and economic materials; budget; correspondence between Odin Teatret (mainly Per Moth) and the staff at the Højskole; lists of participants; application requests from students; schedules and daily programmes; presentation texts of the course with lists of books to read; reports written by the pedagogues (Odd Strøm and Elsa Kvamme) and the participants (there are two particularly interesting and long reports in Italian by the participants Renata Molinari and Ferruccio Merisi, the first one dated May 1974).

Activities, b. 53
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Personal til 1974”. Binder 53 contains informational documents about the theatre personnel from 1966 to 1975: contracts with the actors (among others: Torgeir Wethal, Iben Nagel Rasmussen, Jens Christensen, Else Marie Laukvik, Tage Larsen, Ragnar Christiansen, Ulrik Skeel, Jan Torp) and with Eugenio Barba, registration of the personnel at the Municipality of Holstebro, certificates, personal data, folders with guidelines of the civil
service, documents about other actors, researchers and students who spent shorter periods at Odin Teatret.

**Activities, b. 54**
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Afsluttede arrangementer [settled agreements] 1980”. Binder 54 contains materials and documents about various activities of Odin Teatret mostly in Denmark, as well as documents about some tours abroad with the performances *The Million* and *Brecht's ashes*. The binder contains: correspondence with Peter Elsass for various teaching projects; letters on the filming of the performance *The Million* during the Århus Festuge in 1978; correspondence with the Art Museum in Holstebro about the project for an exhibition on Odin Teatret's two-month stay in Peru in 1978; prices of the performances, contracts, tour plans, correspondence with European institutions and theatres to propose performances and other activities.

**Activities, b. 55**
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Danmark I-O august ’88 (incl.)”. Binder 55 contains documents and materials about various activities of Odin Teatret in Denmark. It contains: letters from the Institute of dramaturgy in Århus about a lecture; correspondence with the Istituto Italiano di Cultura in Copenhagen; correspondence with ITI for the organisation of lectures; correspondence with Danish groups (Kimbri, Kaskade, Marquez); letters from groups who wish to visit Odin Teatret; invitations for Odin Teatret to take part in courses and workshops; correspondence between Per Moth and Eugenio Barba; documents by and about Per Moth, about his activity as organiser.

**Activities, b. 56**
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Venezuela 1976 / Perù 1978”. The binder contains documents and materials about Odin Teatret’s two trips to Venezuela (1976) and Peru (1978). The contents of the binder are miscellaneous and very significant for an understanding of the history of the relationship between Odin Teatret and Latin America (about this topic see also binder 2 of the series Activities-B in the Fonds Odin Teatret). The first part of binder 56 contains documents about the filming in Peru of *On the Two Banks of the River*, directed by Torgeir Wethal (see binder 4 in Fonds Torgeir Wethal). It contains: lists of props, musical instruments and film equipment; lists of people involved in the filming; personal list of the actors with objects, costumes and instruments for the four performances on tour (*Come! And the Day will be Ours*, *Anabasis*, *The Book of Dances*, *The Million*); correspondence between Torgeir Wethal and Frank Paulsen from “Dansk Film Journal”; contracts for the rental of film equipment in Peru. Articles and documents for the press during the tour in Peru: there are many important documents about group theatre, the encounter in Ayacucho and the Third Theatre encounters (about the Third Theatre and the Group Theatre encounter in Ayacucho see binder 3 of the series Activities-B in the Fonds Odin Teatret). There are articles and writings by Toni Cots, Xavier Fàbregas, Ugo Volli, Nando Taviani; the statement by Eugenio Barba entitled *Perché l’Odin Teatret sta in Perù* [Why Odin Teatret is in Peru]; correspondence between Eugenio Barba and Carlos Cueva (actor in the Peruvian group Cuatrotablas); a group of letters with the title “Ayacucho 1978”; a list of the groups that participated in the encounter, budget and programmes; thanking letter from the National Institute of culture in Lima to Odin Teatret for its trip to Peru; correspondence between Eugenio Barba and Mario
Delgado, director of the group Cuatrotablas; documents about the tour in Peru; autograph notes by Roberta Carreri; letters from the Peruvian embassy; letters from Peter Elsass; report by Leif Bech about the trip to Peru (dated July 1978) and addressed to the Danish Ministry of cultural affairs.

The second part of the binder contains documents about the tour of Odin Teatret in Venezuela in 1976, their first trip to Latin America invited by Carlos Giménez, director of the Caracas international Festival. When Odin Teatret arrived in Caracas they realised that all theatre groups were hosted at the Hilton Hotel: they refused to stay in such a luxury accommodation and decided to go live in private houses in Caracas. Everybody in the Odin Teatret ensemble stayed at the home of a Cuban man with garden that soon became the headquarters for the many who were dissatisfied with the festival. Among them there was also CLETA (Centro Libre de Experimentación Teatral y Artística), the heavily politicised Mexican group who prepared a motion of no confidence signed also by Odin Teatret. The situation became explosive when Odin Teatret realised that they would have to put on their performance in a space above a disco-bar. Eugenio Barba accepted the situation on condition that when the performance started the bar would turn off the music. This did not happen and Odin Teatret decided not to present the performances, sparking a controversy that left traces in the articles published on Venezuelan newspapers (“El Universal”, among others) kept in the binder (there is also a copy of the translation in Danish). Eugenio Barba replied to the article with an open protest letter of explanation (the document, “En solidaridad con la carta del Odin Teatret”, is also in the binder) supported by many groups invited to the festival. One of the supporting groups was the cinematographic cooperative Kurare from Caracas that later co-produced with Odin Teatret the film Theatre Meets Ritual (1976) documenting Odin Teatret's barter with the indigenous Yanomami community in the Kuriepe shabono, in the jungle of Venezuela.

**Activities, b. 57**

On the spine: “Eurasian Theatre University”. As it often happens at Odin Teatret, the same formula – “Eurasian Theatre University” appearing for the first time in 1990 at the ISTA in Bologna (cf. Fonds Odin Teatret, series ISTA-A, binder 7) and later in 1992 with a session in Padova, and in 1993 with a session in Fara Sabina – is actually used for somewhat different occasions.

The documents in this binder refer to a series of meetings organised by Teatro Proskenion starting from 1996 in Scilla. The meetings gathered together Eugenio Barba, Julia Varley, a group of scholars (mostly the scholars who took part in several ISTA sessions) and a group of participants. After a few years the group essentially stabilised around four names: Franco Ruffini, Nicola Savarese, Mirella Schino, Ferdinando Taviani. These meetings of approximately five-six days were a regular yearly meeting for over fifteen years with a limited number of participants, which was perhaps the Proskenion's desire or because of the difficulty of organising such a meeting in Calabria. Most sessions of the Eurasian Theatre University took place in Calabria (in Scilla, for a few years in Caulonia, on one occasion in Lamezia Terme), but sometimes in other locations (for example in Ravenna in 2006). In 2011 the Eurasian Theatre University moved to Fara Sabina, no longer organised by Proskenion but by Teatro Potlach. Since 2012 theatre scholars have no longer taken part in the meetings.

The binder contains general materials, some brochures and posters. At the end of the binder there are some interesting transcriptions of lectures but these are difficult to read. Binder 57 also contains a CD with the text of a lecture given at the Eurasian Theatre University in 2003.

**Activities, b. 58**

Transcriptions of lectures given during the workshop “Narrative techniques” organised by Odin Teatret, 2-6 June 1986. The transcribed lectures are by Jean-Claude Carrière, Peter Elsass, Thomas Bredsdorff, Eric Bentley.
Sub-series * Activities-B

The sub-series Activities-B collects the press reviews also about Odin Teatret’s non-performance activities (for example the Festuge, or the entire programme connected to Odin Teatret's presence in one country, including lectures and workshops).

Activities-B, b. 1
(Oversized binder).
Press review about Grotowski's presence in Denmark (connected to Odin Teatret) from 1964 to 1971: including seminars and performances, as well as the first articles written by Barba about Grotowski and his theatre, and the Scandinavian reactions to these articles and to the self-confessed filiation of Odin Teatret from Teatr-Laboratorium.
Binder 1 is divided into two folders. It is mostly in Danish and other Scandinavian languages (but it includes also interesting articles by Renée Saurel). The documents here contained are of great interest.

Activities-B, b. 2
Press review about Odin Teatret's activities in Latin America. The binder is of special interest because it collects more general and thoughtful remarks than the binders with press reviews about tours in different countries of Latin America. Articles of great interest are those by the Raquel Carrió (Cuba), Patricia Cardona (Mexico), Horacio Czertok and Beatriz Seibel (Argentina), Mario Delgado and Miguel Rubio (Peru) etc. It is a good binder to approach the way a group of Latin American friend intellectuals and theatre makers view Odin Teatret.

Activities-B, b. 3
Binder with the title “Terzo Teatro. Belgrad. Bergamo. Ayacucho. Madrid. Zacatecas”. It collects press reviews from different countries and in different languages about the group theatre encounters in which Odin Teatret was involved (the most important ones were Belgrade, Bergamo, Ayacucho, Madrid and Zacatecas). Although the binder collects press reviews and not archival material in the strictest sense, it is undoubtedly important due to the role of model, reference and guide played by Odin Teatret. It contains interviews with Barba (and with Grotowski who was involved in the movement through Barba); bulletin messages that can be considered real “convocations”, almost calls to arms, to inform the theatre groups of the various initiatives.

Activities-B, b. 4
The binder contains mostly press clippings about films (also about film festivals organised by Odin Teatret, for example the one about Soviet cinema at the beginning of the 1970s) and the exhibition “Gringos Gigantes”, with photographs by Peter Bysted and commentaries by Peter Elsass. On the spine: “Udstilling: Gringos Gigantes. Diverse film. Filmklub”.

Activities-B, b. 5
Binder 5 is divided into three folders of which 2/3 and 3/3 horizontal and oversized. On the spine of the first folder there is the title: “Dario Fo – 1968, 1980, 1984”. It contains press clippings about Dario Fo's presence in Holstebro. Dario Fo went to Denmark for the first time invited by Odin Teatret (see also binder 32 of the series Activities). The presence of the great Italian actor (Nobel prize in 1997) must be seen not only as part of a larger project aimed, from the end of the 1960s to the middle of the 1970s, at making Odin Teatret a centre for the production and coordination of
high theatre culture (cf. also Martin Berg's book *Treklang*, the complete translation of the book in Italian and a partial translation in English are kept in Publications, binder 17); it was also one important phase in cultivating a relationship between such an alternative and innovative theatre and the small provincial town where it was located. Throughout its life Odin Teatret took great care about its relationship with the city of Holstebro, it organised activities for the town and brought in great performances; during the first years in Denmark the theatre used its network of relationships to host people who participated in the summer festivals and later organised a festival for the town (Festuge). Odin Teatret organised events every week, like poetry evenings with Danish poets who read their works (Ulrik Skeel is the administrative employee at Odin Teatret who took special care of the relations with the city). For the fortieth anniversary of the theatre, a symbolic “marriage” was arranged between the mayor of Holstebro and Odin Teatret.

The title on the spine of the second folder is: “Artikler om Dario Fo 1968” and it contains press clippings about Dario Fo (for the seminar “The Myth of Commedia dell’Arte”) and Franca Rame's presence in Holstebro and Copenhagen and their performance *La signora è da buttare*.


**Activities-B, b. 6**


**Activities-B, b. 7**


**Activities-B, b. 8**

The binder contains the press review about two Odin “birthdays”: for its 20th and its 25th anniversary. For Odin Teatret, these “birthdays” are generally an occasion to organise events for the town and for one part of the wide network of theatre friendships that it has cultivated all over the world. In a certain sense, the different celebrations by which Odin Teatret chooses to commemorate its birthdays are one of the most significant signs of the very special conception of theatre activity which permeates Odin Teatret, where their own and other groups' performances are only one aspect. The celebration for the 20th anniversary of Odin Teatret (in 1984) brought Dario Fo once again to Holstebro (cf. Activities-B, binder 5). Dario Fo also made the drawing for the poster of the event. As another token in of the celebration for 20 years of activity, Odin Teatret decided to give a prize of 100,000 Danish kroner to an artist sharing the social and artistic vision of Jens Bjørneboe, the great Norwegian writer who gave the Odin Teatret the text for their first performance, *Ornitofilene* (Bjørneboe died in 1976). In his turn the artist should donate the prize to another person devoted to an activity sharing the same vision. The prize was given to the German writer Heinrich Böll who in his turn donated it to Rupert Neudeck, the great humanitarian German journalist, president of a committee helping “boat people” in Vietnam, who arranged for a hospital ship that saved a great number of people. The money for the prize came from the Stanislavskij fund, a fund of Odin Teatret.
to give small financial support to theatre groups, scholarships for students, for political refugees and so on. The fund is made up of contributions from the actors who donate one per cent of their salary (compulsory for actors, optional for the administrative staff). Besides the press review about the event, the binder also contains articles from all over the world about the twenty years of Odin Teatret.

The second part of the binder contains the press review about the 25th anniversary of Odin Teatret (again, the poster was designed by Dario Fo). It contains the programme of performative events (theatre, classical, jazz and rock music, ballet) organised by Odin Teatret around their anniversary. For its 25 years, Odin Teatret asked all the directors of institutions who would normally send their best wishes to the theatre through symbolic gifts or ceremonies, to organise instead an event with a foreign artist whom they considered Danish (this resulted in painting exhibitions, concerts etc.). Odin Teatret donated all this to the Municipality of Holstebro to thank them for hosting a group of foreigners and giving them a home. It should be remembered that during those years the Danish popular party (Dansk Folkeparti) – at the time the party of progress (Fremskritt Parti) – was on the rise and promoting a xenophobic policy. From this first “festival-birthday” which had great success was born the idea for the “Festuge”, a festive week for the town of Holstebro.

Activities-B, b. 9

The binder contains the press review for the celebration of the 30th and 35th anniversary of Odin Teatret. The first half of the binder contains documents about the 30 years anniversary. Besides the press review, it contains a list of participants and a programme. Around eighty friends (intellectuals, journalists and theatre makers from all over the world, including Marianne Ahrne, Clive Barker, Martin Berg, Raquel Carrió, Tony D'Urso, Mario Delgado, Leszek Kolankiewicz, Ingemar Lindh, Christian Ludvigsen, Judith Malina, Franco Quadri, Miguel Rubio, Franco Ruffini, Jean Marie Pradier, Nicola Savarese, Renzo Vescovi) were invited. A series of events was organised around the birthday grouped under the title Tradition and Founders of Tradition. Among the attendees: Jerzy Grotowski, Judith Malina, Sanjukta Panigrahi, Kazuo Ohno, Santiago Garcia. The title of the collection of events around the 35th anniversary was: Tacit Knowledge – Heritage and Waste. It was attended by ensembles of Japanese, Balinese and Korean actor-dancers, and classical ballet dancers.

Activities-B, b. 10

The binder contains documents about the celebration for the 40th anniversary of Odin Teatret: press clippings, the programme, a group of greeting cards from all over the world. For its 40th birthday, Odin Teatret organised a series of activities (performances for children, a seminar with lectures, demonstrations and performances of Peking Opera, and two symposia: Why a Theatre Laboratory? and The Theatre that Dances) as well as a party with approximately fifty friends from all over the world. There is a film about Odin Teatret's 40th anniversary (see the audiovisual inventory).

Activities-B, b. 11

"KULTURFESTIVAL". Press review about the Festival “Vinden” (meaning “winds”). This is a regional festival, promoted, organised and attended by all the institutions in a geographical area. Odin Teatret participated (and collaborated as organiser) in the festival in Ringkøbing, in the same geographical region of Holstebro.

Activities-B, b. 12
“Festuge 1991 e Festuge 1993”. The “Festuge” (literally meaning festive week, the term is mostly used for business fairs with a vague negative connotation) of Odin Teatret is a festival organised for the city of Holstebro starting from 1991. The idea for a Festuge was born from the rejection of an offer by Niels Højlund, intellectual and politician of the radical party, who proposed to Barba to prepare an event for television similar to Odin Teatret’s barters which are organised all over the world (Højlund knew about Odin Teatret also through his daughter, an actress in France, active in the group theatre environment). Barba was not interested in a television event and, in answer to Højlund's insistence, proposed instead to organise a local event in Holstebro, dedicated to the town. Højlund suggested requesting funds from a foundation (Funds for culture) established by himself and which promoted initiatives in which professionals and amateurs can work together. Barba requested (and obtained) a considerable sum and decided to share it with Kirsten Dehlholm, director of the theatre Hotel Pro Forma in Copenhagen. It was Dehlholm who selected as the special site for the festival, an unusual space for theatre activities, a supermarket parking lot. She also decided to contact all types of organisations in Holstebro, each invited to perform for a few minutes on the terrace-parking lot. The theme for the Festuge was “The Danish Colombus”, the Danish abroad (missionaries, anthropologists, explorers). The small and big performative events of the Festuge (including the participation of Teatro tascabile di Bergamo) covered the twenty-four hours. Initially, politicians were perplexed because this sort of organisation wouldn't appeal to the high press from Copenhagen but Barba explained that he was interested in a cultural event aimed at the city that had welcomed him. The Festuge became an alternative model, later studied and proposed again. For the first time, the Festuge was completely funded by Odin Teatret which decided to organise it in intervals.

Festuge 1993: the theme was “Mixed Marriages-Knud Rasmussen”. Besides involving around one hundred institutions and organisations from the town, it was attended by the Indian ensemble of Sanjukta Panigrahi and the Peruvian group Yuyachkani. In 2010 the Holstebro Festuge became a model project supported by the theatre committee of the Ministry of culture to be held in other provincial towns by the egnsteatre, the regional theatres.

Activities-B, b. 13
Press review about the Festuge 1998. The theme was “At the World’s End”. Among others, it was attended by Teatro tascabile di Bergamo and Taller de Colombia.

Activities-B, b. 14
Press review about the Festuge 2001. The theme was “Tooth of Time”.

Activities-B, b. 15
Press review about the Festuge 2005. The theme was “The Splendour of the Ages”. Among others, it was attended by Teatro tascabile di Bergamo and Teatro Atalaya.

Activities-B, b. 16
Press review about the Festuge 2008. The performance The Marriage of Medea was created within the Festuge, with a group of Balinese dancers specialised in Gambuh and Odin Teatret. The performance was also the occasion for an extended workshop with participants who collaborated in the performance as a chorus following Jason (similarly to what happened for the performance Ur-Hamlet; cf. also Fonds Barba, series Odin, binder 20). Since they are Jason's procession the participants are called Jasonites and, after the workshop, some of them founded an international group with this name that kept up a relationship of collaboration with Odin Teatret in Holstebro.
Activities-B, b. 17
Press review about the Festuge 2011 with the title “Kærlighedshistorier” (Love Stories), programmes, articles and “warm letters”.

Activities-B, b. 18
Press review about the Festuges organised in other towns different from Copenhagen (Festuge andre byer), for example the Viborg Festuge in 2013.

Activities-B, b. 19 (1/2, 2/2)
Press review, programmes and documents about the Festuge 2014 with the title “Faces of the Future. Ghosts and Fictions”, held from 14 to 22 June, at the same time as the celebrations for the 50th anniversary of Odin Teatret. The binder also contains documents, programmes and letters about the party and the final celebration Clear Enigma staged by the Odin Teatret actors only on 22 June 2014, in the garden of Odin Teatret in Holstebro for a limited number of spectators. It also contains documents concerning the Odin Teatret's fiftieth anniversary celebration in Poland and in Italy.

Sub-series * Activities-C
The sub-series Activities-C collects Danish press reviews (Odin Teatret had a subscription to a service reporting whenever the name Odin appeared in the Danish press). This sub-series was organised by the theatre under the name “Diverse” (meaning “miscellany”) for lack of a better name to indicate the heterogeneous press clippings in which the name Odin appears.

Activities-C, b. 1 (“Diverse – 1965-69”)
Binder “Diverse 1 – 1965-69 + Diverse 1967-1969”, divided into two folders. The group of binders that originally were named “Diverse” collects press clippings regarding Odin Teatret as whole, not one performance or specific activity (in the case of an article dealing with a performance and with Odin Teatret as a whole, it is generally photocopied and kept in the two different binders). The press clippings kept in the “Diverse” binders are mostly taken from Danish newspapers (Odin Teatret had a subscription to a service reporting the presence of the name Odin in the Danish press). This first binder collects the first articles about Odin Teatret. The first article was published in Sweden, written by Lars Kleberg who, after reading an article by Barba about theatre in Poland, contacted the young director, was informed about the existence of this new theatre and wrote the first article about Odin Teatret for the “Dagens Nyheter”. As a consequence of this first Swedish article, an article appeared for the first time in Norway (for many aspects, Scandinavian countries share a common environment), published on “Dagbladet” on 30 April 1965. The first “Diverse” binders are also interesting from a visual point of view because the articles are accompanied by drawings (of performances and other situations, some are humourous other serious) or photographs of the group in 1966. These articles are the only traces of the group at the time. The photographs depict the group in elegant clothes and slightly posing, with Else Marie Laukvik in the middle: a “young theatre”. This first binder is of great interest: from the beginning Odin Teatret appeared to be a largely new phenomenon and not just as producer of avant-garde performances.

Activities-C, b. 2 (“Diverse II – 1969-1973”)
Divided into three folders (two horizontal, oversized folders). The first folder contained press clippings from 1969 to 1973 but went missing approximately in 2005. From 1975 the “general” press clippings are much shorter and on average less interesting. The title on the spine of the second folder is: “1969 mars/april/mai. Krise debatt & intervjuer Barba. Falconercentret (original)”; it
contains Danish press clippings (March-May 1969) regarding the event organised by the Danish actor Ove Sprogøe at the Falkoner Centret in Copenhagen on 10 April 1969. On that occasion the theatre environment (the actors association and the union for theatre workers) gathered in support of Odin Teatret (cf. Martin Berg, *Treklang. År med Odin Teatret, 1968-84*, København, Vindrose, 1986, pp. 38-41; a complete Italian translation and a partial English translation of the book are kept in Publications, binder 17). Dario Fo also participated in the evening and around 40,000 kroner were collected for Odin Teatret. The title on the spine of the third folder is: “Studio II” (see binders 14 and 26 of the series Activities) it contains press clippings about the tours and performances of the group from 1969 to 1970, mixed with articles about the cultural policy of the city of Holstebro and other local activities organised by Odin Teatret (mostly seminars) from 1970 to 1971.

**Activities-C, b. 3** (“Diverse III – 1973-1975”)
(Cf. Activities-B, binder 17).
Starting from this binder, the “general” press clippings are much shorter and generally less interesting.

**Activities-C, b. 4** (“Diverse IV – 1976-1982”)
(Cf. Activities-B, binder 17).
Mostly (but not exclusively) articles in which the name of Odin Teatret appears.

**Activities-C, b. 5** (“Diverse V – 1983-1988”)
(Cf. Activities-B, binder 17).
Mostly short articles.

**Activities-C, b. 6** (“Diverse VI – 1989-1991”)
(Cf. Activities-B, binder 17).
Mostly short articles.

**Activities-C, b. 7** (“Diverse VII – 1992-1994”)
(Cf. Activities-B, binder 17).
Mostly short articles.

**Activities-C, b. 8** (“Diverse VIII – 1995-1999”)
(Cf. Activities-B, binder 17).
Mostly short articles.

**Activities-C, b. 9** (“Diverse IX – 1998-1999”)
(Cf. Activities-B, binder 17).
Mostly photocopies, evidently the articles are already kept in other binders.

**Activities-C, b. 10** (“Diverse X – 2000-2002”)
(Cf. Activities-B, binder 17).
Mostly short articles.

**Activities-C, b. 11** (“Diverse XI – 2003-2004”)
(Cf. Activities-B, binder 17).
Mostly short articles.
Activities-C, b. 12 (“Diverse XII – 2005-2008”)
(Cf. Activities-B, binder 17).
Mostly short articles.

Activities-C, b. 13 (“Diverse XIII – 2008-2012”)
(Cf. Activities-B, binder 17).
Mostly short articles.

Activities-C, b. 14 (“Diverse XIV – 2012-”)
(Cf. Activities-B, binder 17).
Mostly short articles.

Sub-series * Activities-D
This sub-series contains internal materials: for example lists and calendar of activities organised by the theatre; reports of the weekly meetings gathering all the artistic and administrative staff at Odin Teatret during which all sorts of information was exchanged. Unfortunately there are only very few binders, approximately from 1991 to 2006.

Activities-D, b. 1
Folders organised by the theatre administration and labelled: “Aktivitets Lister”, Lists of activities (the last one is labelled “Kelender Aktivitets Lister”, Calendar lists of activities). The folders are arranged chronologically and contain lists and calendars. The degree of information included varied throughout the years but they contain information about the activities of Odin Teatret (in Denmark and during tours abroad) as well as about the residencies of groups and guests at Odin Teatret. These documents are therefore particularly useful to reconstruct the daily life of the theatre, in all its complexity and breadth of relationships and collaborations created over time: it is especially surprising to notice the number of theatre makers, students and scholars recorded in these calendars. From January 2010 a similar calendar can be accessed and consulted online by all Odin Teatret staff and it is no longer printed and archived.
Binder 1 contains 4 folders:

Activities-D, b. 2
Folders organised by the theatre administration and labelled: “NTL Møde – Referater” (NTL – Nordisk Teaterlaboratorium – Meeting Reports). The folders are arranged chronologically and contain the reports of the meeting that, since the beginning of the 1990’s, takes place every week – generally on Tuesdays at 8.30 a.m. – in the library of Odin Teatret. The meeting is attended by all theatre members as well as temporary guests to explain and update everyone about the details of daily life at the theatre and the larger activities in which the group is involved. From approximately 2008 reports have been written and sent via email to all Odin Teatret staff but are no longer printed and archived.
Binder 2 contains 2 folders:
Series Performances

Perf-A
Perf-B
Perf-C
Perf-D
Perf-E
Perf-F

In September 2013, the “series Performances” contains a total of 89 binders divided into 6 sub-series. The first sub-series (Perf-A) contains documents regarding the preparation and the texts for performances. The other sub-series mostly collect press reviews. From a strictly documentary point of view the first series is probably the most interesting. However, it should be noted that the press review of Odin Teatret is very unusual and probably cannot be compared to that of any other theatre, not even those that are more renowned than Odin Teatret. These press reviews are anomalous for their scale, international character and especially for the singularity of the reviews.

The binders with reviews concern: the performances with the complete ensemble (Perf-B); the performances with one or two actors (Perf-C); the work demonstrations (Perf-D). The division of performances was decided by the theatre, not by OTA.

The other two sub-series (Perf-E and Perf-F) contain documents about the tours (Perf-E contains organisational materials, Perf-F contains the press review about Odin Teatret's presence in one country while the articles about the performances are in the other sub-series). Besides the performances, the tours of Odin Teatret include workshops, time for internal work, meetings etc., and our choice to include the press review of the tours in the series Performances instead of the series Activities was difficult. It is mostly derived from the fact that we chose the division that best reflected the arrangement of documents by Odin Teatret (this organisation is often confused and not always explicit but it is all the same important because it stems from a specific self-image of the theatre).

The binders were arranged since the first years of the theatre to: keep a memory of their activities, for the press; as a first embryonic form of archive; to satisfy the requests of people interested in the activities of Odin Teatret.

From its very beginnings before moving to Denmark, Odin Teatret treated the documentation of its activities with above the average care: first of all, the press review. Later, the attention to its memory was probably emphasized by the numerous requests of people interested in getting detailed knowledge about Odin activities from the present and the past (scholars, students in search for material for their thesis, young actors).

This part of documentation that is now included in the Odin Teatret Archives includes mostly “grey documents” (including press reviews, brochures, leaflets, presentation sheets, all “documents on the borderline”, halfway between a “real” publication and pure documents). Besides this “grey literature”, the archives acquired and archived many more documents about the performances and the other Odin activities, partially kept in different places in the theatre, partially moved (before the establishment of the OTA) to the storage of the Holstebro Museum (cf. the series Activities).

Sometimes it is very difficult to decide if a binder pertains logically (or at least: in the logics of Odin Teatret) to the serie Activities or to the series Publications. We chose to keep together the binders that the theatre had kept as one group.
Possibly, the precocious attention to documents attesting to its activities, as well as a specific care for the financial statements since the beginnings (a notebook by Torgeir Wethal testifies to how even the trifling sums of expenses during the first months in Norway were recorded in double entries – cf. Activities, binder 1) could be a consequence of the fact that Barba's only previous theatre experience was with Grotowski's theatre in Poland: a small theatre in a socialist country, which means a funded theatre that needs to very carefully account for its expenses. They could also partially derive from his education at a military academy. Certainly from the beginning Barba seemed to be aware of the importance of documenting the history of his theatre (which could also partially derive from the extensive work he did to make Grotowski's theatre known outside of Poland). Whatever the reasons, it should be noted that the range of documentary materials about the first months of Odin Teatret and its first performance is much wider that what might reasonably be expected.

Barba always spoke about the new-born Odin Teatret, the Odin in Norway, as a theatre of “amateurs”. This was literally true (they were a theatre group that didn't make their living from theatre) but it does not correspond to what would now (and then) be the average perception of a theatre of “amateurs”: a group devoted to theatre only outside of conventional working hours (Barba's actors were young people who, after one year, devoted all their time to theatre). The preserved documents do not project the image of a theatre strictly perceived as “amateur”.

In a reply letter to a request for information for this inventory, Barba restated the difference between Odin Teatret and the Scandinavian avant-garde of the 1960s and drew attention to another important difference between Odin Teatret and common amateur theatres: first of all, they didn't want to play occasional performances that remained outside of the repertory; secondly, they didn't address the same kind of audience that was usually addressed by amateurs (an audience that is not used to paying for example), or generally connected to those performing by a relationship of friendship, kinship or complicity.

We quote here the complete letter by Barba (dated 28 January 2011), interesting in order to understand the situation in which Odin Teatret was founded, its first survival strategies and the importance of an “environment”, a network of relationships that could protect and guarantee the existence of a theatre. In its turn the importance of this network of relationships with intellectuals and other figures of the theatre environment explains the amount of documents kept at Odin Teatret regarding, for example, friend scholars:

When I contacted the various amateur groups in Norway – and they were a real multitude as they are today everywhere in Scandinavia, in Holstebro too – the reason why they didn't accept to collaborate was because they didn't want to become professionals and reach a technical-artistic level that would allow them to address an audience different from the audience of amateur theatre. The model for me was Stanislavskij, together with Vachtangov. For me becoming professional meant not ending up giving a performance just a few times.

When the five people rejected by the Oslo theatre school founded Odin Teatret with me, we weren't “avant-garde”, which in 1964 was a term applied to plays by Ionesco, Beckett, Adamov. The fact that we used abstruse exercises to prepare for a performance was more than bizarre: it made us unintelligible to both environments of professional and amateur theatre. Most of all, the absence of a theatre building, with a stage and orchestra, made it hard to identify us. At that time, it was the place that qualified the people who did theatre. The theatre in cellars, off-Broadway, Huchette in Paris – these were the spaces that defined the face of theatre. Until it moved to Denmark, Odin Teatret didn't have a stable residence. We prepared a performance, we regularly published a magazine, we organized Grotowski's theatre's visit without a residence. This is the real reason why I decided to move to Denmark.

I considered myself an amateur who aspired to becoming a professional. Odin Teatret didn't put on its first performance in an amateur space nor in a traditionally professional environment, not even in one that was avant-garde. Odin Teatret presented its performance through what was its real invention, an invention that has allowed it to keep its daring activity alive up to this day. In the beginning, it was my friends, occasional acquaintances and personal contacts who organised Ornitofilene in Norway and then in Denmark and Sweden. The performance only needed a school gym,
we made door-deal arrangements to perform and we slept in private houses. But the audience that Odin Teatret played for was professional, in the sense that they paid for their tickets. Many of my friends were intellectuals and they had contacts among the press and other artists. For these people Odin Teatret was a novelty and they placed it in innovative/experimental categories. For us, our way of behaving was a way to break through conditions and categories that denied us a theatre existence. This was our first step towards professionalisation, performing for the whole year and earning a living from this job.

For me there was no difference between traditional theatre and another type of theatre. Theatre was simply what I could do. The Århus Theatre, despite the director's fondness for me, didn't consider Odin Teatret experimental or avant-garde but simply as non-professional – therefore amateur. Today it would be different because a heterogeneous theatre culture exists, is acknowledged and can be recognised through the many terms to define it: alternative, experimental, parallel, avant-garde, anomalous.

Especially on the basis of the reviews of the Norwegian performance, *Ornitofilene*, we can add that Odin Teatret at the beginning was certainly not part of the avant-garde circuit of the time (which had a distinctive literary character) but was generally viewed more as what we would define “experimental” than as “amateur”. The articles describe a disturbing, unusual theatre because of the dedication and preparation of its actors. Sometimes there is a hint of irony especially directed at the extremely young age of the actors which would confine them to a “non professional” area. But sometimes there is an acknowledgement, independent of the opinion about the performance, of the obvious quantity and quality of time used by the actors to prepare. Additionally, this acknowledgement is often coupled with the recognition of a relationship between the new-born theatre and an unknown, and thus all the more intriguing, Polish model. All the interviews with Barba and a good many reviews about the first performance refer to Grotowski and his method: this name was unknown to the Scandinavian public and it was apparently proposed by Barba to place Odin Teatret in a special position. They were an extremely young theatre and perhaps non-professional but they had their roots in what was a mysterious and therefore interesting culture at the time: the culture from the socialist block.

In addition, the quality of the first performance was recognised in the majority of the reviews, at times with amazement or perplexity. A further element to be added is also the relevance of the initial collaboration with a famous author like Jens Bjørneboe, which was important but wouldn't be sufficient by itself. Perhaps Bjørneboe's fame was more decisive in conferring value on Barba in the eyes of the young aspiring actors who accepted to follow him than in conveying professionalism in the eyes of the audience that saw his first performance.

Certainly the combination of the mysterious Grotowski and the renowned Bjørneboe as gurus of the new-born Odin Teatret were useful in stimulating interest for its unusual choices. It is also important to consider that the actions of a young theatre in the 1960s, especially in Scandinavia, had a relevance and visibility that is unimaginable in the early 21st century because the theatre world was much more limited and the space available for reviews in newspapers much larger (in this regard too, the initial press review about Odin Teatret is interesting). What Barba states is therefore very true, that at the time of the young Odin Teatret there wasn't any category into which the critics and the audience could classify it. At the same time, we should bear in mind the (relative but unquestionable) resonance and relevance that the actions of a very young theatre, not acknowledged in professional categories, could have at the time, in a more limited and better documented theatre environment.

**Sub-series * Perf-A***

In September 2013 the first sub-series contains 18 binders and it contains documents about the preparation of the performances, the texts for performances, notes and letters from spectators.

Binder 1 is noteworthy because it collects all materials about the preparation and especially about the work on the text for the performance *Ferai* (proposal by the author Peter Seeberg, proposed text,
text changed by Barba, text edited by Odin Teatret's dramaturge Ludvigsen, text of the performance before corrections, final performance script, drawings by Iben Nagel Rasmussen and notes about the actors' scores, Barba's notes during the rehearsals; also binder 5 is important because it contains materials about the performance *Brecht's Ashes*. These unusual binders are of great interest. There are other similar binders about other performances (for example the binder about *Talabot* included in the Fonds Barba and the binder about the performance *Itsi Bitsi* included in the Fonds Iben Nagel Rasmussen). Probably these binders, except for the one about *Ferai*, were originally arranged and filed by Barba. This series also contains some binders with letters from spectators, interesting in order to understand the very special type of relationship that at times Odin Teatret established with its audience. Binder 12, with letters from spectators about *Talabot*, is particularly interesting.

**Perf-A, b. 1**

This binder containing manuscripts and other materials about the text for the performance *Ferai* was kept by Odin Teatret together with the binders about press reviews, as if it was a second binder with press clippings about *Ferai*. The notes written on each documents were taken when the binder was rearranged and the information was given by Iben Nagel Rasmussen. The binder contains all the materials about the work on the text for the performance *Ferai* and many particularly interesting documents about the work with actors:

- original text (by Peter Seeberg) in French;
- manuscript by Seeberg;
- correspondence Seeberg-Barba;
- various actors' scores (notes and drawings by Iben Nagel Rasmussen);
- text by Ludvigsen (Odin Teatret's dramaturge);
- filmscript (with handwritten notes by Marianne Ahrne, director of the film);
- proposals by Seeberg about the text for *Ferai*;
- lyrics of songs sung during the performance;
- script of *Moira* and *Biddet* (the first two titles) with handwritten annotations by Barba (who transformed the title into *Ferai*);
- other text (not final) for the performance;
- text (not final) for the performance;
- handwritten notes by Eugenio Barba.

**Perf-A, b. 2**

The binder was arranged by OTA by gathering – or reconstructing – copies of texts of the various performances kept in different parts of the archives. The texts for Odin performances are generally composed of a mix of languages. In the beginning only Scandinavian languages were used but when actors from different countries joined the group generally everyone spoke in his or her own language. Usually, only one part of the text is translated and spoken in the language of the place where the performance is presented. Therefore by English (or Italian, or French etc.) version of the text is meant the text of the performance as it is spoken in English-speaking countries, with some parts in English and the rest in different languages. Barba's bibliography (Appendix 2) collects one part of the texts (mostly composed by himself and the actors, sometimes with the collaboration of one of Odin Teatret's literary advisers). If not otherwise specified, the texts collected here are taken from Barba's bibliography. As a rule, the text for a performance is also kept in the corresponding binder of press reviews (Perf-C). We have collected here the texts of performances with the complete ensemble and the texts of performances with one or more Odin actors. For the work demonstrations and the special performances (like *Don Giovanni all’inferno*, *Ur-Hamlet* etc.), the texts can be found in the binders of press reviews (Perf-C).
In September 2012 binder 2 contains the texts of the performances:

**Ornitofilene, 1965**
Reconstructed by Else Marie Laukvik on the basis of her work notebooks and some audiotapes. There is also included a detailed synopsis of the performance written by Else Marie Laukvik, with handwritten corrections, which she gave to the archives in 2010.

**Kaspariana, 1967**
Reconstructed by Else Marie Laukvik in September 2008.

**Feri, 1969**
Reconstructed by Else Marie Laukvik in August 2008; the folder also contains an evidently older typescript undated with handwritten notes.

**[Min Fars Hus, 1972: the language of the text was a Russian grammelot].**

**[The Book of Dances, 1974: street performance without text].**

**Come! And the Day will be Ours, 1976**

**[Anabasis, 1977: street performance without text].**

**[The Million, 1978: indoor performance without text].**

**Brecht's Ashes**
There were two versions of the performance. The binder contains the Italian text of the first version (1980, taken from the book *Il Brecht dell’Odin*, Milano, Ubulibri, 1981). The text of the second version (1982) can be found in different languages in Barba's bibliography. The binder contains a partial text in Italian and one full text in English. The performance was in German, translated in the local language.

**Marriage with God, 1984**
Version in English taken from Barba's bibliography where the text can also be found in Italian, Spanish, German.

**El romancero de Edipo, 1984**
The Spanish version was the only one retrievable from Barba's bibliography. The text was spoken in the language where it was performed.

**The Gospel according to Oxyrhyncus, 1985**
The performance was in a reinvented Coptic language, Koine Greek and Yiddish. The text included in the binder is not the text of the performance but the text reconstructed by Barba at a later stage, by translating, explaining and editing the text of the performance. We also included an English version taken from *Il corpo dilatato*, Roma, Zeami Libri, 1985.

**Judith, 1987**
Italian version (from Barba's bibliography).

**Talabot, 1988**
Text in different languages.

**Memoria, 1990** (performed again from 2010)
Typescript in Italian and in Danish (in Barba's bibliography there are versions in Danish and in French).

**The Castle of Holstebro, 1990**
Typescript in Italian, in English and in Spanish.

**Itsi Bitsi, 1991**
In English (in Barba's bibliography, as well as versions in Spanish, Italian, Danish, Portuguese).

**Kaosmos, 1993**
Transcribed from the film by Else Marie Laukvik. Each actor spoke his or her own language. August 2008.
[White as jasmine, 1993: This text is missing. The performance is a montage of sound materials with some stories that the actress Iben Nagel Rasmussen improvises slightly differently every time].

**Inside the Skeleton of the Whale, 1996**
In English, taken from the hard disk of Odin Teatret.

**Ode to Progress, 1997**
In English (in the binder of the press review there are also versions in Italian, in Spanish and in Danish).

**Doña Musica’s Butterflies, 1997**
In Italian (in the binder of the press review there is also a version in Spanish. The version in English is missing also from the hard disk).

**Mythos, 1998**
Taken from the hard disk of Odin Teatret, a version in English dated October 2001, and a version in Danish dated November 2004.

**Salt, 2002**
In Italian and in English, taken from the performance programme (a version of the programme in other languages is kept in the binder of the press review).

**The great cities under the moon, 2003**
In different languages, partially translated in the language of the place where it is performed and a translation in English sentence by sentence during the performance. Taken from the hard disk of Odin Teatret, we included here two versions: one from 2008 (in Italian and in English). The second version is from 2010, after the death of one of the actors, Torgeir Wethal. It is in Spanish and in English.

**Andersen’s dream, 2004**
Taken from the hard disk of Odin Teatret: a version in English and a version in Danish.

**Ester’s book, 2005**
Taken from the performance programme, version in English.

**The chronic life, 2011**
Taken from the hard disk of Odin Teatret, version in English, dated 26 September 2011.

**Perf-A, b. 3**
This binder was probably arranged by Rina Skeel. Original title: “Til døden jer skiller SAKUNTALA 2000” (but the reference to “Sakuntala 2000” is obscure). It contains materials about Sakuntala, a performance in three formats during the Festuge in September 1993, presented at the same time as: a lyrical opera with opera singers (libretto and music by Frans Winther), an Indian theatre-dance performance in Odissi style (music by Raghunath Panigrahi and choreography by Sanjukta Panigrahi), and an Odin Teatret performance with Odin actors directed by Barba.
The text by Kālidāsa Šakuntalā was also the starting point for a work dedicated to the “parallel dramaturgies” (two different performances, later merged) guided by Eugenio Barba and Sanjukta Panigrahi during a restricted session of the Eurasian Theatre University held in Fara Sabina in May 1993. Cf. Barba-Odin, binder 34; Janne Risum, Satori, the Ritual of the Empty Chair, “Nordic Theatre Studies”, no. 7, 1995; Mirella Schino, Šakuntalā tra gli ulivi, “Paragone-letteratura”, June-August 1994 and, with the title Shakuntala Amongst the Olive Trees, “Asian Theatre Journal”, 1996.

Binder 3 contains:
- the musical score;
- the text by Kālidāsa in English;
- photocopies of the essay by Janne Risum;
- typescript by Mirella Schino (with notes) in Italian and in English;
- posters of the performance;
- general plan of the instruments and voices, with scores;
- text of the performance;
- photocopies of a Danish book about Śākuntalā, with the text by Kālidāsa.

**Perf-A, b. 4**
The binder was brought to the attention of the archives (October 2008) by Rina Skeel. The binder was evidently arranged by Barba but it was later kept among the Odin materials.

Original title of the binder: “Oxyrhyncus Arbejds Materialer”. However the series of work materials included in binder 4 are not about the performance *The Gospel according to Oxyrhyncus* but about a project immediately before it (started in 1982, cf. Roberta Carreri's diaries, Fonds Carreri, binder 18). This project was about a short story by Borges, *The Dead Man*, set among Uruguayan bandits. In *The Gospel according to Oxyrhyncus* these reappeared as *cangaceiros*, the Brazilian outlaws who joined a messianic preacher and founded the town of Canudos in the desert at the end of the nineteenth century. The materials included in the binder were clearly requested by Barba to his actors (synopsis of the short story, images taken from paintings or photographs etc.).

Binder 4 contains: photocopies of images (reproductions of paintings or photographs) found by the actors, with the name of the actor who found them; a series of synopses of the short story, sometimes with notes about the practical way to render some scenes visually; photocopies of a notebook in Italian (probably by Roberta Carreri); typescript in Norwegian (probably by Torgeir Wethal); typescript in English by Walter Ybema (a Dutch director living in Germany who spent a few years at Odin Teatret as assistant director); typescript in English by Christoph Falke (German director who spent a few years at Odin Teatret, he was assistant director and actor in *The Gospel according to Oxyrhyncus*); typescript in Norwegian by Else Marie Laukvik; typescript in Italian by Silvia Ricciardelli; typescript in Italian by Julia Varley; typescript in Danish by Tage Larsen; theatre script of the short story by Julia Varley.

**Perf-A, b. 5**
The binder was brought to the attention of the archives (October 2008) by Rina Skeel. Original title of the binder: "Bertolt Brecht rettigheder tekst; Come!; Anabasis; Millionen".

The binder contains materials about the work on the text for performances, especially *Brecht's Ashes*, and materials about problems connected to copyrights. Binder 5 is interesting because it contains materials about the genesis of the text of the two versions of the performance. The second version was created after Brecht's heir refused to renew the rights to use the poems (which were the basis of the dialogues in the Odin Teatret performance). Both versions are quite complete and the binder includes the correspondence with Brecht's heirs. In its first version *Brecht's Ashes* was proposed in 1979 and 1980 as an almost “secret” performance, shown in Holstebro or in specific closed situations, or to special spectators who provided a financial contribution for humanitarian organisations like Amnesty International (cf. a brochure included in the binder).

From work notes by Julia Varley kept in binder 5, it seems that initially Barba and Odin Teatret devised a work not meant for the public. For this “secret” performance, Brecht's heir accepted to give the rights to use a series of excerpts from the poems, only for one year. The authorisation was only for a closed laboratory performance, to be shown only in Holstebro. They withdrew the authorisation when the performance started touring.

Barba then reelaborated the whole text and, with the collaboration of Hans Drumbel, Christian Ludvigsen, Torgeir Wethal and Walter Ybema, he substituted all the poems by Brecht with other similar poems by poets dear to Brecht or used by him as models. However, even after this second
version, the heirs continued to control the situation and were alarmed at the presence of the character Kattrin, the Mute in the performance.

Binder 5 contains:
- Correspondence with Vincent Gaeta about problems connected to copyrights for the performance The Million;
- List of musical pieces for Brecht's Ashes (2 March 1982);
- Scripts of Brecht's Ashes II (Brecht's Ashes was conceived as a bilingual performance: most quotations from Brecht were spoken in German and right afterwards dubbed by another actor in the language of the place where the group was performing):
  - 4 copies of the text of Brecht's Ashes II in English, one with handwritten corrections
  - 4 copies of the text of Brecht's Ashes II in Danish, two with many handwritten corrections
  - 1 copy of the text of Brecht's Ashes II in Italian
  - 1 copy of the text of Brecht's Ashes II in Spanish
  - 1 copy of the text of Brecht's Ashes II in French;
- Captions for photographs of the performance;
- Some remarks on the work-experiences with “Brecht's Ashes”- these are excerpts from diaries or remarks on the work for Brecht’s Ashes by Odin Teatret actors, only partially published in Eugenio Barba, Il Brecht dell’Odin, Milano, Ubilibri, 1981;
- Photocopy of a typescript by Yves Liébert later published in Eugenio Barba, Il Brecht dell’Odin, Milano, Ubilibri, 1981;
- Correspondence about the first version of Brecht’s Ashes with Martin Berg (Odin Teatret's adviser). Martin Berg asked, on behalf of Odin Teatret, for the authorisation to use Brecht's poems not exactly for a performance but for a closed performative event, similar to a workshop. In case tickets were being sold, the authorisation could be withdrawn. When the heirs discovered from a review that the performance had become public, they withdrew the authorisation;
- Correspondence with Martin Berg about the second version of Brecht's Ashes: Lone Hansen (representative for Brecht's heirs) protested after reading in a newspaper that in the performance there was the character Kattrin. Berg answered, rather sharply, that this worry was pure stupidity and emphasized that even the reported article never mentioned that the performance used Brecht's words but just his character. (At the end of the incident, when Brecht's Ashes 2 had already been created, Barbara Brecht let Odin Teatret indirectly know that she would go to Denmark and could probably meet them. Berg, who reported this to Barba, suggested he should answer that he wasn't interested at all in meeting her since she withheld the rights even though Odin Teatret was ready to pay for them. However, later he wrote a generic letter of apology. Martin Berg – who came in contact with Odin Teatret through Christian Ludvigsen in 1968 for the problems related to issue no. 7 of the magazine “TTT”, which was the first edition of Towards a Poor Theatre – is a writer but works in the publishing industry and has a small publishing house, which provided him with a good legal knowledge. For information about Berg see the notes about binder 4 of the series Publications in this Fonds);
- Brochure of the photo collage by Catherine Poher (French director and graphic artist) and Jan Rüsz (Danish photographer) for Brecht's Ashes;
- Correspondence, mainly between Eugenio Barba, Martin Berg and Christian Ludvigsen. Some letters relate to the translations of the Danish poet Ivan Malinowski (a friend of the writer Leif Petersen) of some poems by Brecht. In another letter Ludvigsen revealed his perplexity about the title that Barba was choosing, Brecht's Ashes, and proposed instead “embers” or “firebrand” to keep in the title the idea of something that continues to smolder beneath the ashes; he also expressed his gratitude for the wonderful workshop with Dario Fo;
- Berg's letters about copyrights. Clearly answering Barba's questions, at the beginning of the work on *Brecht's Ashes 1*, Berg answered that the performance script was without doubt an original text by Barba but that they should pay the rights for the poems by Brecht they used. Barba suggested they consider the fragments of poems they used as "quotations" but Berg answered that this was really impossible. He explained how easy it would be for the heirs to demonstrate that Odin Teatret didn't pay. The tone of the letters is cheerful and friendly and they make jokes. Berg wrote to the German and the Danish publishing houses of Brecht to request the authorisation for an event-performance without ticket sale (as previously written, the heirs agreed to allow Odin Teatret to use the poems until December 1980). There is a list of the locations where the event was performed, including Jelenia Góra in Poland;
- List of the songs and music for the performance for which Odin Teatret must pay the copyrights;
- Letter from Ned Chailliet, an American journalist who wrote a "private" review of *Brecht's Ashes* for Barba. Other letters about collages of images;
- Poster explaining that *Brecht's Ashes 1* is not a public performance and that all those who wish to see it must come with the receipt of an donation made to Amnesty International or two other specified humanitarian organisations;
- A script, perhaps partial, of *Brecht's Ashes 1* in French. At the end there is a list of the texts that were used (compiled for the copyrights);
- Text of the performance published in the Italian magazine "Biblioteca Teatrale";
- Letters to Eugenio Barba from Donella and Gianandrea Piccioli;
- Various materials related to the performance (Barba's presentation, poster etc.);
- Letters from Malinowski about requests for translations of Brecht's poems;
- Actors' materials about Brecht, dated April-May 1978 (apparently the actors were asked for four stories about Brecht or Marco Polo);
- Translation of the Brecht poem about Hamlet signed by Malinowski;
- Letters from the actors to Barba. Barba had asked them not to come back to the theatre for three months. Four years after their long stay in Carpignano, the small village in Southern Italy, this was another way to shake the group up. Mostly the actors chose to travel to faraway countries and learn local dances. When they came back they showed their materials to Barba. The director first thought of using the dances for a scene (from *The Caucasian Chalk Circle*) for the Brecht performance that they were preparing but he then received an invitation from the Århus festival and decided to use the actors' materials for a new performance, *The Million*;
- Description and drawings of the positions of actors during the street performance *Anabasis*;
- Text of the performance *Come! And the Day will be Ours* in English and in French, with handwritten corrections;
- First edition of the text made with cutouts from other pages assembled together;
- Lines for the actors who in *Come!* play as "Indians": it seems volapük but they are actually meaningful poems in Sioux, Cheyenne, Quechua and Quiché (the language of the *Popol Vuh*).

**Perf-A, b. 6**

It contains documents related to *Talabot*: the text, a list of tour locations, technical information, prices, standard contract, typescript for the programme. The essay by Kirsten Hastrup, *Out of Anthropology* (typescript). Texts of each actor (the lines of each actor taken from the text) in different languages, musical scores, texts with marks for intonation (perhaps to correct the pronunciation in different languages) with corrections. The text of the performance was translated – not completely – and performed in different languages. Photocopies of Craig's journal "Scene". Article by Kirsten Hastrup, *The Challenge of the Unreal*, with accompanying letter. Another article by Hastrup, *The role of the anthropologist*. An excerpt from Walter Benjamin about the Angel of
history, which was used as text for the souvenir-postcard of the performance. Some souvenir-postcards in their envelopes with the writing “to be opened quietly at home”. An article by Barba, *Quattro spettatori*. About Talabot cf. also Fonds Barba, series Barba-Odin, binder 13 and binder 15.

**Perf-A, b. 7**
Title of the binder: “Kaosmos Arbejds materialer – Div”. It contains interesting materials to understand Barba's work on the text for the performance *Kaosmos* (1993-1996):
- A typed text with the title “Kaosmos 1” (15 pages) divided into numbered scenes and scenes for the actors. The texts and the lines of the actors are in different languages but the intervening directions are in English;
- A typed text with the title “Kaosmos 2”;
- A typed text with the title “Kaosmos 3” dated 20.02.’93;
- Two copies of a typed text with the title “Actual version 16.08.’93”;
- A typed text with the title “9.02.’93” with variations in the indication of the actors' characters;

**Perf-A, b. 8**
Title of the binder: “Varme Breve, Kaosmos, Junglebogen”. It contains a series of “warm letters” (the term used at Odin Teatret for the letters by responsive spectators) about two performances: *Kaosmos*, 1993, and *Jungle Book*, a performance from 1993 with Iben Nagel Rasmussen and Sanjukta Panigrahi. Musicians: Kai Bredholt, Jan Ferslev, Raghunath Panigrahi and three other Indian musicians. Directed by Eugenio Barba. The performance, devised for Holstebro schools, was shown very few times. These are letters/testimonies about the performances, mostly written by particularly attached or touched spectators. These are excellent documents to understand the type of relationship established by Odin Teatret with its audience, as well as the multiple diverse associations that an Odin performance can provoke in the onlookers. The letters are mostly signed only by the first name because they were generally written by spectators who were connected to Odin Teatret in a special way. Besides reactions to the performances, there are also messages addressed to the complete actors' ensemble: an acknowledgement for something that goes beyond the skill of the individuals and that does not relate only to the performance. Some other letters are from Danish students. Odin Teatret often showed its new performances to Holstebro school children and asked for letters of reaction in exchange.

**Perf-A, b. 9**
Title of the binder: “Mythos materialer. Breve”.
Mythos (1998-2005), directed by Eugenio Barba. Text: poems by the living Danish poet Henrik Nordbrandt.

Binder 9 contains “warm letters” sent to Eugenio Barba and to the actors in different languages by the spectators of Mythos; a poem by Henrik Nordbrandt; an article by Henrik Nordbrandt published in “Morgenavisen Jyllands Posten” (2.09.1997); a letter from Eugenio Barba to Henrik Nordbrandt and two letters to Marco Caporali; two presentation pages about Tran Quang Hai and Bach Yen, Vietnamese musicians specialised in the harmonic singing technique; a text with the title “Rituale per il secolo breve. Mythos” [Ritual for the short century. Mythos], in Italian with all the actors' lines; a group of poems by Henrik Nordbrandt from which the text of the performance was taken; a text entitled “Mythos 27.7.1998 Rettelser La Sarraz, 12.11.98 Kildehenvisninger” (in Danish).

Perf-A, b. 10
The binder contains “warm” letters and reactions of spectators to Come! And the Day will be Ours (1976) and other performances (Brecht's Ashes, 1981, Anabasis and other performances between the 1970s and 1980s). About warm letters see binder 8.
OTA added one page (by Else Marie Laukvik) with a fragment of text from Come! and modifications.

Perf-A, b. 11
The binder contains “warm” letters and reactions of spectators to The Gospel according to Oxyrhyncus (1985). About warm letters see binder 8. There are many Danish letters, many from Holstebro schoolchildren.

Perf-A, b. 12
The binder contains “warm” letters and reactions of spectators to Talabot (1988). About warm letters see binder 8. For their high number and their scope, the reports by a group of students from L’Aquila are particularly interesting; Talabot was performed there from 5 to 9 April 1989 (but some reports are dated “October ’89”).

Perf-A, b. 13
This binder was arranged by Julia Varley and it contains various types of materials about the “solo” (performance for a single actor) The Castle of Holstebro, with Julia Varley, directed by Eugenio Barba. It contains: contracts, technical requirements, programmes, text of the performance in different languages, letters, letters from spectators. Articles, remarks by Julia Varley about the articles. It also contains preparatory materials: for example materials about the making of the text. Letters from and to the graphic designer, Marco Donati, who designed the poster. Binder 13 also contains 4 diapositives for the programme of The Castle of Holstebro.

Perf-A, b. 14
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. Title of the binder: “Materialer Min Fars Hus”. These are work materials on the text that relate to probably the best known performance of Odin Teatret. The performance was marked by a turning point from a dramaturgical point of view: in the first three performances Barba worked starting from the text, although in some cases, for example, in Kaspariana, the text acted simply as a springboard. Now for the first time the group didn't start from a theatre text but from what can be called a theme at most (Dostoevskij's youth), which was even not closed and not significant in itself. According to Barba, the work on the performance started from a series of individual improvisations on the theme: the servants enter at night in the
house of the master (Dostoevskij's father) and kill him to revenge the daughters who the master had abused. The improvisations were later assembled together and gave the name to the performance. Another one of the first materials was a collective improvisation about the “conspirators” (the revolutionary groups the young Dostoevskij had belonged to). Binder 14 relates mostly to the work on the text for this scene, which was later cancelled (the first improvisation was long and performed by four actors, with bread and spirits, full of impetuosity and whispers but it was too difficult to reconstruct and keep alive). The binder contains (besides few pages by Marc Fumaroli): quotations or fragments from Dostoevskij selected by the actors (to construct a possible text for the performance); a handwritten page with a fragment of text and signs to reconstruct the modulations of the vocal score; a very long dialogue among different actors-characters, written as temporary text for the performance; poems by Anna Akhmatova, noted down for the same reason; quotations from Mao and Che Guevara (for the conspiracy scene). None of these materials, poems, dialogues, quotations from Dostoevskij or from the revolutionaries, was ever used; the final choice was for an invented Russian that didn't translate any text, not even as reference, but reproduced the sound, the rhythm and the interactions of a dialogue. A “real” dialogue – but still not understandable for the spectators – was used in other performances (for example The Gospel according to Oxyrhyncus, ten years later).

At the beginning of binder 14 there are also some typed pages in French by Marc Fumaroli who asked questions (to Barba) about moments in the performance that he couldn't remember (perhaps to write an essay), wrote remarks and mentioned conversations with Barba. His remarks are mostly intelligent, subtle and interesting. There is also the photocopy (now decaying) of the answers to Fumaroli's questions.

Perf-A, b. 15
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. Title of the binder: “Kaspariana”. Binder 15 is of great interest and it includes various materials about the work for the first Odin performance in Denmark: a typescript with the programme of the performance; a scene by scene synopsis; notes about images and lines for the performance; a typed page with an improvisation for the text by two actors; a typescript by Ole Sarvig, with a scene by scene synopsis and explanations on the sense of the scenes; an explanation (perhaps also by Sarvig) of sources by various authors for some lines; excerpts of the text (what Ole Sarvig sent was a long poem without characters from which Barba started to work to build a new text and a different structure of the scenes – practically everything from the original text was changed. Beside the lines there are short notes by Barba, with the names of the scenes that the poetic flow suggested him). A letter by Barba in which he explained to the author that his text would be used only as an inspiration, that the scenes would not be illustrations of the scenes as he described them in his explanations, that even the lines would not be taken from his text and that ultimately the dialogues would be fewer than the singing and movements of the actors. He included a summary of the scenes as they had been developed at that stage of the work, still very different from the final result. He explained how the text mostly came from the actors' work. A report by Christian Ludvigsen (Odin Teatret's literary adviser and mediator between Sarvig and Odin Teatret) for the Ministry of culture to request funds: he introduced Odin Teatret, referred to their connections with the work of Grotowski and the Teatr-Laboratorium, mentioned the operation done by Odin Teatret in collaboration with a Danish author on a text that had not yet been performed. Explanations by Sarvig of the different scenes he conceived with clarifications about the metaphors he had in mind; other versions or possibilities for the scenes, probably a reaction to what Barba wrote to him about the changes they were making. A typescript, entitled Kaspar I Hus, that was probably the first step of Sarvig's work, a sort of short story. Handwritten notes by Barba about the
division in scenes. A letter by Ludvigsen with suggestions for music and songs (which had an important role in the performance); a postcard from Sarvig, who was very involved, after a meeting with Barba. A series of handwritten writings by the actors (probably Barba asked them to suggest what in their view was the meaning of the scenes they were building). A drawing of the performing space. Promotion of the performance to other institutes and theatres. Cf. also Fonds Barba, series Letters, binder 2 (containing letters between Sarvig and Barba), and Fonds Odin Teatret, series Performance-B, binder 2 containing the programme, the press review and other materials.

**Perf-A, b. 16**

A package held together with twine: a group of letters from spectators, very disordered, about the 1972 performance *Min Fars Hus*. Some of the letters were published in issue no. 22 of the journal edited by Odin Teatret “TTT” (cf. the series TTT). Most letters are in Danish, besides a group of letters in Italian. They are very significant documents: for *Min Fars Hus* Odin Teatret asked the spectators (who wished) to send a letter with their reactions to the performance. The answers are a beautiful testimony of the effect of the performance on the spectators, not just about the performance as a whole or about the actors' skills, but also about details such as: the unusual performing space, the effects of the performance during the days after, the changes in interpretation and reactions of spectators from one evening to the next in case they saw the performance more times (as it often happened), the existential value of the performances. Moreover, from these letters we can sometimes get a picture of the performance that is more complete or simpler than what can be gained from studies or reviews. The letters are also interesting because they often include information about whether the letter-writers had already participated in an Odin workshop, whether they already knew Odin Teatret, their age etc. We quote here a few examples:

**My father's house.** The performance is based on a very passionate symbolism, all the more passionate as it derives from individual experiences, each one going its own way, except for the montage left to the director's perspicacity. Although the montage is gratuitous (under such conditions, we cannot deny that the director's work is totally gratuitous), the elements that characterise a theme are authoritatively present and can be grasped through concise ideological intuitions or vague literary suggestions. Whether this theme refers to the Russian writer on which the performance is based (or claims to be) or to something else is of little importance, at least during the performance: the thinking helps the spectator to make connections between life and the Russian writer's works, the performance can be a result of this process but this is not indispensable. The mime plot and the acrobatic movements of the actors – the silence interrupted by rattling or hoarse and vague sounds, the sound of the instruments, everything is like a ritual dedicated to sex. Sex as a test through which various psychic components can be highlighted: violence, hate, death as evaluation of a vital cycle. The rain of money that falls on one actor around the end of the performance is sex translated into money, accumulation of energies to be exploded in sexual intercourse: orgasms and following ejaculation. The bottle from which foam and liquid flow is sex, as sex is the alternate rhythm of musical instruments.

However the symbology is exasperated: despite the skilful mixing of scenic and performative elements, some passages are overcharged and intentionally aimed at creating tension and anguish in the actors more than in the spectators. An excellent result is achieved in the identity between actor and spectator, favoured by the scenic atmosphere (for example by the movement of the lights or the actors passing behind the back of the spectators). From this identity flows the ideological dimension of a theatre as sharp involvement in a set of problems in which the author (in this case non existent), the actor and the spectator are fully involved [E.P., age 47, employee].

To Eugenio Barba and his actors companions. I am writing after a long time and with some difficulty (as it always happens when I am writing a letter) but I am writing because I am pleased to communicate what I felt while seeing your performance. Let me first introduce myself: my name is A.P., I am 27, I live in Florence where I work in the field of psychology. I am a friend and student of [name cancelled] who I know sent you a letter after seeing your performance. I saw your performance in Calcinaia, nearby Pontedera, because I missed the one in Florence. What struck me most was the structure of your theatre, that rectangular space enclosed by the benches, that is by the "spectators" themselves, an empty space that comes alive for the arrival of the "actors", as well as for the presence of the spectators. I am using the inverted commas because I didn't feel the division between actors and spectators as in conventional
theatre, I didn't feel I was just a spectator but somehow an actress, due to the participation and the emotional tension created in this theatre structure. That theatre space then takes on for me a real “religious” sense as something that by magic and miracle comes alive, something on which a ritual is performed, where there is the highest involvement and communion between “ministers” and “believers”. I don't know if I managed to make myself clear, I hope so because I wanted to communicate to you the deep emotion that your performance caused in me. I liked the performance in itself but I won't write any more about this because I feel I already wrote about the deepest sense of your theatre. My best regards and please keep me informed about your activity [Florence, 15 June 1973].

In a few days it will be a month since our encounter with you and yet, when we can, we speak gladly about our favourite topic: the Odin. We speak about Min Fars Hus, about what there was in us before Min Fars Hus, what there is now. I have tried various times to write my impressions and send them to you: it seems to me to be completely impossible, to write on paper that raging of psychological situations that occurred in us, all important for us [...] On 12 October I found myself thinking, still with my pen on the paper, that “something strange” occurred in all of us, something certainly deep if it can't be communicated through words. For myself I can say that today, while I was typing impressions about the people circulating around me and about the absurd and banal situations that arise just within one morning due to people whose only aim is to block somebody's free expression, I found myself writing for five times in a row “Holstebro”. As usual I don't reread what I said, forgive me – regards [Lecce, 16 October 1973. The performance was brought to Lecce and presented by Ferdinando Taviani, theatre professor in Lecce, who later wrote Il libro dell’Odin and became the group's literary adviser].

Odin Teatret at the university, tonight. Liberation, the force of tearing through the conventional rags, reconstruct what is part of the desire to do and move without codifications or enormous sooty insurmountable corridors. What is important is that I understand. I would like to be so free as to always manifest in the wildest and most immediate way torments and things. Actors: fantastic characters able to express what they are. The actors will never be alone. My cat is free to show that he wants to make love, I get upset even just thinking about it. Countless repressive years have deposited so much limestone over the instincts and modes of communication. The darkness, the phosphorescence, the lights. Smell of skins and wine, contacts texts, desperate music, rain of coins: again, communication is everything. Pino, age 22, student.

The performance was brought to Rome at the University Teatro Ateneo by Ferruccio Marotti, theatre professor, who came in contact with Odin Teatret after seeing Ferai. Marotti was one of a compact group of scholars, including Ferdinando Taviani, Franco Ruffini, Nicola Savarese, Fabrizio Cruciani, Clelia Falletti, who was closely connected to Odin Teatret during its entire existence. The student Angela Paladini – with her decision to write a thesis about Odin Teatret, which led her to learn Danish, spend various months in Holstebro and follow the rehearsals for the performance – was the start to the long-lasting connection between Odin Teatret and the group of Italian professors.

A very long letter, almost four tightly typed pages:

Dear Barba, I am one of the people who saw Min Fars Hus and I want to communicate my reactions, as you requested in your letter. I warn you that this writing might take on a larger dimension than what is required from a commentary to a theatre work. It would be impossible otherwise. Your work is not a theatre work: it is an encounter with ourselves, clearly. Therefore I do not know where I will end [...] I am a woman of 46 years old. I also followed your workshop at the University because I started studying again (Literature) and because I found it interesting; so I heard you saying that you would almost like to remember the faces of those who saw your work. Perhaps, if you want, you can vaguely remember me because after the performance (I saw it five times) (just five times unfortunately!) I came close to you once the room was empty: I called you, I shook your hand and I said: “Thank you Barba, you do a lot of good”. And I left without saying who I was because the name is not what counts. The first time I saw Min Fars Hus I had just heard something about it by Taviani during his lectures: I knew there wasn't a script – with her decision to write a thesis about Odin Teatret, which led her to learn Danish, spend various months in Holstebro and follow the rehearsals for the performance – was the start to the long-lasting connection between Odin Teatret and the group of Italian professors.

Fortunately on that first night nobody applauded; they did later, in the Contemporanea: and I hated them [...] I didn't understand anything about Dostojevskij because I never read anything. I didn't understand anything about the meaning of what I saw. But I started counting the days it would take to meet you again. In the meantime I read what I could
about the topic, including a long essay by Angela Paladini where she described in detail and microscopically analysed especially the last scene. When the day of the performance came I went there happy and contented, certain I could “understand everything” because I had “learned”. It was agony. During the performance I tried anxiously to put together what I read was the meaning of the different scenes with what I saw and what flowed in and out of me: it was like running after something like a carrot on a stick; I felt that all I “knew” was like an extraneous body inside of me. I needed to vomit it out. I was also very disturbed by two things: I had next to me to my left a body in a military jacket, we were pressed one against the other and I felt him trembling during the performance; this physical tremor – I thought he had a fever – was terribly disturbing to me. I didn't know that it was actually you (for the record: at the end of the fifth time, I came out with flaming cheeks and I was the one trembling as if I had a fever!). And I was especially disturbed because my father was sitting in front of me , an elderly person who I adore, a very intelligent but terribly conservative man: I realised that in every moment I worried about what his reactions would be. In short, I was hopeless.

The next day I managed to forget everything I had read. And, besides everything I perceived the first time, I perceived Ragnar (in the scene when he is in the black sack partially in the light) as the father figure that is first rejected and then understood: the image of our father who is perhaps so different from us but still loved [...] [Rome, 18 January 1974].

“From this kind of performance I get disfiguration, sensuality and baseness. Apart from the valid interpretation, I went out of the performance with a sense of disgust” (“anonymous letter, age 45, female, education: high school diploma”).

Marco, age 24, worker. Honestly I would have preferred a discussion, it is a more direct means and it helps both. Unfortunately I didn't always feel a connection to your work, mostly because I do not know Dostojevski. In any case, one thing bothered me, that is: your work is just for yourselves, for your need of a lifestyle. I believe that art has a social function too, it must have it for the emancipation of all, not just of you and perhaps somebody who is fortunate enough to study Dostojevski. Sorry for my very schematic opinions.

This last message was writted on the back of the leaflet distributed by Odin Teatret to the spectators:

Dear Odin visitor, we would like to extend our dialogue with you. In other performances we often had a discussion at the end but with so many people present, not everybody felt free to communicate totally and with confidence. We would like to know the individual, direct impression of every visitor. For this reason we ask you – if you feel the need – to put on paper your reactions to our performance, in words, drawings or any form you wish. Maybe you also want to tell us who you are: your age, your gender and your profession. You can do this even if you choose to remain anonymous. Our greetings – Odin members.

[...] Nous, spectateurs, sommes laissés immobiles, mal assis et serrés, devant un spectacle auquel seuls les acteurs sont initiés. Votre refus de fournir la plus succincte explication, la moindre clef, me semble une attitude ségrégationniste, aristocratique, difficilement supportable. Nous sommes pendant votre spectacle comme l’ouvrier londonien qui regarde passer le carrosse de la reine ou se déroulent les rites du couronnement: pour lui c’est beau, mais d’un autre monde [Paris, 21 juin 1973].

“Age 34 – female – education – high school diploma. 5 May 1974, h. 10.30. With all the best intentions in the world […] after the performance we feel disgusted. Bergamo”.

Perf-A, b. 17
(Oversize, horizontal) Drawings by Iben Nagel Rasmussen for the costumes of Ferai (1969). In the first performances, the costumes were made and conceived by the actors on the basis of materials Barba found during his travels (about Ferai cf. Iben Nagel Rasmussen, Il cavallo cieco. Dialoghi con Eugenio Barba e altri scritti – Fonds Rasmussen, series Odin, binder 3 contains the unpublished English version; cf. also the article by Roberta Carreri Alcuni personaggi, “Teatro e Storia”, nos. 20-21, 1998-1999). To this day (2013) most of the actors propose or sew their own costumes for every new performance.

**Perf-A, b. 18**

Letters written by Danish school children invited to see the last rehearsals for Andersen's Dream in September 2004; this is a common pratice at Odin Teatret, especially for performances involving the complete ensemble.

**Sub-series * Perf-B**

In September 2013 it contains 21 binders.

**Perf-B, b. 1**

Ornitofilene – 1965-66 (performance with the complete Odin ensemble):
- Programme;
- Text;
- Press clippings;
- Articles (photocopies from books) about Ornitofilene (for example essays by Fumaroli, Bjørneboe, Taviani).

**Perf-B, b. 2 (1/2 e 2/2)**

Kaspariana – 1966-68 (performance with the complete Odin ensemble):
- Programme;
- Press clippings;
- Photocopies from Expériences (essay by Ole Sarvig in French and Danish);
- Summary and synopsis of the performance;
- Articles (photocopies from books and magazines, among others from Les voies de la création théâtrale 1, edited by Jean Jacquot, Paris 1970).

**Perf-B, b. 3 (1/3, 2/3 e 3/3)**

Ferai – 1969-1970 (performance with the complete Odin ensemble):
- Programme;
- Text;
- Scenario;
- Ferai tour-plan;
- Press clippings;
- Articles (photocopies from books and magazines);
- Typescript in Danish and in French (with a note by Ludvigsen, biographical notes by P. Seeberg, synopsis of the performance etc.).

**Perf-B, b. 4 (1/2, 2/2)**
Min Fars Hus (1/2) – 1972-74 (Danish) (performance with the complete Odin ensemble):
- Programme;
- Press clippings;

Min Fars Hus (2/2) – 1972-74:
- Press clippings;
- Articles (photocopies from books and magazines).

Perf-B, b. 5
- Press clippings;
- Articles (photocopies from books and magazines).

Perf-B, b. 6
- Press clippings;
- Articles (photocopies from books and magazines).

Perf-B, b. 7
Come! And the Day will be Ours – 1976-1980 – (performance with the complete Odin ensemble):
- Poster (for Lima, Teatro Cuatrotablas);
- Programme;
- Press clippings;
- Articles (photocopies from books and magazines).

Perf-B, b. 8
- Programme;
- Press clippings;
- Articles (photocopies from books and magazines).

Perf-B, b. 9
Brecht's Ashes – 1982-1984 – (performance with the complete Odin ensemble):
- Programme;
- Text (version 1 and 2);
- Press clippings;
- Articles (photocopies from books and magazines).

Perf-B, b. 10
The Gospel according to Oxyrhyncus – 1985-1987 – (performance with the complete Odin ensemble):
- Programme;
- Text;
- Technical information;
- Press clippings;
- Articles (photocopies from books and magazines);
- Letter by Torgeir Wethal about the film of the performance.

Perf-B, b. 11
- Programme;
- Press clippings;
- Articles (photocopies from books and magazines);
- Article by Kirsten Hastrup Out of Anthropology.

Perf-B, b. 12 (1/2 e 2/2)

- Programme;
- Tour-plan;
- Press clippings about the film of the performance;
- Articles (photocopies from books and magazines);
- Articles (photocopies from books and magazines) mentioning the performance.

Perf-B, b. 13

Inside the Skeleton of the Whale – from 1996 to present, February 2014 – (performance with the complete Odin ensemble):
- Presentation sheet;
- Technical information;
- Articles (photocopies from books and magazines).

Perf-B, b. 14

Ode to Progress – from 1996 to present, February 2014 – (performance with the complete Odin ensemble):
- Poster with presentation;
- Text;
- Press clippings;
- Articles (photocopies from books and magazines);
- Programmes of festivals where the performance was shown.

Perf-B, b. 15

- Programme;
- Tour-plan;
- Press clippings;
- Articles (photocopies from books and magazines).

Perf-B, b. 16

The Great cities under the Moon – from 2003 to present, February 2014 – (performance with the complete Odin ensemble):
- Technical information.

Perf-B, b. 17

Andersen's Dream – 2004-2010 – (performance with the complete Odin ensemble):
- Programme;
- Press clippings;
- Articles (photocopies from books and magazines);
- Letters Barba-Lars Seeberg (president of the Andersen 200th Anniversary Foundation that funded artistic events about H.C. Andersen).

**Perf-B, b. 18**
*Don Giovanni all’inferno* – 2006, performed only four times during the Ravenna Festival. It is an unusual performance with live Mozart music played by a Danish chamber orchestra, MidtVest Ensemble, and songs by the ensemble.
- Programme;
- Poster;
- Press clippings;
- Programme of the Ravenna Festival;
- Articles (photocopies from books and magazines);
- Publication about Mozart by Ravenna Festival.

**Perf-B, b. 19 (1/3, 2/3 e 3/3)**
*Ur-Hamlet* – from 2006 to present, February 2014 – (multicultural project with the complete Odin ensemble):
- Programme;
- Press clippings;
- Programme of the Festival Hamlet Sommer in Helsingør (the festival is always dedicated to one single performance, *Ur-Hamlet* was invited in 2006);
- Interviews with Barba and the ensemble;
- Articles (photocopies from books and magazines).

**Perf-B, b. 20**
*Medeas Bryllup* [The marriage of Medea]– 2008 – (multicultural project with the participation of Tage Larsen and Julia Varley of Odin Teatret):
- Programme;
- Articles (photocopies from magazines);
- Warm letters.

**Perf-B, b. 21**
*The Chronic Life* – from 2011 to present, February 2014 – (performance with the complete Odin ensemble):
- Programme;
- Materials about *The Collective Mind* (a public work session of the rehearsals for *The Chronic Life*, Wrocław 2010);
- Text;
- Press clippings;
- Interviews with Barba;
- Articles (photocopies from books and magazines);
- Drawings by Giulia Capodieci (costume designer).

**Sub-series * Perf-C**
In September 2013 it contains 13 binders of press reviews about the chamber performances (with one or more actors).
**Perf-C, b. 1**
- Programme;
- Text;
- Technical information;
- Press clippings.

**Perf-C, b. 2**
*Judith* – from 1984 to present, February 2014 – (actors: Roberta Carreri):
- Programme;
- Text;
- Technical information;
- Press clippings;
- Articles (photocopies from books and magazines).

**Perf-C, b. 3**
- Programme;
- Press clippings;
- Articles (photocopies from books and magazines).

**Perf-C, b. 4**
*The Castle of Holstebro* – from 1990 to present, February 2014 – (actors: Julia Varley):
- Programme;
- Text;
- Technical information;
- Press clippings;
- Articles (photocopies from books and magazines).

**Perf-C, b. 5**
- Programme;
- Text;
- Technical information;
- Press clippings;
- Articles (photocopies from books and magazines).

**Perf-C, b. 6**
*White as Jasmine* – from 1993 to present, February 2014 – (actors: Iben Nagel Rasmussen):
- Programme;
- Press clippings;
- Articles (photocopies from books and magazines);
- Interview with Iben Nagel Rasmussen.

**Perf-C, b. 7**
- Programme;
- Text;
- Technical information.

**Perf-C, b. 8**
*Doña Musica's butteflies* – from 1997 to present, February 2014 – (actors: Julia Varley):
- Programme;
- Text;
- Press clippings;
- Articles (photocopies from books and magazines) mentioning *Doña Musica*.

**Perf-C, b. 9**
*Salt* – from 2002 to present, February 2014 – (actors: Roberta Carreri, Jan Ferslev):
- Programme;
- Text;
- Technical information;
- Press clippings;
- Articles (photocopies from books and magazines);
- Interviews with the actors and with Barba;
About *Salt* see also the correspondence Barba-Tabucchi, Fonds Barba, series Letters, binder 9.

**Perf-C, b. 10**
The *Flying Carpet* – from 2005 to present, February 2014 – (actors: Julia Varley):
- Tour materials;
- Press clippings

**Perf-C, b. 11**
- Programme;
- Text;
- Technical information;
- Press clippings;
- Articles (photocopies from books and magazines);
- Poster.

**Perf-C, b. 12**
*My Stage Children* – from 2006 to present, February 2014 – (actors: Else Marie Laukvik):
- Programme;
- Text;
- Technical information;
- Press clippings.

**Perf-C, b. 13**
*Ave Maria* – from 2011 to present, February 2014 – (actors: Julia Varley):
- Press clippings.

**Sub-series * Perf-D***
In September 2013 it contains 10 binders with press reviews about work demonstrations.

**Perf-D, b. 1**  
*Traces in the Snow* – from 1988 to present, February 2014 – (actors: Roberta Carreri):  
- Text;  
- Press clippings.

**Perf-D, b. 2**  
*The Echo of Silence* – from 1991 to present, February 2014 – (actors: Julia Varley):  
- Technical information;  
- Posters;  
- Press clippings.

**Perf-D, b. 3**  
- Technical information.  
- 1 CD containing an interview with Torgeir Wethal in Italian.

**Perf-D, b. 4**  
*The Dead Brother* – from 1994 to present, February 2014 (actors: Julia Varley):  
- Text;  
- Poems;  
- Technical information;  
- Press clippings.

**Perf-D, b. 5**  
*The Whispering Winds in Theatre and Dance* – from 1996 to present, February 2014 – (work demonstration of the complete Odin ensemble):  
- Technical information and presentation sheet.

**Perf-D, b. 6**  
*Text, action, relations* – from 1997 to present, February 2014 – (actors: Tage Larsen, Julia Varley):  
- Text;  
- Technical information.

**Perf-D, b. 7**  
- Technical information;  
- Press clippings.

**Perf-D, b. 8**  
*String of Sounds* – 2007 – (actors: Jan Ferslev):  
- Technical information.

**Perf-D, b. 9**  
*Letter to the Wind* – from 2006 to present, February 2014 – (actors: Roberta Carreri, Jan Ferslev).  
- Technical information.
**Perf-D, b. 10**

*Quasi Orfeo: the Actor Musician* – from 2010 to present, February 2014 – (actors: Jan Ferslev).
- Technical information.

**Sub-series *Perf-E***

In September 2013 it contains 9 binders with mostly organisation materials for the performances.

**Perf-E, b. 1**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. Title of the binder: “Tournée Ferai 1970”; it contains different types of organisational materials for the *Ferai* tours. It is more interesting than the average organisational binder because it contains miscellaneous materials: letters with organisers (for example a quite extensive correspondence with Quadri, who was organising *Ferai* in Milan, he asked if Grotowski could be present, availability for Studio II etc.); materials about the *Ferai* tour in Rome (the tour was important because on this occasion Odin Teatret came into contact with a group of professors – Ferdinando Taviani, Fabrizio Cruciani, Franco Ruffini, Clelia Falletti, Nicola Savarese – who collaborated with Ferruccio Marotti at the University of Rome – Marotti saw *Ferai* at the Venice Biennale one year before, 1969 – and remained close to the theatre in the following years. Moreover, after seeing *Ferai* in Rome, Natalia Ginzburg and Nicola Chiaromonte wrote about it and their essays were influential in Italy, especially Chiaromonte's); photographs (Barba and Torgeir Wethal in what was probably a press conference, very formal).

**Perf-E, b. 2**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Turné Med Ferai 1969”. Organisational materials about the *Ferai* tours in 1969. It contains letters, financial statements, drawings of the performing space.

**Perf-E, b. 3**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Turné Norden 1966-1968”. The binder, organised by Agnete Strom, contains mostly documents about the performance *Kaspariana* (see also binder 2 of the series Perf-B in Fonds Odin Teatret) and its tour in Scandinavian countries. It contains letters (with related replies), by Agnete Strøm and by Eugenio Barba, sent to different theatres and institutions where they wanted to perform *Kaspariana*; several economic requests for funds and financial support; financial statements for the tours in Oslo and Bergen; “historical” presentations of Odin Teatret, signed by Agnete Strøm; a presentation letter for *Kaspariana* signed by Christian Ludvigsen; correspondence (February 1966) with a theatre in Copenhagen where Odin Teatret was supposed to perform *Kaspariana*: the theatre discourages the group because Grotowski’s performance *The Constant Prince* had been recently performed there.

**Perf-E, b. 4**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Turné med Ferai 19-5-1969/15-7-1970 (3)”. The binder contains different types of organisational materials for the *Ferai* tours (see also binder 1 of the series Perf-A in Fonds Odin Teatret and binder 3 of the series Perf-B in Fonds Odin Teatret) in Denmark, Island, Jugoslavia, Italy. It contains: travel insurance; a typescript announcing the end of *Ferai* after 220 performances; drawings of the performing space, statistics, tour-plan, very detailed technical sheets with the number of spectators per performance; presentations of *Ferai*; programme
of the Juni-Festwochen in Zurich where Odin Teatret performed *Ferai* in 1970; contracts and receipts of payments; a typescript with the presentation of Odin Teatret and of *Ferai* in Rome at the Galleria d’Arte Moderna (within Premio Roma ’70) in May 1970; synopsis of the performance; press review (in French and in Italian) of the performance; a letter by Fausto Malcovati (21 September 1970) who wrote to Eugenio Barba about photographs of *Ferai* taken by the photographer Ugo Mulas.

**Perf-E, b. 5**
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Min Fars Hus Danmark A-K/L-Å”. The binder was put together by Jan Torp and contains documents about the organisation of tours for the performance *Min Fars Hus* (see also binder 14 of the series Perf-A and binder 4 of the series Perf-B in Fonds Odin Teatret), and about attempts to sell the performance, mostly in Denmark. It contains: travel insurances; lists of stage costumes, accessories and instruments; salaries; lists of days with open rehearsals for students in Holstebro in 1972; presentation letter of the performance; invitations (some are originals by Eugenio Barba); requests to present the performance in different Højskoler in Denmark; an interesting letter from a spectator in Vemb (H. Hjort Jensen from Teaterforeningen) who saw *Min Fars Hus* and didn't understand anything but was still convinced that there was “something” in the performance that attracts the attention of a varied audience and asked for a meeting with the actors to discuss this; list of all Danish libraries to which Odin Teatret sent presentation materials of *Min Fars Hus*.

**Perf-E, b. 6**
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Min Fars Hus Danmark afsluttede A-K/L-Å”. The binder is organised in alphabetical order of the names of Danish towns where *Min Fars Hus* was presented from 1972 to 1973. It contains: contracts, organisational and practical documents for the tours.

**Perf-E, b. 7**
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Min Fars Hus Belgien, Holland, England, Schweiz, Östrig, Libanon, Argentina, USA, Ecuador, Japan, Israel, Mexico, Jugoslavien, Polen, Rumanien, Ungarn, Tyskland”. The binder is organised in alphabetical order of the name of the nations where the performance was presented or with which Odin Teatret was in contact for a tour which, in the end, was never organised (From 1972 to 1974 *Min Fars Hus* was presented in the following countries: Denmark, Finland, France, Italy, Poland, Norway, Sweden, Jugoslavia, Switzerland and Germany). Binder 7 contains: correspondence between Eugenio Barba and several theatre and festival directors (in Europe and the world); correspondence between Else Marie Laukvik or the tour manager Leif Bech with theatres, festivals, cultural institutes, embassies (the Danish embassy in Belgrade for the Bitef Festival), the Danish ministry of cultural affairs (who funded the tours in Wroclaw); contracts, brochures, travel insurances.

**Perf-E, b. 8**
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Min Fars Hus Finland, Island, Norge, Grønland, Færøerne - Sommer 1973”. The binder contains documents about the tours of *Min Fars Hus* in 1973 or attempts to organize it. It contains budgets, technical and economical information, costs,
transports, drawings of the performing space, invitations (for example for the tour in Norway there are invitations for Jens Bjørneboe), letter exchanges.

**Perf-E, b. 9**
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Min Fars Hus. Tilskuer antal/turné-rapport” (number of spectators/tour reports). The binder contains very detailed information about the number of spectators who saw the performance *Min Fars Hus* (during the tours in Denmark and abroad); maps of the theatres where the performance was presented; very concise reports about each performance during the tour. The report is a page with basic information about the organiser, the date, the economical date, the number of spectators and other technical details.

**Sub-series *Perf-F***
The sub-series Perf-F contains the press reviews about Odin tours. The binders in the sub-series Perf-F contain press clippings about the tours of Odin Teatret, (mostly) divided per country. During the tours of Odin Teatret, the articles are not only about the performances: there are general presentation articles or interviews with the actors or the director. Moreover, there are articles about some of the numerous other activities of Odin Teatret on tour: workshops, encounters. These are often unusual situations, real “inventions” of Odin Teatret, very different from “normal” theatre activities. Generally the binders contain also copies of reviews for every performance (these are also collected in sub-series Perf-B, C, D divided per name of performance). In December 2014 the sub-series contains 18 binders.

**Perf-F, b. 1**
Australia, Austria, Belgium, Bolivia, Bulgaria.

**Perf-F, b. 2**
Argentina. There is a noteworthy article (typescript kept in the binder) by Sergio Sabater.

**Perf-F, b. 3**

**Perf-F, b. 4**
Canada, Chile, Colombia, Costa Rica, Cuba, Czech Republic.

**Perf-F, b. 5**
China & Taiwan, Costa Rica.

**Perf-F, b. 6**
Denmark. Two folders.

**Perf-F, b. 7**
Ecuador, Egypt, Finland, Germany, Greece, Hungary.

**Perf-F, b. 8**
France. There are noteworthy articles by Renée Saurel and Raymonde Temkine.
Perf-F, b. 9
Iceland, India, Iran, Ireland, Israel.

Perf-F, b. 10
Italy. Seven folders. Odin Teatret was often in Italy in situations that were very far from “normal”
theatre (as for example the long stays in Southern Italy), it gave rise to a large theatre movement
and consequently controversies and defenses. It gathered a circle of “brother” groups around it who
were interested in seeing the Danish group in Italy. There is a noteworthy article by Cesare Garboli,
important Italian intellectual and scholar, who was a theatre critic for a short time, especially for “Il
Mondo” (his reviews are now collected in the book Un po’ prima del piombo, Firenze, Sansoni,
1998).

Perf-F, b. 11
Japan (Korea), Jugoslavia, Malta.

Perf-F, b. 12 (1/2 and 2/2)
Mexico I (1/2).
Mexico II, Macedonia, Malaysia (2/2).

Perf-F, b. 13
Netherlands, New Zealand, Norway.

Perf-F, b. 14
Peru.

Perf-F, b. 15
Spain.

Perf-F, b. 16 (1/2 and 2/2)
Poland (1/2).
Portugal, Romania Russia (2/2).

Perf-F, b. 17
Ukraine, Uruguay, Venezuela, Santo Domingo.

Perf-F, b. 18 (1/2 and 2/2)
Sweden, Switzerland, Syria, Turkey, United Kingdom, USA (1/2).
Materials about the tour in Turkey (2/2, oversized binder).
In December 2014 the series contains a total of 32 binders (missing: binder 13, series ISTA, Bielefeld 2000).

The series ISTA in Fonds Odin Teatret contains binders about the organisation, preparation and management of ISTA, the International School of Theatre Anthropology, materials about relations with the press and collections of press clippings. The series is divided into two sub-series: Odin-ISTA-A (these binders, more interesting, contain materials produced during the preparation of a session; they include letters, different types of grey documents and very special documents like the transcription of recordings of the meetings of the scientific team in Volterra) and Odin-ISTA (mostly collections of press clippings).

About ISTA, see also binder 3 of the series Activities, and the series ISTA in Fonds Barba. The ISTA is also a topic of binder 8 of the series Odin in Fonds Barba, and in Barba's chronological correspondence binders.

ISTA: International School of Theatre Anthropology, founded and directed by Eugenio Barba in 1979 who also considers as founders of ISTA the masters and scholars who have collaborated with him since the first session in Bonn: Sanjukta Panigrahi (India), Katsuko Azuma (Japan), I Made Pasek Tempo (Bali), Fabrizio Cruciani (Italy), Jean-Marie Pradier (France), Franco Ruffini (Italy), Nicola Savarese (Itale) and Ferdinando Taviani (Italy). From the first session in 1980 to 2005, 17 sessions were organised in different parts of the world. Every ISTA session includes a symposium, generally lasting two days and open to all interested. It is a different situation from the work sessions, which are closed and allow only a limited number of participants. Besides Barba and Odin Teatret actors (the latter from 1987 onwards, not during the first sessions), the ISTA staff consists of a permanent core of artists and masters from Asian theatres (Bali, Japan, India, China, Taiwan), masters of Western techniques and some scholars – for a total of 40 to 50 people. Among the masters who collaborated in ISTA, a special remembrance is given to Sanjukta Panigrahi whose collaboration started with the foundation of the school and continued until her death in 1997. Until 1987 ISTA was organised by Barba alone, with the help of a few actors (Toni Cots, Richard Fowler), although Odin actors sometimes participated and collaborated. In the beginning ISTA was one of the many autonomous activities of Nordisk Teaterlaboratorium, but over the years its history has been increasingly intertwined with that of Odin Teatret and, as mentioned above, since 1987 the whole group has been involved.

The ISTA is the practical fulfilment and the point of arrival of two aspirations that were present from the very start of Barba’s theatrical work: 1) to transmit valuable professional experiences to the autodidacts who do not have the privilege of a longer schooling and a protected apprenticeship; 2) to investigate pragmatically the ways through which the deep, hidden processes of the performer’s scenic presence are constructed. For information about ISTA see the books: Rina Skeel, The Tradition of ISTA, Londrina, Filo/Universidade Estadual de Londrina, 1994; Kirsten Hastrup, Performers’ Village. Times, Techniques and Theories at ISTA, Graasten, Drama, 1996. For a report about the first essential ISTA session see La scuola degli attori, edited by Franco Ruffini, Firenze,

It should be remembered that the work and life of an ISTA session bear no resemblance at all to the normal schedule of a school or workshop. As usual, Odin Teatret organises ISTA on the basis of quite low funding and the living conditions are often quite difficult for the masters and for the students. Especially during the first sessions, participants were sleeping in dormitories – during the ISTA in Salento in rooms with around eighty beds. The rooms where the lectures took place didn't have wooden floors or mirrors, which until then some pedagogues had considered indispensable. Moreover, especially the first sessions organised directly by Barba scheduled activities for the entire day and left very little time for other things and for rest. The work for one session implies two-three weeks (one or two months in the case of the first two sessions) of very close cohabitation among masters, students and scientific equipe. Without this information it is impossible to understand the discrepancy between the initial correspondence with Asian masters and the bond of friendship and art that was established later between Barba and some of them.

In addition to the documents collected here and the documents about ISTA in Fonds Barba, several films and videos about the various ISTA sessions are available - some edited and some unedited - kept in the Audiovisual Fonds of Odin Teatret Archives, as well as many photographs.

**Sub-series * ISTA-A***

In September 2013 it contains 17 binders.

The sub-series ISTA-A contains binders about the organisation of ISTA. The binders about the first sessions (from 1 to 6) were organised by Barba alone and are less ordered. They are interesting because they contain unusual materials like letters, traces of the collaboration with the Asians and, in the case of Volterra, the transcription of recordings of the daily meetings of the scientific staff. The binders about the following sessions (from 6 onwards), mostly organised by Julia Varley, contain materials about the organisational work and are more ordered. They are interesting because they reveal the peculiar way of organising events (and establishing relationships) typical of Odin Teatret.

**ISTA-A, b. 1***

Binder entitled “Bonn-1980-Symposium”, containing diverse materials about the first ISTA session. Probably the binder was originally organised by Barba (who, with the help of some Odin members, was personally in charge of the organisation of ISTA until the session in Bologna in 1990), later probably re-organised by others. Like everything about these first sessions, the binder is particularly stimulating because it contains quite heterogenous materials. This specific binder is interesting to reconstruct the economic network, the institutes involved and the initial contacts with the (very suprised) Asian masters. It contains: lists of participants, presentation of artists, lists of films, bibliography, press release. An ISTA report. The correspondence (of the Italian critic Ugo Volli and the historian Fabrizio Cruciani who took part in the first session) to publish the report in different magazines in various parts of the world. The correspondence between Barba and Sanjukta Panigrahi (who asked about the type of school, the type of teaching expected from her and similar information) and Katsuko Azuma (who asked about the school dormitory where artists were lodged with the participants and if it was possible to have a single room with bathroom. After all, when the Japanese arrived in Bonn, they refused to use the dormitory and a small house nearby was rented for
them instead. The first ISTA took place in a school and the people were lodged in the empty classrooms on mattresses on the floor, the chemistry lab was the masters' kitchen and the gym was the working space. Letters between Barba and his brother Ernesto about a possible meeting in Taiwan. We added to these materials a chapter from the 2009 book by Eugenio Barba *Burning the House* (Routledge) where Barba quotes the notes of one of the participants in the ISTA in Bonn.

**ISTA-A. b. 2**

The binder contains 4 folders about the ISTA in Volterra, a particularly important session for its duration (two months) and for the depth of the comparative research that led to the definition of the concept of pre-expressivity and of the principles of theatre anthropology. As for binder 1 (ISTA Bonn) and perhaps even more, these are materials of special interest for the study of ISTA. During the session in Volterra there were also very hard living conditions for the participants and the staff. We could consider this as the most extreme moment for ISTA, for the material living conditions (especially considering the duration of the session) and for the scholarly research. Apparently, the material conditions were more comfortable than in Bonn: the participants didn't have to cook, agreements were made with restaurants in the city, there was a garden and good working spaces. The participants slept in a dormitory, men and women together. The masters were lodged in small austere rooms. As a usual Odin custom, the rooms were prepared with flowers and other signs of welcome when the masters arrived.

First folder: materials for the press, press addresses, CVs of aspiring participants (with their motivations, which are interesting in order to understand the type of theatre people who applied to ISTA and Barba). A beautiful letter from the Italian director Emilio Genazzini to Barba (about the organisation of a short tour of the Balinese masters at Villa Flora, his theatre in Rome, at the same time as the sessions). Replies to the aspiring participants. Protests against negative replies, mostly interesting too. The organisers were: Dorthe Kaergaard (Odin organiser for many years, at the time she had just arrived), Toni Cots (Odin actor), Eugenio Barba.

Second folder: materials for the symposium, about the so-called “cousins” (see below), about the pedagogues etc. It contains: letters to Barba from people who wished to participate in ISTA or in the symposium – some letters are very long, with life stories, desires, expectations connected to theatre. Letters from lecturers during the symposiums and guests (including Clive Barker, Keith Johnstone, Claudio Meldolesi). Certificates. Letters to the scientific staff and plans of the meetings. Apparently the relationship with the scientific staff during the first ISTA sessions was especially important: these materials reveal the feeling of a shared research, which doesn't stop in the face of the material difficulties and of the enormous amount of time devoted to ISTA. Besides, the “waste” of time has been a characteristic of this theatre laboratory for many years and this waste seems particularly productive. The staff of this ISTA included Peter Elsass, Jean Marie Pradier, Ugo Volli, Ferdinando Taviani, Fabrizio Cruciani, Franco Ruffini, Nicola Savarese. Additions to this group were the so-called “cousins” or “grandchildren”: Gerardo Guccini, Adelina Suber, Anna Bandettini, Raimondo Guarino. They were young students, each of the “seniors” brought one with them and were responsible for them and guided them. The complete scientific staff, including seniors and juniors, had regular meetings with Barba every evening at the end of the work day and they discussed the development of the ISTA in detail. Besides the “grandchildren”, in the ISTA there was also a “grandfather”, at least this was the way Barba presented Jerzy Grotowski to the people of ISTA and the Third Theatre during the group theatre encounter in Belgrade in 1976. According to some witnesses, Grotowski adapted to this reformulation of the theatre environment in family terms but didn't endorse it. Very official letters from Barba to Grotowski to invite him to go to France to discuss the organisation of the next session (it was probably a way for him to get a passport and leave socialist Poland). Letter to the Indian ambassador in Poland to facilitate a visa for India for
Grotowski (the official reason for the travel was work for ISTA). Letters to the French biologist Henri Laborit. Introductions about improvisation work, one of the topics discussed in the session. Correspondence (quite extensive) with Pradier about his participation in the session. Letters with Savarese, who was the photographer during the session. Letters to the “grandchildren”. Guestlist. Letters, some of them long and interesting, from guests; some letters (for example from Clive Barker) are full of questions and historical and theoretical clarifications, other letters contain remarks (for example from Meldolesi, an extremely interesting and complex letter). Meldolesi asked deep existential questions, about the meaning of heresy and the problem of its possible loss, about generational differences. A particular questionnaire for participants (probably given at the end of the session).

Fourth folder: mainly organisational materials about the Italian organising group, Centro per la Sperimentazione e la Ricerca Teatrale in Pontedera directed by Roberto Bacci (about the relationship between Bacci and his theatre with Barba and the organisation of the session in Volterra, see Mirella Schino, *Il crocevia del Ponte d’Era*). The grey documents are especially interesting because they reconstruct the initial mind-set, although they were mostly produced for the ministry and the Region Toscana. For example: a report by Ferdinando Taviani about the problem of theatre education and ISTA and the ISTA Project for the Pontedera province administration. There are also financial statements, contracts, (extensive) correspondence with Sanjukta Panigrahi, some letters to Barba, the articles of association of the Centro di Pontedera, the contract between Centro di Pontedera and Odin Teatret, the meeting minutes of the board of directors of Centro di Pontedera.

A folder containing various typescripts. These are mostly internal materials (remarks from participants; a partial transcription of the regular meetings between Barba and the scientific staff: a document that is very difficult to study and extremely significant in order to understand the special nature of this session; the transcription of a work demonstration about improvisation by Pepe Robledo, Argentinian actor from the group Libre Teatro Libre) and some external documents (lists of participants; an essay about theatre anthropology in different languages; scholarly studies by Peter Elsass and Jean Marie Pradier derived from the ISTA session; a typescript by Barba *La corsa dei contrari, introduzione all’antropologia teatrale*).

**ISTA-A, b. 3**

Materials about the ISTA in Blois/Malakoff, France (1985).

It contains different types of materials, mostly presentation sheets.

The binder contains: photocopies of drawings of the artists, probably sketched by the Swiss ethno-psychiatrist Jacques Arpin (who participated in several ISTA sessions); contracts; correspondence with Patrick Pezin (the main organiser, editor of the theatre magazine “Bouffonneries” that published three issues devoted to different ISTA sessions); list of participants; programme; presentations of the session, of the Asian performances, of the symposium held at Théâtre Paul Eluard in Malakoff in the suburbs of Paris (the director, Edith Rappoport, came from the group Théâtre de l’Unité and, after seeing *Min Fars Hus*, invited Odin Teatret to Paris several times in the theatres she directed); financial statements; (few) letters from or to people who wished to participate; organisational correspondence with Sanjukta Panigrahi and Katsuko Azuma.

Binder 3 contains also a photograph of Kosuke Nomura, dated 1985.

**ISTA-A, b. 4**

It contains 5 folders with materials about the ISTA in Holstebro (1986). It contains also unidentified photographs.
ISTA-A, b. 5
Materials about the ISTA in Salento (1987).
These materials are interesting as always when the group in charge of the organisation is young, poor and inexperienced as in this case: basically Nicola Savarese (professor at the University of Lecce) and the theatre group Mediterranea Teatrolaboratorio (composed of two people: Cristina Ria, who was part of the group Oistros that collaborated with Odin Teatret in 1974, and Giorgio Di Lecce). Among other things, there are lists of the debts of Mediterranea and financial statements. Traces of the collaboration, only for the beginning, with another theatre group from Salento, Koreja, which later participated in the ISTA but eventually didn't work on the organisation. A very harsh message from Barba to Giorgio Di Lecce (Mediterranea): in the end Odin Teatret didn't collect its debts and lost a lot of money.
There are many grey documents of presentation, mostly interesting and of quality, probably also due to Nicola Savarese's contribution to the organisation.
An interesting list of the groups and individuals introduced to the ISTA.
There are some work materials for the ISTA internal performance: in Salento, in addition to the sessions focused on research and practical work with the Asians, Barba, in the presence of the participants, worked on a performance that was not meant to be shown publicly: Faust with Katsuko Azuma (Faust), Sanjukta Panigrahi (Mefistofele), Kanichi Hanayagi (Margherita), all three wearing Western clothes. The result was a few scenes lasting around twenty minutes, with a memorable final scene. This performance – never shown outside of the session – was recorded in several videos and especially by two television programmes: by the Italian television (entitled Shakti) and by the Danish television (East and West Meet on the Stage), both kept at the Odin archives. This binder contains some materials about the performance: excerpts from Faust by Goethe, the dedication poem (used in the final scene), the initial scenario (by Claudio Meldolesi), a synopsis of Faust.
The binder also contains a publication prepared for the ISTA in Salento (containing articles by Renzo Filippetti, Nicola Savarese, Giorgio di Lecce, Cristina Ria, Eugenio Barba, Franco Ruffini, Ferdinando Taviani, Marco De Marinis, Ugo Volli, Fabrizio Cruciani, Franco Quadri, Stefano De Matteis, Piergiorgio Giacchè, Monique Borie etc). There are also grey documents from Mediterranea; an essay by the Chilean semiologist (professor in Canada) Fernando de Toro; the article Teatro Eurasiano by Barba.
The Italian anthropologist Piergiorgio Giacchè, professor at the University of Perugia, conducted a survey among the spectators of the “exotic” Asian performances. The approach of his study was inspired by the title of the ISTA session: The Actor's Tradition and the Spectator's Identity. The results of this long field work appeared in numerous publications, in Italy and abroad (see binder 7 of the series Publications, which contains some publications):
Giacchè, Piergiorgio, La scuola di Barba e il teatro di gruppo, "Scena", no. 10, 1981, pp. 18-20;
Giacchè, Piergiorgio, Una ricerca sull’identità dello spettatore, typed text, Conference “Natura e buongoverno del teatro”, Milano, 20/21 October 1988;
Giacchè, Piergiorgio, Identità dello spettatore: diario di ricerca. ISTA Salento 1987, typescript;
It contains materials about Sanjukta Panigrahi's death in June 1997. Sanjukta Panigrahi, Odissi dancer, collaborated with ISTA since its foundation. See Fonds Barba, series ISTA, binder 8, and series Letters, binder 7. See also Julia Varley, _Sanjukta Dances for the Gods_, “New Theatre Quarterly”, no. 55, 1998, and Sanjukta Panigrahi, _Five Meetings_, in _The Performers’ Village. Times, Techniques and Theories at ISTA_, edited by Kirsten Hastrup, Graasten, Drama, 1996. The binder contains a note handwritten by Rina Skeel (from Odin administrative staff) who remembers how the Odin heard about Sanjukta's death accidentally. The dancer kept her illness hidden from Odin Teatret. Binder 6 contains a press clipping about Sanjukta's death; draft of Odin telegrammes and faxes to announce Sanjukta's death to ISTA people; faxes from Odin friends who wrote in reaction to Sanjukta's death (originals and photocopies). We added to the folder the text of the letter sent by Eugenio Barba to the participants in the XI ISTA session in Montemor-o-Novo, 1998. The letter was sent in Italian, English, Danish, Portuguese and Spanish: it announced the death of Sanjukta Panigrahi and the building of a varde (in Scandinavia, a cairn of rocks that indicates the path for walkers in the mountains and in the arctic moors) at Odin Teatret in Holstebro, on 24 August, the first day of _Theatrum Mundi_ rehearsals during the upcoming ISTA session and Sanjukta's birthday. Those who wished to participate in the ceremony were asked to bring a rock in memory of Sanjukta or to send one to Holstebro. We also added an Indian publication from one year after Sanjukta's death with a handwritten dedication by Raghunath (Sanjukta's husband) to Eugenio Barba. The binder contains photographs of Sanjukta's father and mother, her teacher Rukmini Devi, her husband Raghunath when he was young, her guru Kelucharan Mohapatra when he was young. Binder 6 contains photocopies of the different lists of participants in ISTA sessions published in the book edited by Kirsten Hastrup, with notes to the side of names of those who should be informed about Sanjukta's death. We added to the binder a programme of the performance _Salt_, in which Roberta Carreri recalls Sanjukta's death in the article _Ci sono fiumi e ci sono vulcani_, and the article by Barba _In memory. Sanjukta Panigrahi (1944-1997)_, “Theatre Drama Review”, no. 158, 1998, pp. 5-8.

**ISTA-A, b. 7**

On the spine: “ISTA GENERAL E UNIV. TEATRO EURASIANO”. The materials contained in binder 7 are not about an ISTA session but about the preparation of _Theatrum Mundi_, performance of the ISTA artistic ensemble. The binder is archived in the series ISTA because it was organised this way by Julia Varley/ Odin Teatret and because the performance was shown during the ISTA in Bielefeld immediately after Bologna. It contains: copy of the contract between the committee for Bologna European Cultural Capital and Odin Teatret for the showings of the performance _Ego Faust_ by Theatrum Mundi in Bologna (August 2000) and related (e-mail) correspondence; press release for _Ego Faust_, Bologna 2000; maps of Giardini Margherita, Villa Guastavillani and drawings of the performing space by the set designer Jan de Neergaard; (e-mail) correspondence about the filming of the performance _Ego Faust_ (film directed by Luigi Rossini, co-produced by Odin Teatret and Cometa Film); copy of the contract between Odin Teatret and Kanonhallen Theatre in Copenhagen for five _Ego Faust_ performances (12-20 September 2000); maps of the performing space by Jan de Neergaard at the Kanonhallen in Copenhagen, at Giardini Margherita in Bologna and in Bielefeld; (e-mail) correspondence between Julia Varley and Theaterlabor in Bielefeld (organiser of the twelfth ISTA session in 2000); other drawings of the performing space in Bielefeld by Jan de Neergaard; correspondence between Eugenio Barba and Piero Sciotto (former actor and organiser for Dario Fo and Franca Rame) for _Ego Faust_ performances in Milan; correspondence between Julia Varley, Nicola Savarese, Matteo Bavera (Teatro Garibaldi in Palermo); correspondence between Eugenio Barba and the Italian director
Giorgio Barberio Corsetti (for a tour of the Asian ensembles at the Venice Biennale); correspondence between Odin Teatret and Teatro di Roma (Mario Martone) for a tour of the Asian ensembles; various attempts (approximately in year 2000) to organise ISTA or Eurasian Theatre sessions in Brazil; attempts for Bologna (1996), Lecce, Siracusa; first contacts (1996) with Marco Abbondanza for the organisation of the eleventh ISTA session in Montemor-o-Novo in Portugal (1998); agreement (1992) between Odin Teatret and the University of Bologna for activities of the Eurasian Theatre University (session in February-March 1990, The Actor's Presence and the Spectator's Identity); correspondence between Eugenio Barba, Franco Ruffini, Nando Taviani and Fabrizio Cruciani; descriptions of the Eurasian Theatre University with handwritten notes; letters from Julia Varley to Fabrizio Cruciani (University of Bologna) and Renzo Filippetti (director of Teatro Ridotto in Bologna); programmes of the Eurasian Theatre session in 1992 in Fara Sabina entitled Parallel Dramaturgies, dedicated to Fabrizio Cruciani, with list of participants; list of participants and guests to the sixth ISTA session (Bologna, 1990); photocopy of obituaries about Fabrizio Cruciani's death; correspondence between Julia Varley/Eugenio Barba and Patrice Pavis (1992-1993) and Susanne Vill (1990-1991); correspondence between Julia Varley/Eugenio Barba (1992-1993) and members of the ISTA scientific and artistic staff about the organisation of ISTA or Eurasian Theatre sessions and about attempts to organise tours for the Asian ensembles; correspondence between Eugenio Barba and Ian Watson (September 1993); correspondence between Julia Varley/Eugenio Barba and Nicola Savarese; correspondence between Julia Varley and Teatrocontinuo in Padova (Nin Scolari) for a Eurasian Theatre session in Padova (March 1992); organisational and administrative documents about the seventh ISTA session in Brecon and Cardiff in 1992.

ISTA-A, b. 8
On the spine: “ISTA GENERAL ENSEMBLES”.
Binder 8 contains: lists of the scientific and artistic staff for Ego Faust presented in Bologna in the summer of 2000; list of the artistic staff of Odin Teatret for the eight ISTA session in Londrina in 1994; technical information; correspondence (1996) between Julia Varley and Cristina Wistari about trips of the Balinese ensemble; contracts and short descriptions of the Balinese performances and ensembles; Cristina Wistari's CV; handwritten notes by Julia Varley; article by Pino Confessa about the Balinese performance; scenario in English and in Italian for the Japanese performance The Snow that Never Melts for the ISTA in Bielefeld in 2000; contracts with the Japanese for the ISTA in 2000; photocopies of the passports; correspondence between Julia Varley and Mark Oshima; contracts with the Japanese ensemble for the ISTA sessions in 1992, 1994, 1996; descriptions in English of the Japanese programmes and scenarios; contracts and correspondence with members of the Indian ensemble (1996, 1998, 1999); autograph letter by Sanjukta Panigrahi (1996); brochure and presentation documents about the Odissi dance; document with notes by Eugenio Barba, Julia Varley and Augusto Omolú about the montage developed in December 1993 in Salvador de Bahia; notes by Julia Varley about Orô de Otelo; correspondence and contract with the Brazilian ensemble for their participation in various ISTA sessions; photocopy of a notebook by Eugenio Barba about all the gods of Candomblé with their characteristic images, movements and elements; CV of the Brazilian ensemble; programme Orixá Dance Brazil at the ISTA session in 1996; programme Orô de Otelo.

ISTA-A, b. 9
On the spine: “ISTA GENERAL”.
Binder 9 contains: introductory programme and correspondence about the thirteenth ISTA session entitled Flow. Rhythm, Organicity, Energy, held in Seville/La Rinconada from 15 to 25 October
2004; daily programme of the twelfth ISTA session in Bielefeld (from 1 to 10 September 2000) entitled *Action, Structure, Coherence. Dramaturgical Techniques in the Performing Arts*; daily programme of the eleventh ISTA session in Montemor-o-Novo (from 14 to 25 September 1998) entitled *O-Effect. That which is Organic for the Actor/that which is Organic for the Spectator*; daily programme of the tenth ISTA session in Copenhagen (from 3 to 12 May 1996) entitled *The Performer’s Bios*; daily programme of the eighth ISTA session in Londrina (from 11 to 21 August 1994) entitled *Tradition and Founders of Traditions*, and daily programme of the sixth ISTA session in Bologna (from 28 June to 18 July 1990) entitled *Performance Techniques and Historiography*. The binder also contains: three pages with names of participants and masters, one of them about Londrina; daily programme and list of participants for the ninth ISTA session in Umeå (from 9 to 21 August 1995) entitled *Form and Information*; letter from Julia Varley to Patricia Alves dated 1996 with indications about the organisation and economy of ISTA sessions; different copies of the list with titles of the fifteen scenes of the Theatrum Mundi performance *Four Poems for Sanjukta* (Montemor-o-Novo, August 1998) with handwritten notes by Julia Varley; different copies of the list with titles of the scenes of the *Ego Faust* performance (August 2000) with handwritten notes by Julia Varley; three copies of the scenario for the performance *The Island of Labyrinths* (April 1996); two photocopies of handwritten notes by Roberta Carreri (October 1995); notes about Theatrum Mundi during the ninth ISTA session in Uméa in 1995; notes about Theatrum Mundi during the eighth ISTA session in Londrina in 1994; programme for *Ego Faust* in Bologna and Bielefeld 2000; technical information sheets for the various Theatrum Mundi ensembles; list of participants in the twelfth ISTA session in Bielefeld 2000; list of participants in the symposium *Tacit Knowledge: Heritage Waste* in Holstebro (22-26 September 1999); list of participants and list of the artistic and scientific staff during the ISTA session in Montemor-o-Novo 1998; list of participants in the ISTA session in Uméa in 1995, to Londrina 1994 and Bologna 1990; list of the scientific staff at the ISTA session in Uméa; lists of special guests, visitors and scientific staff at the ISTA session in Londrina; CV of the scientific staff for various ISTA sessions; programme of the performance by Thomas Leabhart *Corporeal Mime* (3-9 May, 1996) and copies; CVs of some members of the scientific staff; correspondence between Patrice Pavis, Ferdinando Tavian and Janne Risum; contract with the Kathakali actor M.P. Sankaran Namboodiri, director of Kalamandalam in Cheruthuruthy, India; correspondence between Thomas Leabhart and Julia Varley (2000); Julia Varley’s correspondence (e-mail, year 2000) for various attempts to organise ISTA and Eurasian Theatre University sessions.

**ISTA-A, b. 10**

On the spine: “ISTA BOLOGNA 1990”.

The binder contains materials about the ISTA session in Bologna (see binder 3): detailed programme of the transports; schedule and list of participants, probably related to the sixth ISTA session in Bologna 1990; programme with schedule, activities and list of Theatrum Mundi staff from mid-July 1990; correspondence between Else Cederborg and Ulrik Skeel with handwritten notes; correspondence (fax) between the travel agent Peter Kjaergaard and Eugenio Barba; correspondence between Dorthe Kærgaard, Rina Skeel and Julia Varley (1990); notes by Julia Varley; correspondence between Eugenio Barba/Julia Varley and Pietro Valenti (Centro Teatrale San Geminiano in Modena who organised the ISTA session with the collaboration of Teatro Ridotto in Bologna and the Cultural Commission of the Municipality of Bologna) about economic and organisational issues (1990); calendar of the performances during the sixth ISTA session; a document entitled “Lista questioni da affrontare con Pietro Valenti” (“List of matters to be discussed with Pietro Valenti”); handwritten notes by Julia Varley; correspondence between Søren Kjems (Odin Teatret's administrative director and chairman of the board of directors) and Pietro
Valenti about economic issues related to the sixth ISTA session; correspondence between Eugenio Barba/Julia Varley and Viviana (surname missing), Pietro Valenti, Rocca (Ministry of Culture and Performance), the rector of the University of Bologna Fabio Alberto Roverisi Monaco, Renzo Filippetti, director of Teatro Ridotto in Bologna (1990); photocopy of draft calendar of performances during the sixth ISTA session in 1990; photocopy of the poster for the sixth ISTA session; correspondence between Julia Varley/Eugenio Barba and Renzo Filippetti about the organisation of travel, transportation, budget and list of participants for the ISTA session; photocopy of a fax sent to Eugenio Barba by Pino Di Buduo (Teatro Potlach); copy of the contract between Sanjukta Panigrahi and ISTA; copy of the fax sent by Nicola Savarese to the Ministry of Foreign Affairs (General Directorate of Political Affairs) with attached the copy of a letter sent to the Italian embassy in Indonesia, in India and in Japan; report by Julia Varley about the meeting on 7 and 8 May; correspondence with the Municipality of Bologna and the Cultural Commission of the Municipality of Bologna about the organisation of the ISTA session; correspondence between Eugenio Barba and the rector of the University of Bologna, Claudio Meldolesi, Mario Baroni, Franco Ruffini; programme of the ISTA session signed by Franco Ruffini and sent to the rector of the University of Bologna; maps of Villa Guastavillani and organisation of meals; correspondence with Roberto Bacci (Pontedera Teatro), which reveals that in April 1990 there were attempts to organise a Theatrum Mundi in Volterra; list of requests of participation to the sixth ISTA session; addresses of groups for ISTA; list of visitors and participants; list of topics for the international meeting entitled Theatre Anthropology and Historiography; letters in English, Spanish and Italian about the rules for speaking and asking questions during the international meetings; letters of participants in different languages; financial documents (estimates, receipts and balance sheet) for the ISTA session; lists and programmes of performances of the various ensembles during the ISTA session; workshops and meetings; descriptions of the performances of the Balinese ensemble during the ISTA session; brochure about Sanjukta Panigrahi's tour; draft for the leaflets with the introduction to the session in Italian, English, French and Spanish; folder with press materials including the poster of the ISTA session; documents with the presentation of the sixth ISTA session; correspondence with various members of the Asian ensembles (India, Japan, Bali) to organise their participation in the sixth ISTA session.

The binder ends with a folder containing photocopies of the introduction to the fifth ISTA session in Salento (from 1 to 14 September 1987) entitled The Actor's Tradition and the Spectator's Identity.

ISTA-A, b. 11
On the spine: “ISTA WALES 1992”.
Varley; programme of Sanjukta Panigrahi's tour (March-April 1992); contract between the Mime Centre and ISTA for Sanjukta Panigrahi's performance and demonstration (February, 1992); photocopy of Sanjukta Panigrahi's passport; document about Odissi dance sent by Claudia Manfredi (Teatro di Leo [de Berardinis], March 1991); programme and description of Memoria e oblio, organised by Teatro di Leo (Bologna, 12-16 March 1992); contract between Teatro di Leo and ISTA (February 1992); handwritten notes by Julia Varley about the organisation of Sanjukta Panigrahi's tour; correspondence between Julia Varley/Eugenio Barba and Sanjukta Panigrahi, Celia Webb and Claudia Manfredi about Sanjukta Panigrahi's tour in Europe (February 1992); contract between Theater im Pumpenhaus in Münster (DE) and ISTA for Sanjukta Panigrahi's tour; contract between C.S.R.T. (Centro per la Sperimentazione e la Ricerca Teatrale di Pontedera) and ISTA; correspondence (letters) between Claudia Manfredi and Julia Varley (February 1992); between Julia Varley and Roberto Bacci and Luca Dini from C.S.R.T. (1991); letters from Julia Varley to Sanjukta Panigrahi (1991-1992); notes by Julia Varley about Sanjukta Panigrahi's tour; photocopy for the calendar for year 1992 with handwritten notes by Julia Varley about Sanjukta Panigrahi's tour (1992); correspondence between Eugenio Barba/Julia Varley and Sanjukta Panigrahi (1991); handwritten notes by Julia Varley; fax about the agreement between ISTA and the organisers of the ISTA session in Salento (May 1991); correspondence between Eugenio Barba and Richard Gough (Holstebro 1992); copy of the budget of Odin Teatret for the seventh ISTA session in Brecon and Cardiff, 1992; correspondence between Julia Varley/Eugenio Barba and Antonis Diamantis (Greek director), Richard Gough, Susanne Vill (professor in Bayreuth), Judie Christie, Ric Allsopp, Patrice Pavis and Katsuko Azuma (1991-1992); notes and information about the lecture given during the seventh ISTA session, Brecon and Cardiff, 1992.

ISTA-A, b. 12
On the spine: “ISTA LONDrina 1994”.
The binder contains materials about the ISTA session in Londrina (see binder 3): correspondence between Eugenio Barba/Julia Varley and Nitis Jacon (organiser of the International Filo Festival in Londrina, Brazil and of the sixth ISTA session in 1994); a document of eight pages in Portuguese with the presentation of the Festival in Londrina; presentation of the ISTA project with two attached documents by the cultural secretariat of the Paraná state attesting the importance of the Festival and of the presentation of the ISTA session; poster and brochures of the ISTA session in Londrina; introductory text of the session by Eugenio Barba in Italian, English, French and Spanish; list of participants, scientific and technical staff, visitors, special guests to the ISTA session; press releases about the ISTA session; a long letter dated February 1994 from Luis Otávio Burnier (Brazillian director, student of Decroux, participant in the ISTA in Blois 1985, founder of the group LUME in Campinas) to Nitis Jacon, sent in copy to Eugenio Barba (from a handwritten note by Burnier it seems that the letter was about his failed participation in ISTA); correspondence between Julia Varley/Eugenio Barba and various participants (among them Josette Féral, Leszek Kolankiewicz and Marco De Marinis); daily programme of the ISTA session; list of participants in every work group; text in Italian and Spanish of the poem Confessioni by Severin Ingemann; handwritten notes by Julia Varley; agreement between the International Festival of Londrina and ISTA; photocopies of images representing different traditions of theatre dance (Odissi dance, Decroux's corporeal mime) used in the book The Secret Art of the Performer; contract between ISTA and Augusto Omolú, Omolú's CV; four brochures about the performance Orô de Otelo; preparatory drafts for the programme of Orô de Otelo; letter from Nitis Jacon to the Brazilian minister of culture Jerônimo Moscardo (November 1993); presentation, correspondence and contracts with members of the Balinese ensemble; presentation, correspondence and contracts for the Japanese ensemble; correspondence between Julia Varley/Eugenio Barba and Mark Oshima (translator for the Japanese
ensemble); photocopy of a letter from Eugenio Barba to Jerzy Grotowski (November 1993); presentation of Odin Teatret, CVs of members of the scientific staff and correspondence between them and Eugenio Barba; photocopies of texts (probably sent by members of the scientific staff in different languages) with excerpts from articles by the scientific staff and texts by Artaud, Copeau and Decroux; correspondence between Julia Varley and Paulo Dourado (director and professor at the theatre school in Salvador); programme of Odin Teatret for the IV seminario internacional de teatro (24 August-4 September 1994); contract between Idade Média Promoções Culturais and Odin Teatret; photocopy of an article about Odin Teatret published in the newspaper “Bahia Hoje” in 1993.

ISTA-A, b. 13
On the spine: “ISTA UMEÅ 1995 KBH (COPENHAGEN 1996)”.
The binder contains materials about the ISTA session in Umeå (see binder 3): correspondence between Julia Varley, Chris Torch and Sven Sahlstrom (organisers of the ninth ISTA session in Umeå 1995); list of participants in the ISTA session in Umeå; photocopy of the introduction to the ISTA session (10-21 May 1995); correspondence between Julia Varley and Ileana Boudet (Cuba, Casa de las Américas); correspondence between Julia Varley and Carlos Araque Osorio; letter dated 1994 by Julia Varley, with a list of the public meetings decided by Eugenio Barba during the session with the Swedish organisers, each of them guided by members of the scientific staff; CVs of members of the scientific staff of the ISTA session and related correspondence; a long handwritten letter dated May 1994 from Raquel Carriô (Cuban theatre scholar) to Julia Varley; correspondence with the participants in the ISTA session; correspondence between Julia Varley/Eugenio Barba and Thomas Leabhart; contract between Thomas Leabhart and ISTA; contract between ISTA and I Made Djimat and related correspondence; contracts with the Balinese ensemble; correspondence with Mark Oshima and Katsuko Azuma; contract between Mark Oshima, Kanichi Hanayagi and ISTA; brochure with the presentation of a performance by Sanjukta Panigrahi at the Grotowski Institute (Poland, 1994); contract between Sanjukta Panigrahi and ISTA and correspondence with Eugenio Barba/Julia Varley; contract between Teatr Dramatyczny and ISTA; list of the performances presented during the ISTA session; report of the meeting with Chris Torch, Eugenio Barba, Julia Varley; contract with Augusto Omolú and Emil Ferslev (a musician, son of the Odin actor); letter of agreement between Festival Korsväg and ISTA; Julia Varley's certificate of attendance to the ISTA session; brochures with programmes and presentation of the ISTA session; report of the meeting with Chris Torch, Sven Sahlstrom, Julia Varley and Eugenio Barba on 4-6 November 1994.

ISTA-A, b. 14
On the spine: “ISTA KBH (COPENHAGEN 1996)”.
The binder contains materials about the ISTA session in Copenhagen (see binder 3): list of participants, of the scientific and artistic staff; brochure of the ISTA session in Copenhagen in 1996; presentation letter and daily schedule of the internal programme; copies in different languages of the presentation and programme of the ISTA session; report of the meeting about the ISTA session in Copenhagen on 26 October 1995; presentation of Teatrum Mundi for Kanonhallen in Copenhagen; correspondence with the organisers of the ISTA session; lists of the scientific and artistic staff; photocopy of an article entitled Crossing the River by Andréine Bel; correspondence with Casa de las Américas; correspondence with Josette Féraul, Giovanni Felicioni and members of the artistic and scientific staff; photocopy of the text From Principles of Biomechanics, “Tealtran’ya Zhizn”, January 1990; correspondence between Eugenio Barba/Julia Varley and Kirsten Hastrup; letter from Susan Sontag to Eugenio Barba and Kirsten Hastrup about
her participation to the symposium in Copenhagen; photocopies of the article *Syncretism, Hybridism and Crossover Theatre in a Multicultural Community* by Temple Hauptfleisch; collection of press clippings in Italian, English and Danish; handwritten draft with list of the scientific staff and related correspondence; article by Clelia Falletti *I labirinti dell’ISTA*, 1996; schedule of arrivals-departures for all the members of the ensembles; programme of Fabbrica Europa (23 May-15 June 1996, Firenze), where the performance *Orô de Otelo* was presented with related correspondence and contract; correspondence between Julia Varley and Nicola Savarese about the participation of the ISTA artistic ensembles in the Festival delle Culture in Lecce (May 1996); budgets, estimates, press releases of the Festival delle Culture; contract between Grotowski Institute and ISTA about the presence of the ISTA ensembles in Poland; correspondence between Julia Varley and Cristina Wistari; correspondence with Mark Oshima and Kanichi Hanayagi; correspondence between Julia Varley and Sanjukta Panigrahi; correspondence between Julia Varley and Augusto Omolù; short CV of the members of the artistic staff of the ISTA session; correspondence between Julia Varley and Gennadi Bogdanov; contract between ISTA and Carolyn Carlson; newspaper article containing an interview by Marinella Guatterini with Carolyn Carlson; correspondence and contracts with members of the artistic staff of the ISTA session; letters by Dario Fo and Franca Rame; letters with attempts to invite Dustin Hoffman to the ISTA session; invitation letter to the ISTA session for Kazuo Ohno through Toshio Mizohata; presentation of the ISTA session; photocopy of the article *The Sex Issue* containing an interview with Steve Paxton; correspondence and contracts with members of the artistic staff; maps of performing spaces and other venues where the ISTA session took place; technical notes and requirements; photocopies of notes with financial statements, balance sheets, budgets, list of producers of the ISTA session; costs of the different ensembles.

**ISTA-A, b. 15**
On the spine: “ISTA PORTUGAL 2004”.
The binder contains materials about the eleventh ISTA session in Montemor-o-Novo (see binder 3). It was the first session after the death of Sanjukta Panigrahi, who passed away in 1997. It contains: two brochures of Encontros Acarte in 1998 in Portugal, with performances by the Asian ensembles, by Thomas Leabhart, by Theatrum Mundi and by Odin Teatret; brochure of Festival Sete Sóis, Sete Luas (organiser of the eleventh ISTA session Portugal 1998) in Montemor-o-Novo, 13-20 September, and Lisbon, 23-25 September; O-effect memo by Nando Taviani for Julia Varley; photocopies of the poem *Troia* by Henrik Nordbrandt in different languages; three copies of the daily schedule of the ISTA session; list of participants divided into groups; accommodation for the Asian and Brazilian ensembles; daily programme of the ISTA session; list of the staff for the ISTA session; handwritten notes by Julia Varley; correspondence between Eugenio Barba/Julia Varley and Marco Abbondanza (organiser of the ISTA session); budget for the ISTA session; agreement between Gruppo Teatrale Immagini and ISTA; correspondence between Julia Varley/Eugenio Barba and Paulo Dourado; contracts between ISTA and Ory Sacramento, Augusto Omolú; correspondence between Julia Varley and members of the Indian ensemble; correspondence between Julia Varley and Cristina Wistari; contracts with the members of the Japanese ensemble and related correspondence; correspondence and contracts with Thomas Leabhart, Fernando Jacon, Niels Henrik Madsen, Emil Ferslev.

**ISTA-A, b. 16**
On the spine: “BIELEFELD ENSEMBLE ISTA 2000” (missing binder).
The binder contains materials about the twelfth ISTA session in Bielefeld (see binder 3): four programmes of Theaterlabor Festival within which the ISTA session in Bielefeld 2000 took place;
list of work groups and schedule; programme of the Symposium for the XII ISTA (1-3 September 2000, Bielefeld); photocopy with excerpt from the short story Before the Law by Franz Kafka; programme, presentation and CVs of members of the scientific and artistic staff of the ISTA session; agreement between ISTA and Theaterlabor in Bielefeld; handwritten notes by Julia Varley; correspondence between Julia Varley and the ISTA organisers (Theaterlabor in Bielefeld); correspondence between Julia Varley and Lluís Masgrau; correspondence between Julia Varley and members of the ISTA scientific staff; correspondence with participants (especially with Jaime Soriano and Abel Solares); contract between ISTA and Augusto Omolú and members of the Indian ensemble (and related correspondence); copy of a letter with attached photograph of Butto, Indian musician; correspondence with the Balinese ensemble; correspondence between Cristina Wistari and Julia Varley/Eugenio Barba; correspondence with the Japanese ensemble; photocopies of notes by Julia Varley.

ISTA-A, b. 17
On the spine: “ISTA BIELEFELD 2000”.
The binder contains materials about the twelfth ISTA session in Bielefeld (see binder 3): daily programme ISTA Bielefeld 2000; transport plan for staff members of the ISTA session; two copies in English and in Italian of the presentation of the ISTA session entitled Action, Structure, Coherence; report by Rina Skeel of the meeting about the ISTA session on 6-9-'99; handwritten notes by Julia Varley; correspondence with Theaterlabor; correspondence between Julia Varley and Rina Skeel; photocopy of the budget for the ISTA session; two copies of the agreement between Theaterlabor and ISTA; correspondence and contracts with some members of the artistic staff (including Augusto Boal and José Luis Gomez who eventually didn't take part in the session); correspondence between Eugenio Barba and Ariane Mnouchkine; correspondence with the German singer and musician Michael Vetter; contract and correspondence with Thomas Leabhart; contract with Fernado Jacon; correspondence with Jan de Neergaard; three postcards sent by the Argentinian photographer Fiora Bemporad to Julia Varley; contract with some members of the artistic staff of the ISTA session; correspondence with members of the scientific staff of the ISTA session (related also to the years 1996-1997); list of participants in the ISTA session.

Sub-series * ISTA
In December 2014, the sub-series ISTA contains 14 binders (binder 13, series ISTA, Bielefeld 2000, is missing). The binders mostly contain press reviews and some grey documents. See also the series Publications.

ISTA. b. 1 (ISTA Bonn, 1980)
It contains: articles about the ISTA, articles by Barba, the report (by Jean-Marie Pradier) about the proceedings of the first session in different languages.

ISTA. b. 2 (ISTA Volterra, 1981)
It contains: preliminary articles, list of participants, articles about the ISTA, the report (by Peter Elsass, Jean-Marie Pradier, Ferdinando Taviani) about the proceedings of the second session in different languages.

ISTA. b. 3 (ISTA Holstebro, “The female role”, 1986)
It contains: articles about the ISTA, articles by Barba, the report (by Jean-Marie Pradier) about the proceedings of the session in different languages. It also contains some small booklets with articles about the ISTA in Blois and Malakoff (1985).

**ISTA, b. 4** (ISTA Salento, 1987)
It contains: articles about the ISTA, a report (by Jean-Marie Pradier, Nicola Savarese, Peter Elsass) about the proceedings of the first session in Bonn, in different languages. About the anthropological survey on the spectator's identity see the texts by Piergiorgio Giacchè in the series Publications, binder 7.

**ISTA, b. 5** (ISTA Bologna, 1990)
It contains: brochures, internal typescripts with information, articles about the ISTA, articles by Barba, a report (signed by Clive Barker, Frank Hoff, Jean-Marie Pradier, Franco Ruffini, Masao Yamaguchi) about the proceedings of the first session in different languages, notes about *Crossing*, the “internal” performance created by Barba with the artistic staff and all the participants, partly included in the public performance by Theatrum Mundi; informational material about the artistic staff.

**ISTA, b. 6** (ISTA Londrina, 1994)
It contains: internal materials (including list of participants, brochures, presentation articles by Barba, essays by the scientific staff, bibliography for theatre anthropology, ISTA programme, presentation of the groups, letters) and articles about the ISTA. It also contains a series of drawings by Jacques Arpin (participant in several ISTA sessions) with Indian musicians, Balinese and Japanese dancers, Julia Varley in the *Castle of Holstebro*, Jan Ferslev with his guitar etc., without names but very recognisable.

**ISTA, b. 7** (ISTA Umeå, 1995)
It contains: internal materials (including list of participants, daily programme etc.) and articles about the ISTA.

**ISTA, b. 8** (ISTA Copenhagen, 1996)
It contains: internal materials (including list of participants, programme of Theatrum Mundi), press review, a typescript by Exe Christoffersen: *The Empty Ritual*.

**ISTA, b. 9** (ISTA Montemor-o-novo, 1998)
It contains: press review and a typescript by the Serbian-Dutch director Karolina Spaic, *A Different Troy*.

**ISTA, b. 10** (ISTA Bielefeld, 2000)
It contains: internal materials (including daily programme, scenario for *Ego Faust*, the Theatrum Mundi performance presented in Bielefeld, Bologna and Copenhagen), press review, typescripts with remarks (by Gustavo Emilio Rosales, Vincenzo Blasi, David Korish).

**ISTA, b. 11** (ISTA Seville, 2004)
It contains: internal materials (including list of participants, brochure, groups), press review.

**ISTA, b. 12** (ISTA Wrocław, 2005)
It contains: internal materials (including brochure, some e-mails), press review.
ISTA, b. 13 - MISSING
It contains materials about the ISTA 2000 (Bielefeld). The binder was organised by Rina Skeel (the materials can be given to journalists or scholars who request information about the ISTA). Binder 13 contains: brochure of the session; programme-diary; information about scholars and artists who participated in the symposium with lectures and demonstrations; photocopies of photographs (to be given to newspapers); brochure of the Theatrum Mundi performance (the performance created by Barba in a different version for every ISTA session, bringing all the ISTA artists together on stage) Ego Faust; photocopies of photographs of Ego Faust (to be given to journalists); brochure of the performance Orô de Otelo by Augusto Omolú and his ensemble (Brazil); photocopies of photographs of the performance by Augusto Omolú Orô de Otelo; poster of the concert by Raghunath Panigrahi and his ensemble (India); photocopies of photographs of the concert; brochure of the performance by Kanichi Hanayagi and his ensemble (Japan); photocopies of photographs of the performance; brochure of the performance by I Made Djimat and his ensemble (Bali); photocopies of photographs of the performance.

ISTA, b. 14
Press review of Theatrum Mundi (in this case, instead of the ensemble, “Theatrum Mundi” indicates the performance by the ISTA ensemble, including Asian masters and Odin Teatret actors) in 2000. Danish and Italian reviews.

ISTA, b. 15 (from 1/15 to 15/15)
Bibliography of Theatre Anthropology: it collects articles and essays published on the topic all over the world. The documents, updated to 2010, are arranged first in alphabetical order (the first 9 envelopes collect the texts by Eugenio Barba), afterwards in chronological order.
The series Publications includes original typescripts and photocopies of published and unpublished writings by Odin Teatret members; typescripts and photocopies of articles about Odin Teatret and its activities by specific scholars connected to the theatre over many years. It also contains binders with letters and other material about books written or published by Odin Teatret, about copyrights, all writings by Barba, writings by and interviews with Odin actors, and reviews for various books. See also the series Activities, especially binders 44 and 45, about publications by or about Odin Teatret and ISTA (these were left in the series Activities because they belonged to a group of binders kept together, which we chose not to separate).

Sub-series * Publications
In September 2013 this sub-series contains 17 binders with original typescripts and photocopies of published and unpublished writings by Odin Teatret members; typescripts and photocopies of articles about Odin Teatret and its activities by specific scholars connected to the theatre over many years. It also contains binders with letters and other material about books written or published by Odin Teatret, and about copyrights.

Publications, b. 1
The binder was reorganised by Lluís Masgrau, between 1992 and 1997, but the basis had been previously organised by Barba. It contains various original typescripts with handwritten corrections; evidently Barba considers these essays important and they reappear often. The title of binder 1 is “Artikler om Odin Teatret” and it contains:
- Some typescripts by Ferdinando Taviani (mostly updates of the *Odin Story* published by the Odin literary adviser Ferdinando Taviani in the appendix of books about or by Odin Teatret, with updates over the years);
- A report on the activities of Odin Teatret (in Danish) from 1966 to 1978;
- The typescript of an article by Ulrik Skeel (in Danish) dated 1984 and entitled *Nordisk Teaterlaboratorium*;
- Typescript in German by Christoph Falke (German director who was assistant director at Odin Teatret for a few years) entitled *Tauschhandel*;
- Typescript in English by Richard Fowler (Canadian actor at Odin Teatret from 1981 to 1991) entitled *Odin Teatret. Twenty years old or a Fifth of a Century old?*;
- Photocopy of an article in Italian by Ugo Volli entitled *Comunicazione teatrale, il bisogno di essere cinici*;
- A typescript in Danish by Leif Petersen, dated 1973, and its French translation *Réflexions sur quelques jours passés à l’Odin Teatret*, with handwritten corrections by Eugenio Barba. Leif Petersen was a theatre writer, quite famous during the 1970s and later somewhat forgotten. Christian Ludvigsen convinced him to follow the work of the theatre for a few days, in the hope of...
establishing a collaboration as with Ole Sarvig and Peter Seeberg. He was also present in other situations, he was for example a contact with the poet Malinowski who translated Brecht's poems into Danish for the performance Brecht's Ashes. The image of Odin Teatret as a “theatre for the illiterate” used by Leif Petersen in his article is very important for Barba, who later used it in various programmes, lectures etc.;
- Typescript (in Italian with handwritten corrections by Eugenio Barba and translation in English) of an article by Jens Kruuse (important critic, friend of Odin Teatret since Ornitofilene) published first in “Jyllands Posten”, 20.06.1976;
- Original typescript in French with handwritten corrections by Marc Fumaroli, entitled Rencontre avec des hommes remarquables, and its Spanish translation. Fumaroli saw a rehearsal for Kaspariana in Holstebro. He was already a renowned French scholar. At the beginning of the 1970s he collaborated with the Danish newspaper “Jyllands Posten” sending theatre articles from Paris (cf. the series Letters in Fonds Barba);
- Typescript by Ferdinando Taviani with handwritten corrections (with a note by Eugenio Barba: “testi mostra Tony [D’Urso] Biennale” [“texts exhibition Tony [D’Urso] Biennale”]);
- Photocopies of 3 different articles by Stig Krabbe Barfoed, all three dated 22.06.1976, about the barter of Odin Teatret with the Yanomamis in Venezuela (2 in Danish and 1 in English);
- Typescript of an article (in French), entitled Les enfants de Baden Powel, author unknown;
- Typescript in English by Harry G. Carlson, Grotowski’s true disciple, date unknown;
- Typescript Come! And the day will be ours with synopsis of the performance and scene by scene description in French, by the side of the performance text in English and American native languages, kept in an envelope sent by the Belgian actress Brigitte Kaquet. Kaquet participated in 1975 in the six month Odin seminar called “Brigata internazionale” and directed the festival Voix de Femmes in Bruxelles from 1990 to 2010. About the international Brigade see F. Taviani, Il libro dell’Odin, and the binders 28 and 49 in the series Activities;
- Typescript of an article in French about the performance Come! And the day will be ours;
- Typescript of an article by Geneviève Rosenthal, in French, entitled Les guerriers de l’Odin Teatret;
- Typescript of an article in Italian by Tony D’Urso (Odin photographer for many years) entitled Due tribù all’incontro Odin Teatret e Yanomami;
- Typescript of an article in French by Raymonde Temkine (French theatre critic, friend of Eugenio Barba since his apprenticeship in Poland, she regularly wrote about all Odin performances) entitled Un italien au Danemark. Des danois en Italie;
- Typescript of an article in Danish by Christian Ludvigsen about the first five years with Odin Teatret, entitled Fra beredsskabsbunker til berømmelse;
- A very damaged photocopy in Danish of a talk for the Danish radio by Jørgen Anton, a journalist friend of Odin Teatret and personal friend of Barba (it is without date but from after 1973 because it mentions the article by Leif Petersen);
- Typescript of an interview with Eugenio Barba by the Danish TV dated 12.1974 and several essays by Taviani and Savarese about Odin Teatret's stay in Carpignano (see also Taviani, Il libro dell’Odin). A note on the bottom of the page indicates: “Tryk i ‘Biblioteca Teatrale’”: published in “Biblioteca Teatrale”;
- Typescript of an article in Danish by Victor Rasmussen entitled Italiensk Teater-Revolution;
- Typescript of an article in English by Patrick Mcdermott, founding member of the Performance Group, entitled “Orlando” and “Ferai”: an actor’s journey. Mcdermott saw the performances by Luca Ronconi and by Odin Teatret during the Bitef Festival in Belgrade in 1969 and sent his article to Barba without knowing him personally;
Typescript in French and in Danish by Poul Vad entitled “Sur Odin Teatret / Om Odin Teatret” (the article is undated but it probably is from 1968-1969), about the first years of Odin Teatret. Poul Vad is a writer and an art critic. He is the creator of Holstebro Museum. He was the artistic consultant of the town. He concluded the purchase of the Giacometti statue that, together with the invitation to Odin Teatret to settle in Holstebro, marked the beginning of a new cultural turning point in the policy of the town Municipality. Vad was a friend of Ole Sarvig, the Danish writer author of the text for Kaspariana. He wrote quite a lot about Odin Teatret, especially in Danish newspapers but also in international newspapers and magazines. He provided the contact between the group and renowned Danish artists, like the painter Heerup (abundantly represented at the Holstebro Museum), who designed the poster for Ferai.

Publications, b. 2
The binder contains three folders with documents and articles about the life of Odin Teatret; it was probably reorganised by Lluís Masgrau between 1992 and 1997 and originally organised by Barba. The title of binder 2 is “Gamle Tekster om Odin Teatret”: it contains diverse materials, and most importantly a series of articles that analyse Odin Teatret from a point of view which could be defined as anthropological or sociological, more than from the point of view of the performances:
- A typescript, probably with captions for photographs of Odin performances;
- A printed typescript in English by Richard Fowler entitled Odin Teatret. Twenty years old or a Fifth of a Century Old?, “Theatre Newsletter”, 18, 1984;
- A typescript (in Danish) by Mette Bovin entitled Antropologisk Brug af Teater, to be sent to “Nordisk Etnografimøde, Oslo, August 13-15, 1984”. It contains the note: “Første udkast, not for quotation”;
- Four typescripts (1 in English, 1 in Italian, 1 in French and 1 in Spanish) on Odin Teatret letterhead entitled Aim and Activities of Inter-Scandinavian Theatre Laboratory for the Art of the Actor, dated December 1974;
- A typescript (in French) on Odin Teatret letterhead entitled L’Odin Teatret en Italie, including an interview with Eugenio Barba for the Danish TV and dated September 1974, and a writing by Ferdinando Taviani entitled Non sibi sed aliis (see also binder 1);
- A typescript (in Spanish) on Odin Teatret letterhead entitled Odin Teatret en el sur de Italia 1974-1975;
- A typescript (in Danish) on Odin Teatret letterhead entitled Dansenes Bog.

Publications, b. 3
The binder was delivered to the archives by Lluís Masgrau (August 2008). It contains documents and articles about the life of Odin Teatret reorganised by Lluís Masgrau between 1992 and 1997, mostly writings about or by Odin actors. The title of the binder is “Skuespilleres Manuskripter” and it contains:
- Typescript (in English) by Janne Risum, scholar at the University of Århus, entitled The Odin Actors, dated 1994, with an accompanying letter dated 1995;
- Photocopy of a typescript by Ian Watson entitled Interculturalism and the Individual Performer: an interview with Roberta Carreri;
- Two typescripts (1 in English and 1 in Spanish) by Iben Nagel Rasmussen entitled The Mutes of the Past;
- Photocopy of a typescript: interview with Torgeir Wethal by Ferruccio Marotti, Venice, October 1969, in 4 parts. The copy is in good condition and readable;
- Typescript (Italian version and English version) by Julia Varley entitled For a Dancing History of Theatre Flowers, dated 1993; there is a note on the English version;
- Typescript (in English) by Julia Varley entitled In Transit dated 1993;
- Three typescripts (1 in English, 1 in Italian and 1 in French) by Julia Varley entitled A Candle lit among the Pages of Books, dated 1990;
- Two typescripts (one in English and one in Italian) by Julia Varley entitled After Magdalena Festival 1986 – Thoughts, dated 1986;
- Typescript (in English) by Julia Varley entitled Open letter to participants Magdalena Festival before it started;
- An open letter to Jill [Greenhalgh] (in English) by Julia Varley for “Magdalena Newsletter” dated 1991;
- Typescript (in English) by Julia Varley about the Magdalena Project dated 1991;
- Typescript (in Italian) by Julia Varley entitled In tournée;
- Typescript (1 in English and 1 in Italian) by Julia Varley entitled Answers to Patrice Pavis. Subscore: yet another useful and wrong word;
- Typescript (in English) by Julia Varley entitled Magdalena Project program;
- Photocopy of the programme for Memoria (in Danish) with text by Else Marie Laukvik.

Publications, b. 4

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. Original title of the binder: “TTT 7 & CCC + forarbejde oversetter”. Binder 4 mostly contains financial statements and estimates by different publishers, and letters (mostly by Martin Berg) about the economic problems connected to the publication of Towards a Poor Theatre as issue number 7 (1968) of the magazine “TTT” (“Teatret Teori og Teknik”). About this, see Eugenio Barba, The Land of Ashes and Diamonds. Binder 4 also contains a final report entitled “Grotowski Bog” documenting how much Grotowski’s book cost to Odin Teatret. In addition to the receipt of the printing works there are notes about the costs of translation, publicity, copyrights for Grotowski, telephone bills, the copies given to Grotowski and the free copies distributed to the press, for a total amount of 166.814, 15 Danish kroner, corresponding to roughly 23.000 euros (in 2011).

Binder 4 contains estimates and balance sheets for Grotowski’s book from the printer Christian Christensen, who was also the printer for other issues of “TTT”. The estimates are numerous because other materials were added to the book, particularly 44 pages of images. The economic problems regarding issue number 7 of “TTT” led Odin Teatret to get in touch with Martin Berg, who had been introduced to the group by Christian Ludvigsen, Odin Teatret's literary adviser. Martin Berg, writer and owner of a small publishing house, became the agent for Grotowski’s book and member of the Odin’s board of directors from 1969 to 1995 (about the relationship between Berg and Odin Teatret, see also Publications binder 17, and Perf-A, binder 5). Considering the importance of Grotowski’s book, this binder is particularly interesting and relevant. Martin Berg wrote to Barba, in connection with a very pressing letter from the printer for the payment, and suggested that he to gain time by writing that they were willing to pay but that procedures always take a long time and can be interrupted at any moment. Martin Berg suggested hiring a lawyer because otherwise the printer could send Odin Teatret into bankruptcy for failure to pay. He also sent a draft of a letter that Odin Teatret could send to the printer to win time. In a letter dated 19 December 1968 Berg checked all the printer's bills and concluded that he was quite expensive.
Next, there is another group of miscellaneous letters. In one of the letters, Harold Clurman (Group Theatre) wrote to Barba about Tone Brulin, a Belgian director who was on the bus chartered by Barba in Poland to bring people to see Grotowski's performance (see The Land of Ashes and Diamonds); he heard about Grotowski's book and wished to receive it to write about it. Brulin is the author of various articles that made Grotowski known in Belgium. There are also letters from and to Martin Berg, and other materials about economic issues; a letter from Eugenio Barba to Peter Brook dated 27 March 1968, to inform him that his article about Grotowski would be used as preface to the book; letters with Harry Carlson about Grotowski's book. Carlson was theatre professor at Queen College in New York and an expert on Strindberg. He attended Grotowski's seminars at Odin Teatret and personally sold many copies of Towards a Poor Theatre, which he brought back from his travels in Denmark, arranging for the sale of the book in USA: in the previous years he published various materials by Grotowski (about Carlson see Activities, binder 6); letters from and to Richard Schechner (especially about problems related to an interview with Grotowski by Schechner in his journal “The Drama Review”): about the distribution of Towards a Poor Theatre in America, about an article on Barba's work to be published in “TDR”.

Publications, b. 5
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. Title of the binder: “1968-1972 MARTIN BERG”. Binder 5 contains the correspondence with Martin Berg about the publication of “TTT” (see binder 4), and about other publications (especially in connection with a Danish edition of the French book on Russian theatre by Nina Gourfinkel).

Publications, b. 6
This binder and the next ones, until binder 16, contain typescripts and articles by scholars particularly connected to Odin Teatret, mostly dealing with ISTA and Odin Teatret:
[Key: w.d. = without date; w.t. = without title].
- Abdel Fatah, Hanna [Egyptian director from Cairo], Eugenio Barba and his Experimental Theatre;
- Alexandrescu, Ileana [Romanian teatrologist teaching in Amsterdam], Eugenio Barba. Sub spiritul lui Odin, “Semann Teatral”, no. 5-6, 1996;
- Antei, Giorgio [Italian teatrologist, director of the theatre school in Bogotá], Bailarines y mártires. De la fiesta al teatro y viceversa, in Scapino. Hojas del Festival de Manizales;
- Artiles, Freddy [Cuban director], Cuba ¿A donde va el Odin Teatret?, “Conjunto”, no. 64, 1985;
- Attisani, Antonio [Italian critic and scholar], Maschere di oggi (ma di quale oggi?), “Scena”, no. 1, 1977;
- Augias, Corrado [Italian critic], Chi vuol vendere l’anima all’angelo?, “l’Espresso”, 28 September 1975;
- Bäck, Gunnar [Swedish critic], Nytt från Odin, “Entre”, no. 3, 1985;
- Banu, Georges [French critic], Czterdzieści lat Odin I przypowieść o piasku, “Didaskalia”, no. 67/68, 2005;
- Baraldi, Michele [Italian critic], Eraclito e Barba. Anatomia di una risonanza, typescript, 1987;
Baumrin, Seth [American director, he wrote his doctoral thesis about The Gospel according to Oxyrhyncus], No longer in search of an author, a character defines herself; Pirandello’s “Six characters in search of an author” viewed within the context of Eugenio Barba’s experimental performance methodology, “Modern Drama”, no. 2, summer 2001;


Bayatly, Kassim [Iraqi director and scholar], text without reference;


Bjerre, Jørn, Odin Teatret and the Art of Perpetuating Creativity through Difference, typescript; Block de Behar, Lisa [Uruguayan semiologist, expert on Borges], El Odin Teatret de Eugenio Barba en Montevideo, “Posdata”, no. 107, 1996;

Boiron, Chantal [French critic], Une semaine à l’Odin: l’apprentissage du soi, “Ubu”, no. 19, 2000;

Bonavera, Enrico [Italian actor and director, Arlecchino in Strehler's performance], Nel laboratorio dell’Odin il quotidiano come ultimo rito, “Cinema Nuovo”, no. 245, w.d.;

Boudet, Rosa Ileana [Cuban critic], ¿Actor vs. Performer?, typescript, w.d.;


Brauneck, Manfred [theatre historian], Eugenio Barba, in Theater im 20. Jahrhundert, Hamburg, Rowohlt Taschenbuch, 1982;

Bravo, José, Eugenio Barba: “expuestos a algo nuevo”, “Tamaño Oficio”, no. 7, Buenos Aires 1992;

Bulik, Linda [Brazilian semiotician], A comunicação do homem em situação de raperentação (Odin Teatret – Por uma semiótica do Teatro Antropológico), Universidade Estadual de Londrina;

Capo, Juan Carlos, Preguntas a Eugenio Barba, 1993, typescript;


Carrió, Raquel [Cuban teatrologist], El rostro polémico del ser (nota sobre antropología teatral),”Conjunto”, (La Habana), April-June 1990, pp. 8-11;

Carrió, Raquel, Las obras y los juegos, “Tablas”, (La Habana), January 1990, pp. 7-9;


Chemi, Tatiana [Italian scholar, teaching at the University of Ålborg, DK, since 2012], L’Odin Teatret: il fascino dell’attore che danza, “Ariel”, no. 41, 1999;

Christoffersen, Erik Exe [professor at the University of Århus], Tradition og fornyelse, in Eugenio Barba, De flydende øer, København, Borgens Forlag, 1989;

Christoffersen, Erik Exe, Fortiden danser. Det lader sig ikke gøre at adskille iagttageren fra det iagttagne, “Øjeblikket”, no. 5, 1991;

Christoffersen, Erik Exe, Dømonerne danser, “StandArt Litteraturmagasinet”, no. 3, 1991;

Christoffersen, Erik Exe, Interview with Roberta Carreri. The Actor’s Journey: “Judith” from Training to Performance, “NTQ”, no. 26, 1991;

Christoffersen, Erik Exe, Sommerfuglens skrig. Performance og ritual i teatret, in Ritual & Performance, Århus, Århus Universitetsforlag, 1993;

Christoffersen, Erik Exe, Festive Ritual, “Teater Et”, no. 67, 1993;

**Publications, b. 7**
- Christoffersen, Erik Exe, *Displacement*, typescript, w.d.;
- Christoffersen, Erik Exe, *Yoricks grimasse – I anledning af den 10. ISTA session* (other information missing);
- Christoffersen, Erik Exe, *Yorick’s Grimace – On the Occasion of the 10th ISTA-sessional* (International School of Theatre Anthropology), typescript;
- Christoffersen, Erik Exe, *Mødet med teknik i teatret*, “Aktuelle Teaterproblemer”, no. 31, (Århus Institut for Dramaturgi);
- Christoffersen, Erik Exe, *Odin Teatret og dramaturgi*, “Rampelyset”, no. 177, 1997;
- Christoffersen, Erik Exe, *Møde mellem forskning og kunst*, “Humaniora”, no. 2, 2000;
- Christoffersen, Erik Exe, *Odin Teatret: Mellem dans og teater*, in Odin Teatret 2000 Dramaturgiske og teatrale principper, Århus, Århus Universitet, 2000;
- Christoffersen, Erik Exe, *Odin Teatrets univers*, “HUMavisen”, no. 29, 2000;
- Christoffersen, Erik Exe, *Barbas Flyvende*, 2000 (unknown publication);
- Citron, Paula, *Bringing Professionalism to Street Theatre: Festival Characters of Vancouver*, “Dance in Canada”, 1984;
- Cixous, Hélène, *Rouen, la trentième nuit de mai ’31*, typescript, w.d.;
- Cruciani, Fabrizio [studio italiano], *Laboratorio?*, “Cultura” (Buenos Aires), no. 6, 1975;
- Dabbicco, Maria, *Il contributo dell’Odin Teatret di Eugenio Barba alla storia del teatro e dello spettacolo del Novecento*, typescript, w.d.;
- De Marinis, Marco [Italian scholar], *La relazione attore-spettatore nell’ottica dell’antropologia teatrale*, typescript with handwritten notes, w.d.;
- De Marinis, Marco, *La polemica con Barba*, “Teatro al Sur”, year IV, no. 2, w.d.;
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**Publications, b. 17**
The binder contains a section of the book by Martin Berg *Treklang*, published in Danish in 1986, translated into English. It also contains the typescript of the complete translation into Italian by
Maria Valeria D’Avino. From 1968 to 2000 Martin Berg was an essential collaborator with Odin Teatret: member of the board of directors from 1969 to 1985; publishing and legal consultant, expert on copyrights, as well as artistic consultant; he was the editor of two issues of the Odin magazine “TTT” and was actively involved in the organisation of the large seminar on Japanese theatre “Nō, Kabuki and modern performances by Terayama” held in Holstebro in 1972. His book Treklang (København, Vindrose, 1986) is very important as a document about the first years of Odin Teatret in Denmark, especially about specific aspects such as: the official standing of Odin Teatret from a legal point of view; the first seminars by Grotowski; the project (which was never realised but is important to understand the group's life) to transform the theatre in a theatre and agricultural commune; the support of distinguished personalities from the Danish entertainment world at a time when it looked like Odin Teatret was going to be forced to close down etc. See also the long article by Christian Ludvigsen Odin Teatrets første år i Danmark 1965-1970. Eksperimentererende teateruddannelse og forskning, in Odin Teatret og det kreative laboratorium. At genopfinde teater, edited by Exe Christoffersen (Klim, Århus, fall 2011).

Sub-series * Publications-A
This sub-series contains all the writings (articles, books as well as unpublished writings and interviews) by Eugenio Barba, divided and carefully organised by Lluís Masgrau. Before the writings by Barba there is a folder with the complete critical bibliography, the organisation criteria for all the binders containing writings and an index of concepts in Barba’s writings. Throughout Odin Teatret’s life, Barba's writings, especially those about the actor's work, were frequently consulted by participants in the various activities as well as scholars (hence the need for an index of concepts that makes it possible to find information more rapidly; in fact, the titles of the texts are often creative and give little explanation). The physical existence of these binders is an essential document to understand the climate that existed for years around Odin Teatret and Barba – at worst, the risk is that they could create misunderstandings about the personality cult that partially did exist or almost existed. At the same time, considering Barba's continuous writing work, and the books by Barba edited by intellectuals close to Odin Teatret like Masgrau, an organised collection of unpublished writings, transcriptions of speeches and interviews is a very useful tool for the production of new books. About this work see also a beautiful letter (not yet open for consultation) by Masgrau kept in Enviroment, binder 4 (“Nando”).

In December 2014, the sub-series contains 35 binders.

Publications-A, b. 1
The binder contains: A Critical Bibliography of Eugenio Barba’s work and Index of Concepts in Eugenio Barba’s Writings, by Lluís Masgrau (criteria for the organisation of the binders containing writings, bibliography and an index to facilitate searching among the numerous topics in the writings).

Publications-A, b. 2
24 folders containing the complete writings by Barba, from 1962 to present, organised chronologically, in all the languages of publication.

Publications-A, b. 3
Two folders containing transcriptions and unpublished writings by Eugenio Barba.

Publications-A, b. 4
Two folders containing the texts of the performances (except for the first three performances, Barba was always director and playwright of his performances. This didn’t prevent him from sometimes turning to professional writers – from Tabucchi to Nordbrandt – to request a new text or use an old one. However the resulting text was never the final text of the performance).

**Publications-A, b. 5**
Five folders containing interviews.

**Publications-A, b. 6**
An irregular binder. Unlike the other binders in the same sub-series, it contains press clippings: occasional interviews, given to journalists who do not know Barba or are not familiar with the work of Odin Teatret. The documents are equally interesting for an understanding of how Odin Teatret, and its ideas and practices, were received.

Binder 6 contains an e-mail sent to Barba by Kermit Dunkelberg: questions for a lecture or a written interview about Kathakali and Grotowski.

The following list details all the materials kept in the binder:

- *El reto es evitar que la fama me convierta en monumento*, by Carlos Paul (“La Jornada de enmedio”, 08.12.2005);
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- *Le strade dei fantasmi*, by Monna Dithmer (“Politiken”, 01.08.2006);
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- *Un regizor explorator* (“Adevărul”, 09.06.2010, unknown author);
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- *Eugenio Barba: teatro di rivolta e libertà*, by Alessandra Teatini and Renzo Filippetti (“Zero in condotta”, 12.11.1998);
- *La reafirmación del teatro de grupo*, by Pilar Flores (“El Comercio”, 24.05.1998);
- *Llegó el Odin Teatret. El grupo creado por Eugenio Barba se presentará en Buenos Aires: Frutos de una misma semilla*, by Susana Freire and Ana Durán (“La Nación”, 04.12.1997);
- *Noveno Encuentro Internacional de Teatro de Grupo – Ayacucho. El goce y la mascarada*, in “Somos”, 06.06.1998;
- *En hajfisk uden tænder; Eugenio Barba om Brecht*, by Monna Dithmer and Eugenio Barba (“Politiken”, 08.02.1998);
- *Barba vil helst dele æren med sin stab* (“Holstebro Posten”, 21.01.1998, unknown author);
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- *Eugenio Barba hædres i Italien*, by Mette G. Sørensen (“Dagbladet Holstebro”, 14.05.1997);
- *Viene dal cuerpo. Odin Teatret: Magia y Tradición*, by Hercilia Lopez (“El Globo”, 11.03.1996);
- *Odin Teatret incontra i liceali di Cassano D’Adda* (unknown publication, 17.11.1997);
- *60 år Doktor Mirakel*, di Lars Ole Knippel (“Jyllands Posten”, 28.10.1996);
- *60 år* (“Det fri Aktuelt”, 29.10.1996, unknown author);
- *60 år*, di ThBr (“Politiken”, 28.10.1996);
- *60 år* (“Kristeligt Dagblad”, 29.10.1996, unknown author);
- *En kæmpe i dansk teater*, di Lun (“Berlingske Tidende”, 29.10.1996);
- *“El teatro se ha convertido en un hecho profundamente arcaico”,* by Cecilia Hopkins (unknown publication, 13.09.1995);
- *Eugenio Barba. El prestigioso director y el Odin Teatret se presentan en Buenos Aires*, di S. Ch. e C.P. (“La Maga. Noticias de Cultura”, 22.11.1995);
- *IX Edició de l’ISTA (Umeå ‘95, Suècia)*, by Martín Curletto (“EntreActe”, July/August 1995);
- *Entrevista a Eugenio Barba, director del Odin Teatret. “El corazón del Odin no ha cambiado”,* by Santiago Fondevila (“La Vanguardia”, 12.06.1995);
- *L’Università Eurasiana. È sbarcato a Scilla l’Odin Teatret di Barba*, by Paola Abenavoli (“Hystrio”, 1996);
- *Eugenio Barba: La Misión del Director es proteger la verdad sin que te fracturen la nuca*, by J.D. (“Ade Teatro”, 1995);
- “En el Odin trabajamos con el criterio de resistencia, no de éxito inmediato”, by J. Asua (“El Norte de Castilla”, 23.11.1994);
- Entrevista con Eugenio Barba, fundador del Odin Teatret. “Mi patria es de personas”, by Silvia Isabel Gámez (“Reforma”, 24.04.1994);
- An Interview with Eugenio Barba, by Martin Rendtorff, accompanied by his letter to Eugenio Barba (unknown publication, 03.01.1987);
- Rencontre avec Eugenio Barba, by Odette Gagnon and Lib Spry (“Jeune Théâtre”, August/September 1983);
- Le théâtre est pays ouvert, by Raymonde Temkine (“Révolution, Culture, Idées”, May 1994);
- Dva pišanja Eugeniju Barbi. Pedagoški paradoks (“Prolog50”, 1981, unknown author);
- Eugenio Barba: Antropólogo Teatral y director-partera, by Víctor Weinstock (“Macrópolis”, 17.12.1992);
- Embruja Barba con la historia del Odin. Mantiene a flote isla del teatro, by Silvia Isabel Gámez (“Reforma”, 16.04.1994);
- “Encontrar esa parte de mí que vive en exilio”, by Gustavo Emilio Rosales (“Tiempo Libre”, 21-27.04.1994);
- Teatro degli attori volanti a Bergamo. Maratona con l’Odin. E l’avanguardia trova ancora fan nel nome di Grotowski e del “Living”, by Claudia Provvedini (“Corriere della Sera”, 20.03.1994);
- Ecco i frutti della tv: un povero teatro ridotto a catacomba, by Claudio Cumani (“Il Resto del Carlino”, 04.03.1994);
- Eugenio Barbával beszélget bérczes lászlo - Kikötőből kikötőbe (“Magyar Napló”, 29.10.1993, unknown author);
- Érzeelmekre ható színház, di Regós János (with a handwritten note: “Színhaz, May 1986”);
- Encontrar justificaciones contra la injusticia significa colaborar con quienes la esgrimen, by Miguel Angel Pineda Baltazar (“El Día”, 13.11.1984);
- Eugenio Braba y el Odin Teatret. La estética de la desobediencia, by Yirair Mossian (“Tiempo Argentino – Platea”, 03.05.1986);
- Entrevista a Eugenio Barba I y II: El Teatro Como “Red de Tensiones” o “Energía Modelada”; Descubrir y Definir Nuestras Diferencias, by Roger Mirza (“El Día”, 03-09.05.1986);
- Entrevista a Eugenio Barba. El último reformador, by Cecilia Hopkins (“Pagina/12”, 28.04.1993);
- Eugenio Barba. Viajero del teatro, by Magda Resik Aguirre (“Juventud Rebelde”, 08.05.1994);
- Eugenio Barba. El director que rema en medio del río, by Beatriz Molinari (“La Voz del Interior”, 16.05.1993);
- Io, cittadino del teatro in Barba alle frontiere, by Egidio Pani (“La Gazzetta del Mezzogiorno”, 24.03.1992);
- La desertificacion del planeta teatro I, II, III y última, by Patricia Cardona (missing other information);
- Modstands-dinosaurer, by Monna Dithmer (“Information”, 12.10.1991);
- Teater skal være eksklusivt, by Rie Duun (“Berlingske Tidende”, 21.09.1991);
- “A propósito de Eugenio Barba”, by Georgio Michi T. (“La Industria - Suplemento Dominical”, 03.01.1988);
- Odins teater är sinnenas teater, by Anna Pia Åhslund (“Ny dag”, 1990);
- El teatro no existe, solo los teatrantes, by Víctor Hugo Fernandez (“La Nación”, 26.11.1989);
− Théâtre du Grutli. Dites Odin et retenez Barba!, by Thierry Mertenat (“EntreActe”, 04.10.1989);
− Recitare la crudeltà. Eugenio Barba parla del nuovo spettacolo dell’Odin sul razzismo, by Claudio Cumani (“Il Resto del Carlino”, 12.04.1989);
− La lezione di Eugenio Barba ospite dell’Università con l’Odin Teatret. Stretti sulla zattera: “Dopo il naufragio mi aggrappo al teatro”, by Emilia Costantini (“Corriere della Sera”, 28.01.1989);
− “La tarea del actor es no aburrir al espectador” (“La Epoca”, 02.12.1988, unknown author);
− Llegó el afamado “Odin Teatret” (“Las Últimas Noticias”, 01.12.1988, unknown author);
− Odin Teatret busca comunicación y unidad (“El Mercurio”, 01.12.1988, unknown author);
− Ayacucho ‘88: Reencuentro con la vida, di ERM (“Dominical/19”, 13.11.1988);
− Odin Teatret y la profunda huella de América. Su director resalta influencia de Ayacucho, by Pilar Flores (“El Comercio”, 06.11.1988);
− Teatrets lange vinter. Hi-tilstanden burde provokere teaterfolk, by Mogens Damgaard (“Fyens Stiftstidende”, 04.11.1988);
− Solidaridad con el teatro (“El Comercio”, 13.11.1988, unknown author);
− Reencuentro Perú ‘88. El gran teatro (pobre) del mundo, by Ramiro Montaño (“Si Cultural”, 07.11.1988);
− Barba de Odin. Eugenio Barba fundador del Odin Teatret de Dinamarca está en Lima, by Oscar Malaga (Caretas, 07.11.1988);
− Grupo de teatro danés se presentó en Ayacucho (“El Comercio”, 03.11.1988, unknown author);
− Reencuentro “Ayacucho ‘88”. Llega el Odin Teatret (“El Comercio”, 1988, unknown author);
− La Barba de Odin (“Diario La República”, 30.10.1988, unknown author);
− Teatret som eskrig på brød, by Niels Olaf Gudme (“Information”, 26.09.1988);
− Barba-foredrag på universitet; Loyaliteten vigtigst - Eugenio Barba er overrasket over udnævnelsen til æresdoktor i Åhrus, by regsa (“Århus Stidstidende”, 09.09.1988);
− Lenguaje y palabras del teatro/entrevista. Coloquio con Eugenio Barba, by Raúl Cáceres Carenzo (“Acentos”, 29.03.1988);
− “QOSQO ’87” - VII Encuentro Internacional de Teatro de Grupo en Perú, by Mario Delgado and Eugenio Barba (“La Voz del Interior”, 22.11.1987);
− Les dejeuners et les banquetes. L’entretien avec Eugenio Barba, di Radoslav Lazić (“Revue Ici”, June/July 1987);
− Teatro. Eugenio Barba, o mestre da pré-expressão, explica sua teoria, by Cesar Giobbi (“Jornal da Tard”, 03.06.1987);
− Pais da alucinação, by Eliane Lobato and Eugenio Barba (“O Globo”, 25.10.1987);
− Aventureiro do teatro. O italiano Eugenio Barba movimenta São Paulo com palestras e cursos, by Carlos Ramos (“O Globo”, 07.06.1987);
− Teatro de Barba no meio do povo - teatrólogo apresenta seminários no Rio; Teatro e revolução, by Eliane Lobato and Eugenio Barba (“O Globo”, 11.10.1987);
− Novo teatro pobre, by Léo Schlafman (“Jornal do Brasil”, 10.06.1987);
− Eugenio Barba busca o teatro do Ocidente, by Edélcio Mostaço (“Folha de S. Paulo”, 04.06.1987);
− Teatro da rebelião; Homens contra deuses, by Rosângela Petta and Léo Schlafman (“Jornal do Brasil”, 08.06.1987);
− Eugenio Barba i Oslo - Medlidenhet og opprør viktigst, by Elsa Kvamme (“Åftenposten”, 26.11.1986);
- Den enkelte tilskuer har stor betydning i vort teater, by Ingrid Nielsen ("Dagbladet Holstebro", 18.10.1986);
- Teatret dør med mig - Fornem pris til Barba på Odin Teatret, by Malin Lindgren ("Politiken", 12.10.1986);
- Animating the Actor’s Body, by Kristin Linklater ("American Theatre", July/August 1986);
- Smrt pobunjene žene ("Duga", November/December 1986, unknown author);
- Teatret slår bro mellem landene - Der er international rift om Odin Teatret, by Henrik Lundgren ("Politiken", 10.01.1986);
- Teater skal føles og sanses - ikke forstås, by Susse Botefyhr ("Aktuelt", 08.01.1986);
- A látható és a láthatatlan - Beszélgetés Eugenio Barbával, by B.L. ("Film Színház Muzsika", 1985);
- Opprør er vårt ansvar!, by Bjørg Vindsetmo ("Oslo Dagbladet", 05.11.1985);
- Lo spettacolo degli anni Ottanta. Il Vangelo secondo Barba, by Dario Ventimiglia (missing other information);
- Et nyt dansk teateransigt - Odin - Eugenio Barba, Iben Nagel Rasmussen, Torgeir Wethal, by Kjerstin Norén ("Information Lørdag/Søndag", 06-07.04.1985);
- El Teatro es un ser Mutilada al que Cada uno le da su Propio Rostro: Eugenio Barba ("Excélsior, Heraldo de México", 10.11.1984, unknown author);
- El Odin Teatret vendrá en 85 - La más grande ingenuidad de los jóvenes teatreros es creerse necesarios a los demás; El teatro está vivo cuando es como una esfinge que me echa un enigma: E. Barba, by Patricia Cardona ("Unomásuno", 18-19.12.1984);
- Propone Barba: Teatro para todas partes, by Guadalupe Pereyra ("Esto", 1984);
- Ha señalado Eugenio Barba - Actualmente el valor del teatro reside en un sentido sicológico preciso, y distinto para cada espectadores, by Patricia Cardona ("Unomásuno", 06.05.1984);
- En América Latina los grupos de teatro se encierran en sí mismos porque impera la inseguridad: Barba, by Patricia Cardona ("Unomásuno", 09.05.1984);
- El teatro popular y político tiene que ser dialéctico con algo que es necesario cambiar ("El Día", 10.05.1984, unknown author);
- Redescubrir el cuerpo y la técnica corporal de cada quien comunicarlos fue el motivo de crear el ISTA: Eugenio Barba, by Miguel Angel Pineda ("El Día", 11.05.1984);
- Pedagogo e investigador “El teatro debe vincular problemas sociales y ser llevado a marginados”, by Jorge Isaac ("Espectáculos", 08.05.1984);
- Hay que crear cámaras de oxígeno para que en ellas respire quien no quiera ahogarse en la civilización, by Miguel Angel Pineda (unknown publication, 1984);
- Afiirma Eugenio Barba - La práctica del teatro de grupo, oasis para el actor que no se quiere sofocar, di Miguel Angel Pineda ("Unomásuno", 08.05.1984);
- El Tercer Teatro, discriminado a nivel ecónomo, profesional, politico y cultural: Eugenio Barba, by Angelina Beatriz Camargo ("Excélsior", 08.05.1984);
- “El verdadero texto de teatro es el espectaculo”: Eugenio Barba, by Héctor Rivera ("Proceso", 12.11.1984);
- Crean en Colombia - Istituto de Investigación Teatral, by Jorge Chiarella Krüger (Suplemento domenicale di “El Comercio”, 04.12.1983);
- L’homme de l’Odin Teatret, by Martine Corrivault ("Le Soleil", 21.05.1983);
- Tiers-Théâtre - Théâtre vivant, by Eugenio Barba and Giovanni Lista ("Argus de la Presse", 15.10.1977);
- Le théâtre laboratoire d’Eugenio Barba - Les guerriers de l’Odin Teatret, by Geneviève Rozental ("Nouvelles Littéraires", 19.08.1976);
- Eugenio Barbas inspiration - Kroppens språk i Asien, with a handwritten note: “Ulla Britt Eaberg” (“Svenska Dagbladet”, 15.02.1982);
- Eugenio Barba og hans Odin Teater, by Kirsten Risgaard (“Berlingske Tidende”, 06.09.1980);
- Przeprowadzka Odin Teatret, di jp (“Dialog”, 08.08.1974);
- Kun det umulige er interessant - Eugenio Barba fortæller om det, han finder nødvendigt for teatret, by Georg Andrésen (“Århus Stidstidende”, 31.12.1969);
- Grundlag for træning i skuespilkunst: Udvikling af kroppens intellingens, by Helle Meyer (“Vejle Amts Folkeblad”, 02.12.1967);
- Article without author and w.t. (“Politiken”, 23.10.1967);
- Det er en stor kunstners opgave at være taktløs..., by Susanne Bjerg Møller (unknown publication, 14.01.1968);
- Ung italiener leder for det nosdiske teaterlaboratorium (“Adresseavisen”, 07.02.1968, unknown author);
- Væk med frelse i kultur politik, by ambro (“Ekstra Bladet”, 20.10.1967);
- Pretentios galenskap, by Sven Swensson (“Skånska Dagbladet”, 05.12.1967?);
- Vores opgave er at skabe teater, by “pedro” (“Demokraten”, 20.10.1967);
- Odinteatern kan ses av bara 60 i taget, by K.k. (missing other information);
- Oslo får et eksperiment-teater, di Celine (“Dagbladet”, no. 99, 1965);
- Odin-teatret invitert til Århus’ nye kultursenter (missing other information);
- Nytt teater gjester Bergen (“Bergens Tidende”, 17.01.1966, unknown author);
- Holstebro bliver hjemby for teater-laboratorium (“Amts Bladet”, 06.04.1966, unknown author);
- Odin-teatret - Et sosiologisk eksperiment, di Aase Dybing (“Aftenposten”, 10.03.1966);
- Avantgarde-teater er ikke vanskelig teater, di “Pietro” (“Fredrikstad Blad”, 28.10.1965);
- Ajatuksen isä Puolasta, työn jatkaja Italiasta - Eugenio Barba ja Odin Teatret Tampereella (“Aamutethi”, 04.03.1965, unknown author).

Sub-series * Publications-B
The sub-series Publications-B contains a series of 6 binders with articles, interviews and unpublished writings by the actors.

Publications-B, b. 1
Binder with writings by Julia Varley. It contains five folders with a series of published articles, interviews and unpublished writings. Among others: Magdalena ’86-Post pensieri; Open Letter to Participants Magdalena Festival ’86; Waterwars – Reaction of a Close spectator; Silenzi e sussurri. Appunti da due laboratori di Julia Varley; Barters; Credere: presenza della memoria (for a book about barters by Franco Perrelli).

Publications-B, b. 2
The binder contains writings by Else Marie Laukvik, Tage Larsen, Frans Winther. Else Marie Laukvik: Il primo spettacolo dell’Odin Teatret (published in Il libro dell’Odin by Ferdinando Taviani); Memoria; En tyst storm af tanker; Odin Teatret. Do Miracles Happen?, some interviews; a typescript (the first pages are handwritten) in Italian, Giorni di agosto: this is probably Else Marie's article for the planned but never realised “book of actors” (since it was supposed to be published by Franco Quadri, all the essays were translated into Italian). Interesting.
Tage Larsen: article for the book by Eugenio Barba Il Brecht dell’Odin; interviews; a typescript in Italian, Parole e storie (probably his article for the “book of actors”). Interesting.
Frans Winther: Odin Teatret and the music.

**Publications-B, b. 3**
Binder containing writings by Iben Nagel Rasmussen. It contains published articles, interviews and an unpublished writing, Holstebro 1966, in Italian and in Danish (probably her article for the “book of actors” which was never published).

**Publications-B, b. 4**
Binder containing writings by Roberta Carreri. It contains published articles and interviews. It contains some typescripts for which it is unclear whether they were or weren't published; an interview for a graduation thesis (later published in Japan); a series of articles by Roberta Carreri; the transcription (by Laura Mariani) of a meeting at the University of Bologna. It also contains a series of unpublished articles: L’effetto O; Le parole di Eugenio; Hic sunt leones (short version) and Hic sunt leones (long version; the latter is probably her article for the “book of actors” which was never published).

**Publications-B, b. 5**
Binder containing writings by Torgeir Wethal. It contains published articles and interviews. A typescript with the transcription of an interview from 1969, Venice, by Ferruccio Marotti. Some writings for which it is unclear whether they were or weren't published (Making the Improvisation; and a long typescript without title, in Norwegian).

**Publications-B, b. 6**

**Sub-series * Publications-C**
Binders of press reviews about books. There are only 3 binders (but the third binder is missing!), assembled by some Odin organisar, but not arranged. Press reviews about books are kept without organisation in various binders.

**Publications-C, b. 1**
The binder contains documents from 1976 to 1984. They are press clippings about books: books by Odin Teatret (like Il Brecht dell’Odin); books about Odin Teatret (like Il libro dell’Odin by Ferdinando Taviani). There are also many press clippings about some issues of “TTT”, especially but not exclusively, about the monographic issue with the publication of Towards a Poor Theatre by Jerzy Grotowski.

**Publications-C, b. 2**
Unarranged press clippings, approximately from 1984 to 2007. The articles deal with Barba's books, and also the book by Roberta Carreri Tracce (Milano, Il principe costante, 2007). Cf. a review of the Dictionary of Theatre Anthropology. The Secret Art of the Performer by Barba and
Nicola Savarese in “Asian Theatre Journal”, fall 1992, vol. 9, no. 2. It is a scholarly review that points out all the mistakes and methodological flaws, but it is also positive and describes the book as “definitely an important contribution”. Again in “Asian Theatre Journal”, no. 2, vol. 14, fall 1997, a review of the book by Kirsten Hastrup *The Performers Village*. The review criticises some of the essays, especially those by the Italian scholars (and particularly the essay by Mirella Schino) because they are too passionate; according to the reviewers, this doesn't happen in the essays by Odin actors, perceived as more critical since they always contain ironical remarks about their director.

**Publications-C, b. 3 (MISSING!)**
Press clippings about *The Land of Ashes and Diamonds; The Paper Canoe; Towards a Third Theatre* by Ian Watson; *Odin Teatret 2000*; the journal “The Open Page” and “miscellany” (for example the book by Elsa Kvamme about Bjørneboe and Barba). There are some reviews also kept in other binders. Several reviews in Chinese, Russian etc.
In September 2013 the series contains 18 binders.
The magazine “Teatrets Teori og Teknikk” (Theatre Theory and Technique), abbreviated to “TTT”,
was founded by Barba in Oslo in 1965. It was published three times per year and from 1968 one of
the issues was a book. The journal stopped in 1974 after 23 issues including five books.
About “TTT” see the article by Francesca Romana Rietti for issue no. 25 (2004) of “Teatro e
Storia”. In connection with the idea of founding a journal with a strong component of technical and
practical information, it could be interesting to consult the correspondence between Barba and Jens
Bjørneboe (however, the journal that Bjørneboe tried to found was something different, supposed to
publish informational articles about European theatre). The idea behind “TTT” was to provide
young directors and actors with practical material and essential technical information. See also
(among the documents): Fonds Odin Teatret, series Activities, binder 1; series Publications, binders
4 and 5 (two particularly interesting binders: binder 4 contains the bills for issue no. 7, 1968, that is
the first edition of Towards a Poor Theatre by Jerzy Grotowski, which had a quite difficult
financial story behind it; binder 5 contains the letters by Martin Berg – Odin Teatret's publishing
adviser – about this problem and about later publications). In Fonds Barba see the series Grotowski
(binders 10, 12, 16), the series Odin (binder 2, particularly interesting because it contains
an introduction of the magazine written by Barba for the Research Council of Norway) and the series
Letters (binder 2 and binder 5).
The binders of the series “TTT” are a group of boxes containing photographs, lead clichés for
printing photos, articles, off-set films, etc.
For the time being, the boxes are arranged in order of acquisition.

**TTT, b. 1**
Materials for “TTT” issue no. 5 (1967): Title The Dramatic Author as Director of his own Text,
issue edited by Christian Ludvigsen, Odin Teatret's literary adviser, lecturer at the University of
Århus and renowned translator, especially of Ionesco and Beckett's works. In this issue Christian
Ludvigsen also published a play by Beckett, placing it alongside descriptions by Scandinavian
directors who had staged Beckett's plays. A section of the journal was devoted to Jean Genet, his
texts, and his suggestions on how to direct and play The Maids and The Balcony. His long letter to
Roger Blin about how to stage The Screens was also published in the magazine. This issue of the
magazine also features photographs of performances staged in Paris or in Scandinavia. Samuel
Beckett’s Waiting for Godot had been translated into Danish by Christian Ludvigsen. It was
published in 1957 in connection with the first production in Copenhagen, although it was first
performed at Aarhus Teater in April 1956. Christian Luvgisen played a seminal role in promoting
young Danish authors and poets to write for the theatre and was the first in Scandinavia to introduce
and translate future Nobel Prize winners such as Dario Fo, Gunther Grass, Harold Pinter, as well as
Fernando Arrabal, Eugène Ionesco, whose plays he included in an anthology in 1961. This
anthology became the main inspiration for the repertoire of Fiol-Teatret, the first small avant-garde
theatre in Copenhagen after WW2 where Christian Ludvigsen was one of the promoters. This
historic theatre opened on 12 January 1962 with Finn Methling’s Javel hr.direktør and Harold
Pinter’s The Dumb Waiter.
**TTT, b. 2**
Materials for “TTT” issue no. 7 (1968), lead clichés and off-set films (Towards a poor theatre).

**TTT, b. 3**
Materials for “TTT” issue no. 8 (1968), photographs and clichés. This issue, focusing on pedagogy, contains writings by Peter Brook, Charles Marowitz, Joseph Chaikin and Jolanda Rodio, who were all people invited to Odin seminars. There were also writings by Charles Dullin and Louis Jouvet, and the transcription by Marc Fumaroli of a seminar given by Grotowski at Odin Teatret in the summer of 1968.

**TTT, b. 4**
Materials for “TTT” issues no. 9 (1969) and no. 12 (1970): lead clichés, articles, photographs. The topic of the two issues is the actor and the Über-Marionette, with writings by Heinrich von Kleist and Gordon Craig, transcriptions of the seminar The Scenic Language held at Odin Teatret that same year by Étienne Decroux, Jacques Lecoq and Dario Fo, texts by Decroux (from Paroles sur le mime), an article by Jean-Louis Barrault, one by Jacques Lecoq and one by Roberto Mazzucco about Dario Fo.

**TTT, b. 5**
Materials for “TTT” issue no. 13 (1970), photographs and clichés: about folk theatre. With two essays by Christian Ludvigsen as introduction to texts by Federico García Lorca, Jean-Paul Sartre, Bernard Dort, Jean Vilar, Paolo Grassi and Giorgio Strehler. Next, there was an article by The Living Theatre and an essay by Jiang Qing, wife of Mao Tse-Tung, about the Revolution in Peking Opera.

**TTT, b. 6**
Materials for “TTT” issue no. 15 (1971), photographs and lead clichés: about the art of the actor in China and in Japan. With an essay by Eugenio Barba about Kabuki theatre, an essay by Paul Claudel about Kabuki, writings by Ejzenštejn and by Bertolt Brecht about Chinese theatre and about Mei Lanfang, an essay by Dana Kalvodová about Chinese theatre, one by Colin Mackerras about Peking Opera after the Revolution, another essay by Barba about the distancing effect in Russian formalism, in Brecht and in Nō, and an overview about the American underground (A Calendar of Anger).

**TTT, b. 7**

**TTT, b. 8**

**TTT, b. 9**

**TTT, b. 10**
Materials for “TTT” issue no. 20 (1973): lead clichés and photographs. Focusing on the figure of Dionysus, with articles by Martin Berg (editor of the issue), by Roger Bastide about discipline and spontaneity in Afro-American trance, by Jean Brun, by Sam Keen. The issue contains the writing by Grotowski *Theatre and Ritual*.

**TTT, b. 11**

**TTT, b. 12**
Materials for “TTT” issue no. 23: *The Theatrical Theatre* by Vsevolod Mejerechol’d.

**TTT, b. 13**
*Orlando furioso*: lead clichés and other materials for a 4-page insert to advertise and give information about the seminar and the performance by Ronconi (Holstebro, 1969).

**TTT, b. 14**
Photographs of performances by Mejerechol’d (1974) mainly used in issue no. 23, that is Mejerechol’d's book *The Theatrical Theatre* (but in other issues too).

**TTT, b. 15**
Materials and clichés for various issues of “TTT”, mainly issue no. 13 (about folk theatre), and issue no. 15 (the art of the actor in China and Japan).

**TTT, b. 16**
Clichés for issues of “TTT” and for the programmes of *Ornitofilene, Kaspariana, Ferai*. The clichés for the photographs – photographs on transparent background – are pretty objects (the binder contains two folders).

**TTT, b. 17**
Materials for “TTT” issue no. 10: lead clichés (quite pretty objects), photographs and typescripts with corrections in French or in Danish. Issue number 10 is about theatre psychology with essays about neurosis and the actor, about fear, about the trance phenomenon in Bali and about the socio-psychological training; the second section of the issue focuses on the seminar about the scenic language organised at Odin Teatret, with transcriptions of the talks given by the pedagogues – Jean-Louis Barrault, Jacques Lecoq and Dario Fo – during the seminar. The box also contains the typescripts of most of the long captions (in French), the drafts, typescripts with corrections etc. There are also press clippings, mostly articles by Ludvigsen.
The same box contains materials for other issues, for example the typescript in French of an essay by Grotowski (for “TTT” issue no. 8).

**TTT, b. 18**
Materials for “TTT” issue no. 20, centred on the figure of Dionysus with articles by Martin Berg (editor of the issue); by Roger Bastide about discipline and spontaneity in Afro-American trance; by Jean Brun, a French religious historian; by Sam Keen, *Manifesto for a Dionysian Theology*; by Grotowski, *Theatre and Ritual*; a writing by John Kane, *Plotting with Peter Brook*; by Emilio
Servadio about theatre and the spectator. The binder also contains the programme of *La signora è da buttare* by Dario Fo and Franca Rame (in Italian).
This series collects the materials donated to Odin Teatret by friends, collaborators and former Odin members. It contains the sub-series: Christian Ludvigsen, Nando Taviani, Raúl Iaiza, Ana Woolf, Tina Nielsen, Agnete Strøm.

Sub-series * Ludvigsen
Two folders with photocopies of documents, delivered to OTA by Ludvigsen. The documents concern the change in the funding procedures of the State of Denmark, a very relevant change for Odin Teatret.

Christian Ludvigsen – According to his own words, Barba met Christian Ludvigsen when travelling through editorial offices in Europe trying to introduce Grotowski.

Ludvigsen had great importance in the complicated sequence of events that brought Odin Teatret to Denmark, and was the first to become literary adviser of the theatre. Scandinavian countries form a quite cohesive entity, small enough to transform the story about the meeting between the director and the scholar into the story of how a small but important and solid network of intellectual relationships developed in Denmark.

For example: it was the poet Jess Ørnsbo, editor of the magazine “Vindrosen” in Copenhagen, who directed Barba to Christian Ludvigsen. Jess Ørnsbo, a Slavic studies scholar and admirer of Witkacy, published in “Vindrosen” a selection of excerpts from Barba's book about Grotowski *In Search of a Lost Theatre* (which was about to be published in Italy and in Hungary). Barba wrote the book in French for the Theatre Institute in Budapest and had his mother translate it into Italian.

Carbon copies of the typescript were part of Barba's luggage and circulated among theatre people, from the critics Raymonde Temkine and Renée Saurel in Paris (who wrote about it in their magazines and tried to publish it in France) to the Flemish writer and director Tone Brulin and the Swiss playwright Walter Weideli (who saw a performance by Grotowski in Poland and introduced Barba in “Le journal de Genève” of which he was director of the cultural section), to (some time later) Marc Fumaroli, who wrote about Grotowski's seminars in Holstebro.

Christian Ludvigsen was ten years older than Barba and was known in the theatre environment as one of the creators of Fjol Teatret in Copenhagen, pioneer in Scandinavia in staging avant-garde texts (especially Ionesco e Beckett, which he translated, as well as young Danish writers who he encouraged to write for the theatre).

Barba met Ludvigsen before founding Odin Teatret: he went to visit him and his wife Silvia Hagberg, a historian of Swedish theatre, in their home in April 1964, few days before discovering in Oslo that he was *persona non grata* in Poland and could not go back to Grotowski's theatre (see *The Land of Ashes and Diamonds*). The exact date instead – according to Christian Ludvigsen's diaries – was 22 July, when Barba visited Christian in his home in Vangede in the outskirts of Copenhagen.

Barba settled in Oslo and founded his theatre there in October that same year. He kept in touch with Ludvigsen via letter writing, informed him about the foundation of Odin Teatret and sent him the first issue of “TTT” (in the spring of 1965). In the meantime Ludvigsen moved to Århus to become lecturer at the University, Department of Literature, striving to create the future Institut for Dramaturgi together with Tage Hind. He reviewed “TTT” in “Jylland-Posten”, for which he was a regular collaborator. Director of the cultural section and personal friend of Ludvigsen is the influential Danish theatre critic Jens Kruuse.
Meanwhile Christian Ludvigsen became dramaturge in Århus Teater, the most important theatre in town, combined with a theatre school. Ludvigsen tried to convince Erwin Tiemroth, the new director at Århus Teater, to hire Barba as teacher in the theatre school (this was a time of radical changes in the theatre schools in Denmark, both private schools or those affiliated with a theatre. State schools didn't exist yet). Tiemroth invited Barba to discuss this possibility. Ludvigsen suggested inviting the complete Odin Teatret to present their first performance, *Ornitofilene*.

Since Århus Teater could not invite an unknown amateur theatre like Odin Teatret, Ludvigsen requested a small funding from the ministry. For the practical aspects, he asked for support from Jens Okking, a young actor who opened the small theatre Vestergade 38 on the model of Fjol Teatret in Copenhagen. Together with some of Ludvigsen's students (including Palle Jul Jørgensen, who twenty years later became director at Århus Teater), Okking and Ludvigsen rented a space without stage, suitable for the performance by Odin Teatret, and provided private accommodation for Barba, his wife Judy and his four actors. Odin Teatret played the performance for five nights in Århus (9-14 November 1965), receiving the box office earnings.

Thanks to the positive reviews by Jens Kruuse and other reviewers, and to Ludvigsen's public relations, there was a good turnout and, most importantly, Odin was invited to present *Ornitofilene* also at the Museums in Viborg (directed by the writer Peter Seeberg who was Ludvigsen's brother-in-law) and in Ålborg (where, in order to receive the Norwegian group, Stig Krabbe Barfoed, a young theatre journalist and critic, founded a cultural association which later became a small theatre, Jomfru Ane Teatret, still active today). Peter Seeberg later wrote the text for the third Odin performance, *Ferai*, and Krabbe Barfoed followed the work of Odin Teatret for years, especially during the innovative seminars of the 1960s with the presence of Grotowski and other great masters of the international theatre.

In the meantime the poet Ole Sarvig, who during his visit to Oslo in the spring of 1965 saw a rehearsal of *Ornitofilene* in the nuclear bomb shelter where they rehearsed, convinced a friend of his who directed the Kunst Højskole in Holbæk (50 km from Copenhagen) to book the performance of Odin Teatret (Ole Sarvig wrote the text for the second Odin performance, *Kaspariana*).

Ole Sarvig met Odin Teatret in Oslo because the Danish graphic artist and writer Dea Trier Mørch advised him to meet Barba during his trip to Oslo. (Dea Trier Mørch met Barba in Gdansk, Poland, at a student theatre festival in 1962, and visited him in Opole, at Grotowski's theatre, one year later in 1963, with the Danish writer Palle Fisher. Cf. the book by Dea Trier Mørch, *Polen*, København, Gyldendal, 1970).

At the Kunst Højskole in Holbæk, one of the school students who saw *Ornitofilene* was Iben Nagel Rasmussen. She was so moved by the performance that she asked to join Odin Teatret. Since Barba couldn't travel to Holbæk (he had to go back to Norway for his final exams in History of Religion at the University of Oslo), the four Odin actors – Anne-Trine Grimnes, Else Marie Laukvik, Tor Sannum and Torgeir Wethal – took the initiative of taking the performance to Copenhagen where, thanks to the positive reviews, they were offered a chance to put on the performance for three nights at the Art Academy.

The performances in Copenhagen laid the basis for other important and enduring acquaintances with Danish intellectuals. Some of these people became old friends and collaborators with Odin Teatret – for example the writer Poul Vad and the photographer Roald Pay. Among the spectators to these first performances in Denmark was a fourteen-year-old brought by his father, an amateur actor: his name was Steffen Kjeldgaard-Pedersen and he remained friends with Odin Teatret and continued to follow their activities; thirty years later, as Theology professor at the University of Copenhagen, he was the prime mover behind the award of the Sonning Prize to Barba by his university (a very important international recognition, previously awarded only to another Danish citizen, Niels Bohr).
Denmark is a small country, the intellectual milieu are relatively limited and connections are close. These people made it possible for Odin Teatret to find a place in the cultural life of Denmark. Their relationship with Odin Teatret grew not only with each new performance but also with the work going on parallel to the performances, especially the seminars of high theatre culture that brought to the small town of Holstebro guests the likes of Grotowski, Lecoq, Barrault and Dario Fo (see especially the series Activities). The situation partially changed at the beginning of the 1970s when Odin Teatret started their long international tours. The model of the pedagogical seminars was repeated everywhere in Europe. Barba then went on to focus on another type of seminar: the presentation of Asian theatre genres, through which he established relationships with some of the masters who joined ISTA at the time of its foundation in 1980.

While Odin Teatret was in Århus, Ludvigsen introduced Barba to Tage Hind, his University colleague who was working to introduce an academic subject called “Dramaturgy” with a practical apprenticeship on the model of the American universities. Tage Hind asked Barba to teach during his own lecture hour. This was the first academic lecture given by Barba. It was also the origin of the close connections between Odin Teatret and what was to become the Institute of Dramaturgy of the University of Århus, especially between Barba and some professors (besides Ludvigsen and Hind, Exe Christoffersen, Janne Rism, Annelis Kuhlmann, Janek Szatkowski). Meanwhile, Ludvigsen's attempt to have Barba hired as teacher by the theatre school of Århus Teater failed (Barba imposed an impossible condition on the director E. Tiemroth: he should hire Barba’s four actors too and support the activities of a laboratory group alongside the school).

While still in Norway, Barba had already considered and looked for opportunities to move to a provincial town. He talked about this during an interview by a newspaper in Århus, which was read by Inger Landsted, a nurse living in Holstebro and active in amateur theatre circles (among other activities, she invited Chr. Ludvigsen for a conference about authors of the Absurd) who had seen Ornitofoilene in Viborg, at Peter Seeberg's Museum.

Inger Landsted considered the idea of inviting Odin Teatret to Holstebro as part of the new cultural policy planned in her town, especially thanks to the new mayor Kai K. Nielsen. The only big factory in town – a tobacco factory – had closed. Unemployment was rising and, without a high school, Holstebro was being deserted by young people en masse. The mayor Nielsen and the director of the municipality Jens Johansen planned a cultural offensive whose first step would be the opening of an art museum with Poul Vad, a writer from Copenhagen, as artistic adviser. Inger Landsted proposed to the mayor and the director of the municipality that they accommodate Odin Teatret. While his actors were in Copenhagen and he in Oslo for his exams, Barba received a letter from the mayor of Holstebro inviting him to go see him to discuss the possible move.

Since the foundation of Odin Teatret in Norway, Barba was convinced that the right thing was to settle in a small town. He had then tried, without success, to rent a space in two Norwegian towns, Fredrikstad and Lillehammer. Above all, he was inspired by a political model: the Chinese revolution which had conquered the city from the countryside. He also wanted to avoid premature judgements of the critics and the capital’s theatre environment with regard to the group’s first steps. Life in the provinces is cheaper and more time can be devoted to the work because distances are shorter and distractions fewer. Living in a place without any stimulus contributes to enhancing the creative drive of the actors. Besides, Barba was unable to find a space to rent in Oslo despite the continuous efforts of himself and his friends. The Holstebro proposal looked like a dream come true: a provincial town with 16,000 inhabitants, no theatre tradition and far away from the bigger towns; a farm outside of the town which would serve as the theatre’s home, and even a yearly stipend of 60,000 kroner, corresponding to the yearly salary of an unskilled worker. This was the first time that politicians took Barba seriously and expressed an interest in his little known theatre and it was something that Barba would never forget, as he has often repeated. During the meeting...
with the mayor Kai K. Nielsen and the director of the municipality Jens Johansen, in the presence of
Inger Landsted (nurse) and Tage Hind (professor at the University of Århus), Barba agreed to leave
Norway and create a theatre laboratory in Holstebro from 1 June 1966.
In Barba's letters to Grotowski (The Land of Ashes and Diamonds), Barba had actually more doubts
than what appears from his story and, following Grotowski's advice, he agreed despite concerns
about the problems that might arise from the move.
During the first years of Odin Teatret in Denmark, Ludvigsen's activity was indispensable. He put
Odin Teatret in touch with the high culture network in Denmark, and in Sweden thanks to Silvia,
his Swedish wife. Ludvigsen was a scholar, the translator of Beckett and Ionesco and he had a
remarkable experience as literary adviser and dramaturge. For the ministry of culture and other
institutions, he vouched for the practice and the innovative initiatives of Odin Teatret as the new
theatre model. He was a close collaborator of Barba for the first texts of performances and
especially for Ferai, Odin Teatret’s first international success. However, he did not participate in
the practical work, although he regularly went to see the rehearsals in Holstebro and give his
comments to the director.
Cf. about this period: Martin Berg, Treklang (a partial version in English and a complete version in
Italian of the book are kept in Publications, b. 17), Ferdinando Taviani, Il libro dell’Odin, and
Franco Perrelli, Chr. Ludvigsen and Odin Teatret. Bricks to Build a “Teaterlaboratorium”, Bari,
Ed. di Pagina, 2013.

Environment, b. 1 (Ludvigsen)
It contains part of the photocopies given by Christian Ludvigsen in March 2009. The documents are
mainly about organisational and administrative topics: correspondence and reminders exchanged
with the ministry of Culture and the minister himself to propose a change in the legislation about
theatre because it didn't include any clause to finance the array of activities pioneered by Odin
Teatret (cf. the series Activities). The new law made it possible to fund also the unusual and never
before seen activities of the Odin Teatret “laboratory”. The binder also contains: funding
applications for the first practical pedagogical seminars, an activity that was unheard of at the time
and which theatres were not even allowed to do, as well as the publishing of magazines and books.
Odin Teatret proposed itself as an interscandinavian pedagogical institution and thus justified its
requests for funding. All this was happening before Denmark entered the European Union (in
1973) and the discussion was heated in many Scandinavian countries where the politicians and a
sizeable part of the population was in favour of an economic union of Scandinavian countries, based
on common cultural roots.
Barba presented the move of his theatre from Norway to Denmark as a positive project and applied
for funds on the assumption that Odin Teatret was a Nordic theatre with actors from Norway,
Finland, Sweden and Denmark, each speaking his own language. The designation of Nordisk
Teaterlaboratorium (not simply Teaterlaboratorium) used by Odin Teatret to this day is a
consequence of the political situation of those times.

Environment, b. 2 (Ludvigsen)
Like binder 1, it contains photocopies (including the photocopy of the cover of the original
envelope with handwritten notes, left in possession of Ludvigsen): the old law that didn't allow the
funding of Odin Teatret (Ludvigsen made reference to ch. 4 of the law); papers related to the first
interscandinavian seminar of Odin Teatret in Denmark, in July 1966; a list of participants and
pedagogues; programmes with schedules; typescript of a lecture by Ludvigsen during the seminar
about the role of the actor; explanation of the pedagogical programme including yoga,
bio mechanics, vocal training and composition.
The first seminar in Holstebro in 1966 was planned in Oslo with Grotowski, when Odin Teatret organised the first tour abroad of *The Constant Prince*, in February of that same year. Odin Teatret had just moved to Holstebro and was not yet settled because the farm buildings needed to be renovated: so, in their letters to those who wished to participate in the seminar with Grotowski and for other types of mail, they used the name and address of nurse Inger Landsted’s husband since the Odin Teatret did not yet have an address and location in Holstebro (cf. Fonds Barba, series Barba-Odin, binder 38). The seminar was held in a space of the parish outside of town, one km from what was to become the home of Odin Teatret (the farm that the Municipality promised to renovate on the basis of Barba's requests).

This was a project (presented by Odin Teatret to the ministry of Culture) for a practical seminar, including the collaboration of sociologists and architects, to examine all aspects of theatre work. Focus of the project was the central concern of Odin Teatret: the work of the actor (on the text because both Barba and Grotowski’s experience until then had always been with a pre-existing text, although treated unconventionally). It contains also a list of the participants, of the pedagogues, programmes with schedules, a typescript with a lecture given by Ludvigsen during the seminar about the role of the actor. The seminar was organised with the funds of the Nordisk Kultur Råd (Nordic Council for Culture), supporting cultural exchanges and activities among Scandinavian countries. Documents of great interest are the various letters and presentations introducing Odin Teatret and what it intended to achieve with the seminars. There are also letters written by intellectuals of some standing (like the writer Peter Seeberg and the Jens Kruuse) introducing Odin Teatret. These documents reveal Odin Teatret’s close connection of (mainly through Ludvigsen) with the elite creative milieus in Denmark, more than with the academic world. In the papers there is also a trace of a very serious problem that Ludvigsen mediated with patience and care: Odin Teatret was founded in Oslo as a limited company but this status was illegal in Denmark and made funding impossible. Ludvigsen and later Martin Berg helped them to change their legal status. There are documents about the relationship between Odin Teatret soon after the move and the Municipality of Holstebro, because initially the Odin was offered only one part of the farm. They later managed to obtain other spaces of the building as well, or took the initiative of occupying them. Faced with people with a tendency to expand, the Municipality got irritated.

The documents include the contract with the Municipality of Holstebro for a building granted free of charge for the first five years, afterwards Odin Teatret paid a regular fee for the rent. In 2009 the yearly sum amounted to 1.000.000 Danish kroner (135.000 Euros).

**Sub-series * Nando Taviani**

*Ferdinando Taviani* – Ferdinando Taviani, Italian professor of theatre history, literary adviser at Odin Teatret since the early 1970s. In connection to his activity with Odin Teatret, he often signs what he does or writes for the Odin or about the Odin as “Nando Taviani”. After publishing a book about Paul Claudel's theatre, he focused his study on the Commedia dell’Arte, Italian dramaturgy (especially Pirandello), the Italian great actor and the theatre phenomenon known as “third theatre”. He was first lecturer at the University of Lecce, later at the University of L'Aquila. In 1980 he was one of the founders of the ISTA. In 1986 he was one of the founders of the journal “Teatro e Storia”, of which Barba became editor a few years later.

Taviani encountered Odin Teatret in 1970 after seeing the performance *Ferai* in Rome. At the time he was one of a group of scholars, coordinated by Ferruccio Marotti, who took on the ambitious project of publishing, for the publisher Mondadori, a multi-volume work with documents about Italian theatre from the Middle Ages to the twentieth century (these are not theatre texts but documents related to literature, technique, scenography, sociology ...). The group was composed of
Taviani, Fabrizio Cruciani, Clelia Falletti, Franco Ruffini and later Nicola Savarese. Eventually the project was not realised because Mondadori stopped the funding. However the work led to the creation of a real group with the habit of working together (in those years they also shared a studio) and collaborating, not only on collective books like the volumes for Mondadori but also on the writing of books and articles by single scholars. The group was without money and at the time without important academic qualifications and power: the members shared a different idea of studying theatre, based on the Great Reform and the studies on Craig by Ferruccio Marotti. It should be remembered that the beginning of the 1970s was a period of great fervour in theatre, very different from the 1960s but still very vital, in Italy as in the rest of the world.

Their relationship had practical outcomes. The group of Italian scholars (who often called themselves “gruppo delle Isole Pelagie”, from the name of the street where their studio was located and later, when the studio no longer existed, “gruppo di ‘Teatro e Storia’”, from the name of the journal in which they all write) is marked by a special interest in theatre techniques in the broad sense of the term. When they came into contact with the work of Grotowski and Barba, they contributed to spreading the practice of seminars (the Italian Universities could not invite and pay for the performances): this produced an especially extensive distribution of the examples given by the two theatre laboratories, and the development of the “demonstration” performances by the Odin actors.

The real group structure of these scholars also makes their relationship with Odin Teatret special, starting from 1969, after the arrival of Ferai at the Venice Biennale in 1969. Marotti saw the performance in Venice and did a long interview with Barba, Torger Wethal and Else Marie Laukvik (it can be found among the documents kept at Odin Teatret and among the papers kept by Taviani). After a while Ferai was in Rome, and the complete group “delle Isole Pelagie” saw the performance. Odin Teatret became an important reference in their work, a student from Rome (Angela Paladini) went to Holstebro to follow the rehearsals of Min Fars Hus. The idea was born to write a book about Odin Teatret: initially it was going to be edited by Marotti, then the project was given to Taviani. The book was Il libro dell’Odin, published by Feltrinelli in 1975 (the third renewed edition is from 1981).

In 1972, the new performance of Odin Teatret, Min Fars Hus, arrived in Venice and then toured in Italy. In September 1973, Taviani (with Alessandro d’Amico, who at the time was also a lecturer at the University of Lecce) managed to invite the performance to Lecce, Southern Italy, Salento. There was also a workshop for students with the collaboration of the theatre group Oistros: an unusual exchange workshop during which the young people from Salento brought the Odin actors to their villages and explained what Salento was and their group’s activity until that moment. This inverted perspective (the young locals explaining to the already renowned Odin Teatret the characteristics of their work and of their place of activity) influenced Odin Teatret's stay in Southern Italy the following year. During the tour, some people of Odin Teatret (especially Torger Wethal and Eugenio Barba) visited the villages in Salento, in preparation for a future longer stay (about the stay in Carpignano see other binders in this series. Cf. the series Activities, especially binder 27).

In January 1974, Odin Teatret was on tour in Sardinia. They had no funds and the tour was self-managed, organised in collaboration with the young director Pierfranco Zappareddu, who had been collaborating with Odin Teatret for some time. In San Sperate Odin Teatret was accommodated at the house of the artist Pinuccio Sciola, and stayed for some time in Orgosolo. They lived in a school gym before it was open for use. Taviani reached them in Orgosolo, in a situation that could without exaggeration be defined “at the borders of theatre”. In Orgosolo there was the last performance of Min Fars Hus and the first barters. After Orgosolo, Barba dissolved the group and asked those who wished to stay to agree to some conditions, which included learning Italian, in preparation for the future stay in Southern Italy, in Carpignano Salentino, for several months. Taviani remained with
Odin Teatret for the entire time they were in Carpignano (about the period in Carpignano a less obvious bibliographical reference is Narduccio Rizzello and Walter Petrachi, *Primavera in bianco e nero. Libro fotografico su Carpignano e la sua gente negli anni ’70*, Galatina, Editrice salentina, 2011, with an interesting chapter of photographs, different from the photos by Tony D’Urso kept at Odin Teatret). In the meantime, Barba asked Taviani to join Odin Teatret as literary adviser. Taviani also followed the Odin during their tour in Venezuela (in 1976). This was the first tour of Odin Teatret in South America and thus represented another important moment for Odin Teatret’s future network of contacts and interests.

Through Taviani and Ferruccio Marotti, the other members of the so-called “gruppo delle Isole Pelagie” also came into contact with Odin Teatret, and over the years the group grew to include other scholars (Claudio Meldolesi, Gerardo Guccini, Mirella Schino etc.). They continued to be closely connected to Odin Teatret and to Barba, especially but not exclusively through ISTA and the Eurasian Theatre University. About the stay in Southern Italy and the collaboration with the group of Italian scholars around the journal “Teatro e Storia”, cf. especially in Fonds Odin Teatret, Activities, binder 27 and Letters, binder 7 and the documents about ISTA.

On 6 April 2009 an earthquake destroyed L’Aquila. The university was heavily damaged as well. Fortunately, Taviani’s small personal archive about Odin Teatret, kept in a closet in his office, was recovered (and delivered to OTA). Consequently these documents arrived at OTA in a state of great disarray, piled up haphazardly in cardboard boxes. We gave the documents a very basic, first organisation.

**Environment, b. 3 (“Nando”) (3/3)**

Documents about some ISTA sessions (Taviani is one of the founders and participated in all ISTA sessions).

1/3 (Folder A):
Documents kept together by a sheet of paper with the writing: “Work material ‘crossing’ ISTA-Bologna July 1990”.

The folder is difficult and interesting at the same time: diverse work materials for the “internal” performance during the ISTA session in Bologna (1990), entitled Crossing. The “internal” performance is not only made for the participants but often, as in this case, with the participants, with their collaboration, as if it was one collective mind. In a certain sense, these performances were “studies”, aimed at research and not at the performance. They were put together in a relatively short time, always according to the style of Odin Teatret (for example without a text and often without a story as starting point, although some of these performances referred to great theatre archetypes like Hamlet and Don Giovanni). Often materials were recycled from one session to the next, perhaps changing sign and meaning, as it would happen during the normal rehearsal work at Odin Teatret.

The materials about Crossing are very organised (judging from the writing, by Julia Varley) and divided into sub-groups: the text for the “choir” (the Spanish translation of a poem by Whitman) and the music of Ivan Hansen, a guest Danish composer expert player of the gamelan; the text chosen by Barba; notes (by Julia Varley) of sequences of actions; proposals from the participants for the last sentence of the performance and for an image for the beginning; lines from different poems, proposed by all the participants; all the scenarios for the performance proposed by the different groups of participants; notes (apparently notes about discussion topics among the participating historians).

(Folder B)

Documents kept together by a sheet of paper with the heading “ISTA” (the documents are about the second session of the ISTA in Volterra in 1981, and some about the first session of the ISTA in
Bonn, 1980). Included in the documents: an interview with Barba by Piergiorgio Giacchè. Proposal for a film about the art of the actor, directed by Torgeir Wethal, to be filmed inside the ISTA. A (long) press release about the ISTA in Bonn (first session). Preface by Barba for the book _Scuola degli attori_ (typed text). Report of the first session (in Italian and in French). A text by Mario Delgado. List of participants. A typed text: “Théâtre et biologie” (probably by the French scholar Jean-Marie Pradier, a member of the scientific team). Programme of the symposium, i.e. the part of every ISTA session open to the public. Text “per symposium”. Letter to the participants in the first ISTA (with the address of the school where the programme was held, some requests – bring a copy of _Hamlet_; pay a fee of 100 DM (German marks) for “tabi”, shoes suitable for the work with the Japanese etc.).

2/3 (Folder C): Various notebooks about the ISTA in Volterra by Adelina Suber, who was one of the participants (in the language of the ISTA in Volterra she was one of the “grandchildren”, the youngest generation of the group of intellectuals).

(Folder D) The transcription of a meeting with Barba (mostly answers to participants' questions), ISTA in Blois/Malakoff (Chambord Castle, in the stables), 13 April 1985. Interview with Moriaki Watanabe (professor of French at the University of Tokyo, translators of the meetings between J.-L. Barrault and Hisao Kanze in Tokyo, who later worked as translator for Barba and his Japanese collaborators during the first two ISTA sessions) by Fabrizio Cruciani and Franco Ruffini. Typed text in French.

“Excerpts from Nadia Dimkova's diary (original notes in agenda 1980, October)”. The writing is by Ferdinando Taviani. Nadia Dimkova seems to be one of the numerous names behind which Nando Taviani loves to hide his writings.

A long handwritten text by Nando Taviani about the ISTA in Salento. It is an interview (probably an imaginary one) with a spectator (probably himself, judging from the type of answers and images) about _Faust_: the “internal” performance, built before the eyes of the participants, this time only with their sporadic participation (construction of the scenario, proposal of scenes from _Faust_ to be used etc.).

3/3 (Folder E): Handwritten notes, difficult to understand (they could be related to the ISTA in Bologna, considering the presence of Santiago García in the notes); photocopy of a typed text by Sanjukta Panigrahi (an article about her experience at the ISTA); a typed text by Piergiorgio Giacchè; various materials about Sanjukta Panigrahi; typed text “Introduzione all’antropologia teatrale” by Barba.

(Folder F) Unsigned typescript about the session in Volterra. It is a study about the first meeting of the session in Volterra. There is no signature but it is by Gerardo Guccini, another “grandchild”, one of the younger generation of scholars. Speaking to Barba Guccini let a remark slip about his rthorical technique which, according to the scholar, at the time developed in a structured way, by process of deduction from the current action (demonstrations, material conditions of the audience, reactions etc.). Since it seemed that everything during the first ISTA sessions could become a possible stimulus or clue for research, Barba asked him to write his reflections on the topic in his spare time; and spare time, during the ISTA in Volterra, was a precious commodity.

Another typed text (in French, by Bernard Guittet) about the session in Chambord (1985); press releases, estimates etc.

Environment, b. 4 (“Nando”)
A binder with letters and other materials kept among the letters. As for all the letters kept in the archives, only those from before 1975 can be consulted or reproduced (therefore very few in the case of Taviani, who came into contact with Odin Teatret around 1973), always upon authorization
from the recipient and the writer. A long letter (without signature but written by Nando Taviani) about the project of a performance on Rimbaud, with various remarks about Talabot: it's a beautiful letter. A letter from César Brie to Taviani about the birth of the performance Talabot. The typed text of a conference by Raymonde Temkine about Grotowski and Odin Teatret's life – small events while touring, small accidents. Stories of daily life. Letters during the vacations (from Carpignano Salentino, dated 26 June 1991: “Dear Nando, what a pleasure every time I see you, it is like coming back home, maybe one day we can make a pilgrimage together, a real pilgrimage on the road, not one of the mental-intellectual-professional pilgrimages that life has generously donated us”. 6 July 1991: “Dear Nando, life in Carpignano is really beautiful, it flows at reduced pace, yet time seems to fly and after a few weeks I have the impression I haven't done anything concrete”). Stories of small and big activities parallel to the creation of performances. Stories of reduced pace, yet time seems to fly and after a few weeks I have the impression I haven't done anything concrete”). Stories of accidents (13 November 1985: “Dear Nando, uncle Sigmund would have a laugh... while rehearsing for the street performance, Toni [Cots] hit his hand with the knife and cut two tendons ... he was brought immediately [to the hospital] and stitched up but he will have a cast on his hand and arm for a month; we hope the operation went well and that there will be no consequences for the movement... he will have to cancel or postpone ten performances he still had in Italy. The last time he came to Holstebro Toni had a car accident... This time the knife. His thoughts are really somewhere else when he is here in the Arctic”). The pieces of news are not very important but the materials are useful to understand the climate, the everyday life, the networks of thought. There are also several letters, often directed to Barba, from directors or other people who Barba wanted to introduce to Taviani, especially people connected to the Italian environment of 'Odin friends', in the theatre world and beyond. For example a letter by Renzo Vescovi, dated “Prato, 25 September 1985”, with apparently rambling remarks (“I started thinking that the private is not so independent from the public or the professional; that many public battles [and artistic ones too? This is less sure but discussing it would make the letter too long] find their preparation in a great many inner or private micro-conflicts, and their total balance reflects [I believe in the Communion of Saints] on the most visible and important battles, even on external wars”) that lead to the humorous story of the meeting with an undefined 'intellectual' turning into a micro-quarrel at the restaurant over a chicken breast and then into the memory of one of the first meetings with Barba in Holstebro: a “night spent talking from sunset to dawn”:

I was on tour with a performance called L'Amor Comenza (1974), hosted at your theatre. You had arrived that day, after weeks away from Holstebro. I remember myself hypnotised and impotent against the obsessive thought: “I must insist that he takes Judith [Judy, Barba's wife] to sleep, after such a long time, it's absurd”. But I said it faintly and you stayed there with this practically unknown young man ... [...] I was thinking (this is the second of the examples I promised, in direct connection to the claw and the boiled chicken) of a recent lunch, some months ago, in your office. You didn't have much to eat: you simply took it, put it in front of me and said, there isn't much, here, let's share. That would have been (if you had been alone) the lunch for the day, and it wasn't much. It's great, Eugenio. I am so happy I met you.

Barba sent to Taviani also another letter from Vescovi, “a beautiful letter about the death of Julian Beck” (18 September 1985): he wrote that in Italy, in “Corriere della Sera”, only few lines were published, mentioning some moments in the history of the Living Theatre, and the final consideration that

"during the 1970s the Living continued to wander around Europe, but time and history made the group lose, bit by bit, that original emotional drive". I am writing this to you for two reasons: one is because it's you, and the other because maybe you are still in touch with Judith Malina, and I don't have her address. If it was possible, since certainly you wrote to her and perhaps you are in touch, please tell her, when you can, that there are people who haven't forgotten his
figure (with his luminous and burning eyes in his face every day paler and bonier) and the great courage of his artistic consistency. For them, even if in the marginal ghetto of theatre, the appearance of certain men on earth is a touchstone and a constant warning: they are the ones who help you not to give in to the cowardice of dejection and support you in getting through life without cynicism, as if dignity represented and protected its meaning.

These letters – and there are many others by directors and actors – reveal the image of an emotional network, a way of thinking, as very few more articulated writings can. Letters from the actors to Taviani. A poem by Dacia Maraini about Julian Beck.

Letters from Taviani to the actors. Among others, a letter to Roberta Carreri, in which Taviani writes about the idea of a “theatre for children designed as a laboratory”, and of what is happening to an undefined 'book' (this was the “book of actors” of Odin Teatret proposed by Franco Quadri; various typed texts for the book are kept in the binders containing the actors' writings. The book was never published. See binder 11 in this series).

A typed text called “gift” to Odin Teatret (probably sent to Taviani by Barba). It is a typescript by Roberto Pasquali Rossetti (he wrote on 1 May 1989: “why explain a gift? When Talabot was over I strongly felt the desire to give you what is most precious to me: these writings, for which I am a vehicle. They come from that part of me that lives off roots … This because, in my turn, I have received many gifts from Talabot”). Letters with Janne Risum, from the University of Århus, a member of the ISTA staff. “Referat” by the Odin actors, photocopied and sent to Taviani by Barba. The reports seem to relate what was happening at Odin Teatret during Barba's sabbatical year in 1983 (most notes are only few lines). Postcards, including two beautiful African masks from Nigeria.

A very long letter from Taviani (dated February 1983), who wrote to Barba about the situation at Odin Teatret (during Barba's sabbatical). (Beautiful and significant) letters from scholars (Italian scholars: Barba seems to always want to keep Taviani informed about the relations of Odin in general but especially about relations with Italy). A letter by Claudio Meldolesi dated 28 October [1984], after a meeting for the twentieth anniversary of Odin Teatret:

Dear Eugenio, I have just come back to Italy and I feel the need to write to you these few words of thanks and reflection. Thank you for the touching generosity in welcoming the guests. The 20 years of life, during which Odin Teatret has been able to master its artistic destiny, have also created a rare and exemplary human quality. Thank you for proving it again. Reflections: the serenity of this last meeting after the teachings in Montepulciano and the power of the performances I saw again confirm that we are going through an exciting and positive period, as seers, although everything around is degenerating, the political decay and the social criminality.

I have finally come to know the walls of your home and I understood what you meant in the conference in Rome (about Brecht), talking about the Middle-Eastern fortress [Krak des Chevaliers in Syria]. I also understood better what you mean when you say that we scholars should become family with the theatre-makers: an essential element of identity.

The only thing I did not understand is the break with Pontedera. Maybe I shouldn't mention it but it isn't true that it has no consequences also for those who witness it. If you think it is worth it, make a sign and I will try to give more details about this view. Otherwise, just consider one thing: that I felt again the unease I felt when I was in political groups and decisions were communicated in few words, only to produce compliance. Everything else was wonderful so I could also be wrong, but I didn't want to keep quiet because our friendship is too deep to fear possible disagreements. A hug – Claudio.

After the ISTA in Volterra (1981), organised by what was then called Piccolo Teatro di Pontedera, directed by Roberto Bacci. The theatre and director were closely connected to Odin Teatret, Barba notified friends of a “break” (which didn’t last long in the end), due to the incomplete payment of the huge price for this unusual ISTA (see Mirella Schino, Il crocevia del Ponte d’Era).

A letter from Taviani to Barba dated 30 July ‘86, with attached “some notes about Visibile-Invisibile”, very interesting. For example:
For the actor: visible: the role. The sub-text translated into actions that can be communicated (and deciphered by the spectator). The context of the performance. Invisible: the personal sub-text. The analogic associations that guide living micro-actions that are not used to transmit recognisable meanings to spectators. The context of his professional experience of which this role is a moment.

For the spectator: visible: the performance as story, image, discourse, artwork, in the context of stories, images, discourses, artworks. Invisible: the performance as experience or as experience of an experience, in the context of one's personal experiences. The sense of performance as time apart – or as exceptional event.

For actors-spectators: Visible: the performance as montage of the attention. Invisible: the performance as montage of “tastes”.

In the work. Visible: training and rehearsals as ways to make and produce. The physical and vocal score.

In the group. Visible: the organisation. The economy. The hierarchy. Their function and their degree of equity.


A letter from Barba to Taviani, dated 6 April 1983 [it was written during his sabbatical year; all the letters written during this period are unusual, more relaxed, longer, full of reflections and stories]:

Dear little brother, dearest Nando, the little sister laughs foaming blood and shares with me the same reflections on the paradoxical rhythm and the timing of the Black Moby Dick, because the day after our call I heard a huge noise and from the mailbox a whale was struggling with a letter on her shoulders [for some time Taviani used a stamp with a whale on the envelopes of letters] (speaking of darwinism, here is a new species: the travelling cetacean) and I took the harpoon and slit the animal and opened its belly to let the spurt of your words out… Yes: the next day I received the letter that you feared got lost because it wasn't priority.

Listen to this story: first the one on the left, then the one on the right, both dead among curses and sudden repentance. Also He felt again that hand in the stomach drawing near: it was terror, anguish in the face of the nothingness awaiting him after passing the largest river of physical pain. Then he said “Eli, lamma sabachtani?”.

“Not at all, my son, I haven't forsaken you at all”. Patapum, earthquake, everything collapses, chasms open up, the poor legionary conscripts in the middle East disappear with crosses and pedlars. Who cares if the crucifix is still there? Not surely the authorities. Four angels took him and carried him to a small house in Samaria, explaining he could stay there for a year to help the widow and the children, then he could go back to resume the work he started.

He used to draw water from the well, to go to the market to sell the wool of the 4 sheep, to repair (without glue) the clay dishes or toys that cracked. He heard that Peter got together with Mary Magdalene; that John – his darling – was beside himself about staying with the others, he wanted to withdraw to an island and write something; that new ideas and interpretations about himself and his work were rising among the twelve after Paul the epileptic fell from his horse and began playing the ideologist.

Soon it was April, 364 days pass quickly by. He went out of the house, looking in the direction of Jerusalem. He thought of what awaited him: surely not great surprises. He remembered when the demon tempted him in the desert and he easily said: vade retro. But that his father could tempt him in such refined way…: the little house behind, the children building a kite to see the presence of winds, the sheep that knew him and brushed their snout against his legs. And in front of him Jerusalem, with the twelve waiting for him because they imagined he would repeat the same trick or miracle of their first meeting: a great gleam that changes one's life. He started laughing…

Exactly like the little sister and myself, because the story doesn't end on the paper, time and circumstances will write it and dozens of good endings – dual, multifaceted, emblematic – can be invented.

Maybe not exactly death but the cruel prank of destiny: I am thinking of Zorzi and his cancer. I am thinking of Manu's deskmate who lost the sight in one eye within a week, and the other is dying too and the doctors don't know why… […] No doubts: spring has come. Yesterday night Piccolina gave birth to three lambs, the first ones this year. Despite the difficult delivery, all three survived […].

Letters about the emotional changes in the group, which can jeopardise its existence every time. A quite beautiful letter from Tony D’Urso, photographer friend, perhaps something more, companion of Odin Teatret, who wrote about the group as a precious stone sending out gleams and sparkles. But if you go inside the gleam it is blinding, perhaps unbearable for some. It is a beautiful and open letter and, reading it, we obviously expect him to say that from the inside this gem shows its black gleams, its horrible aspects. A letter-diary by Renata Molinari about her experiences with the
theatre of the sources (“Eugenio Barba was for me the possibility, the evidence that it was possible. What? Everything, giving shape to everything that was inside. Grotowski is the trace of an already lived impossibility, footsteps of loners who point to the stations along a strenuous journey, a way to approach reality. One step back? Towards myself”).

This binder reveals very clearly what, in the Odin world, is often defined as “the existence of an environment”, from the point of view of the individual, of the relationships and of the debate. It means something very different from Barba's exclusive and centralising presence, as might appear at first sight. Both from a “human” point of view (the constant interest of an “intellectual” for people and ways of working, for a network of relationships), and from the point of view of theoretical reflection (the presence of a group of scholars, without structure but as curious as Barba about exploring the liminal areas of theatre, dark and imprecise but perhaps central). Maybe it is in the letters that the importance of this continuous reflection is clearly manifest: about small and large theoretical problems, even false 'political' problems, like whether Odin Teatret was a movement of thought (see for example a letter by Taviani, dated 16-17 September 1989, in which the scholar reported with amusement about a conversation with a common friend, an organiser and influential person, who asked “what is our position on Mnouchkine?”). Taviani laughed at the idea that someone could think of Odin Teatret as the leading substitute of PC [Communist Party], as a political party with directives and guidelines, a new International. But it is a very common mistake into which many people fell).

Among other things, the letters, especially the ones for Taviani and those forwarded by Barba to Taviani, show the exchanges of 'theoretical' thought that form around Odin Teatret, not extraneous to the group's life but also not strictly part of it, a sort of ring of Saturn. In a sense, it is the heart of the ISTA. This is one of the reasons why (since these documents cannot be consulted for many years) we included many quotations. For example, this letter by Meldolesi (undated but it should be from 1985), in which the scholar, with infinite pedantry as well as great awareness and strength, reflected on the political relevance of theatre compared to the other arts:

Dear Eugenio, Laura [Mariani] and I received with joy the programme of The Gospel according to Oxyrhyncus. Today theatre offers perhaps the only tongs to pick up the burning coal from the hearth of the revolt. Nowadays, the other tools that life offers look like they can only pick up the ashes. With literature you may manage to touch the heat but you can't pick it up; with the visual arts you can build other hearths but not that hearth; with cinema you can see the live coal but you can't touch it. Theatre – as you wrote – may even become the live coal, but it mostly deceives because it makes you believe that the live coal is there when it isn’t there or when there is only red tinfoil. I do not know if in your last performance the revolt is always present but I am sure there are moments of revolt: I can see it from the programme and from how you prepared it.

Meldolesi was perhaps not as close to Odin Teatret as other scholars, he wasn’t a personal friend of Barba's like Savarese, he was not one of Odin companions like Taviani, he was not one of the stable partners and founders of ISTA like Cruciani, Ruffini or Pradier. Perhaps for this reason his letters are less emotional and contain remarks about general topics.

On the other hand, some letters by intellectuals are strictly related to the life of Odin Teatret and Barba's actions as a director and a writer. Cf., for example, a letter dated 8 December 1992 by the Spanish scholar Lluís Masgrau, an Odin collaborator especially for Barba's writings. At Odin Teatret Masgrau worked on the essential task of rearranging Barba's writings. In this letter he wrote to Taviani about the beginning of his work, his dejection in seeing the disorder and total chaos that existed at Odin Teatret. This led him to a meticulous work of reorganisation and to develop thoughts and remarks about Eugenio Barba's writing activity:

Eugenio's work has this characteristic: it isn't structured, it is in parts, single articles which are later assembled to make books; then separated again; split in fragments later published under new titles, merged in some other way to
originate new writings [...] The written works by Eugenio are like his performances: a kaleidoscope full of small coloured pieces of glass, he works a long time to put them together and organise an image. But his real work is something else: to spin the tube of the kaleidoscope. When you have the illusion you understood something, zac!, he makes the tube spin and everything looks different. The pieces of glass are the same but you see something completely different while behind you his cheeky laughter makes you realise that it was all built just to make the tube spin [...] This is how his writings work. He has fun manipulating words and articles as if they were pieces of coloured glass. It's strange, Stanislavskij and Artaud were obsessed about how to structure their works. Instead Eugenio seems to be obsessed about de-structuring it, about how to find a dynamic structure [...] Yet, behind this apparent lack of order – you know this better than me – lies hidden a grounded thinking that evolves very consistently. How can this thinking be traced in the language of coloured pieces of glass in Eugenio's writings?

Environment, b. 5 (“Nando”)
Documents about and by the actors. Ferdinando Taviani's relationship with Odin Teatret includes a very special bond with Barba and a direct relationship with the actors. Moreover, Odin actors have many individual projects and some of them involve Taviani. We collected in this binder the materials about the Odin actors. This organisation is inevitably artificial. We included a letter to Torgeir Wethal about the work for the performances (a series of “stories”: at times he drew narrative threads from the actors' materials, other times he proposed stories to stimulate their fantasy). The binder also contains: work materials that the actors sent to Nando, or that Eugenio Barba sent in copy to Nando Taviani. A programme of the “Marquez” working with Else Marie Laukvik. A typed text (in Italian) of a beautiful interview with Iben Nagel Rasmussen:

I think a person becomes a symbol – as you say – when he or she represents the time they live. I lived many of the conflicts other people live: the conflicts of the political engagement and the failure of the party politics with their way of thinking; the wonderful euphoria of freedom and joy at the beginning of the 1960s, the drugs and the miserable downfall when I remained without norms and values, without points of reference, alone, because the dearest friends didn't come back. What you call the symbol of an actress for me is something else [...] The vulnerability [the impression of vulnerability that Iben gives to the spectator] that you mention is fundamental. For me, it isn't the same as weakness, quite the opposite. If you think of me this way, if I appeal to your need to protect, maybe it is because I've uncovered a part of myself that we usually keep hidden and I've broken some of the armours behind which we've learned to take shelter.

This may be one of the starting points for Iben's article The Mutes of the Past. Materials (about Eik Skaløe) that were the basis for Itsi Bitsi. Various typescripts in different languages: texts from Brecht's Ashes, it is unclear if they are final or draft texts. A typed text in Danish about Carpaynano (without signature). The typed text of the article by Iben Nagel Rasmussen The Mutes of the Past. (Partial) typed text in Danish, with Italian translation handwritten by Ferdinando Taviani.
A long report by Toni Cots (in Spanish) about his study-trip in Bali in 1978 together with Silvia Ricciardelli and Iben Nagel Rasmussen. With the exception of Torgeir Wethal, all the actors went to learn dances in different parts of the world; some, like Iben, Toni and Silvia, went very far away, while others, like Tage Larsen and Julia Varley, went to learn Western social dances in Struer, just a few kilometers from Holstebro. All these materials were used in the performance The Million.
A report by Julia Varley for Eugenio Barba from November 1986. It contains the translation of a report of a meeting on 15 April 1986 (about the “book of actors” that was going to be published by Franco Quadri, about the idea of making a film about the performance The Gospel according to Oxyrhyncus, about Roberta Carreri’s problems who had a young daughter. It seems an important meeting, considering that the report was translated into Italian, probably for Taviani).
A very long interview by Taviani with Toni Cots (done in Lekeitio, during the group theatre meeting at the end of the 1970s) about the mask (Toni worked for a long time with Balinese masks,
he went to Bali etc.). Interesting interview. In the same envelope a group of handwritten pages, notes from the interview (but the writing seems Nicola Savarese’s).

A report (perhaps, or copies from her diary) by Roberta Carreri during the three free months when, as requested by Barba, the actors were not allowed to go to the theatre. Most of them used the time to travel in search of materials for the future performance The Million.

Environment, b. 6 (“Nando”)
A binder with materials about Il libro dell’Odin and other Odin writings. This is another “artificial” binder because the materials for the books are sometimes connected to materials for other situations or projects and are also kept in other binders. We collected in this binder at least one part of the materials for the book and for some essays by Taviani about Odin Teatret.
- A series of excerpts from Iben’s diary (work diary about the rehearsals for Min Fars Hus) translated into Italian for Il libro dell’Odin, but probably not completely published in the book;
- A typed text of the article L’Odin Teatret a Carpignano Salentino: prima relazione (published in no. 30 of “Biblioteca Teatrale”); Articles about the first performances (including the articles by Jens Kruuse and the one by Berg) and articles about Grotowski translated into Italian or into French (probably for Il Libro dell’Odin).
- A typed text by Tony D’Urso (it is an interview by Taviani with Tony D’Urso, written in the first person and then checked by D’Urso), probably the basis for his articles for the book Lo straniero che danza. It is an interesting text in which D’Urso talks about his beginnings as photographer, how he discovered Odin Teatret and how he took photos of it etc.;
- An excerpt from the magazine “Theatre Papers”, with the English translation of Sentieri di mare (one part of Lo straniero che danza);
- An envelope with bibliographical index cards (recommendations and notes by Taviani);
- A folder of preparatory materials for Il libro dell’Odin (information about the actors, translated reports, information about Danish funding etc. All this information was included in the book but there could be something more especially about very peculiar documents like the actors’ “weekly reports”, in use during the first years of Odin Teatret).

Environment, b. 7 (“Nando”)
Various materials about performances of Odin Teatret (or Barba):
- Two sketches for a project for Oedipus the King done by Eugenio Barba for the admission test to the theatre school in Warsaw in 1961. This is the first trace of the first “theatre” project by Barba who gave these old documents, accompanied by explicatory notes, to Nando Taviani, literary adviser and historian of Odin Teatret (cf. Barba, The Land of Ashes and Diamonds);
- A presentation sheet about The Book of Dances in French. Letter by Philippe Raulet about The Book of Dances;
- Text of Come! And the Day will be Ours. This is probably the final text. Translation into English of an article by Jens Kruuse dated 20 July 1976, “Jyllands Posten”;
- Text (probably final) of the performance Brecht’s Ashes, in Italian (full text) and excerpts in other languages;
- Presentation of Talabot written for “progetto Talabot” (Modena, 8-10 April 1988);
- Materials about Talabot (the programme and the Italian translation of an article by Hastrup, La sfida dell’irreale);
- Materials about Oxyrhyncus. “Capo ottavo”: text with drawings (by Taviani?). “Antigone” (synopsis). Handwritten notes about the seven stories told in the performance;
- Notes by actors (apparently directed by Barba) about the performance. Work notes about the text (which the spectators could not understand because it was in Coptic; clearly, it was assembled and
then translated into an unintelligible language). Fragments of text in different languages. Typescript

Leoni impazziti nel deserto for the programme;

- Letters about Min Fars Hus written by Scandinavian spectators and translated into Italian (these
may be the letters for “TTT” that Barba translated for Taviani);

- Typed text of an article by Claudio Meldolesi Brecht e l’Odin e il “Brecht dell’Odin”;

- An excerpt from the Italian magazine “Biblioteca Teatrale”, Ceneri di Brecht by Eugenio Barba. This
is not the text that was staged but a text “that represents the performance”. Magazines.

“Warm” letters (letters with the reactions of spectators), mainly about the performance Talabot. A report
about Talabot by David Shoemaker from the U.S. who stayed for a long time at Odin Teatret to follow the
rehearsals and write his doctoral thesis;

- Typed text “Progetto Talabot” (a meeting held in Modena from 8 to 10 April 1988 with a group of
approximately fifty theatre-makers and intellectuals, most of them from Italy, the list of participants
is also included). Odin Teatret was coming from Mexico and showed the results of two months of
rehearsals for Talabot in the village of Chichxulub in Yucatan;

- A review about Il libro dell’Odin from the newspaper “Politiken”, dated 7 December 1975;

- The typed text of an article by Egidio Pani (critic for the newspaper “Gazzetta del Mezzogiorno”
and Barba's schoolmate at the Nunziatella military academy) about Ferai;

- Text of the performance El romancero de Edipo (with Toni Cots). In Spanish;

- Presentation of the performance Marriage with God (with Iben Nagel Rasmussen and César Brie). In
Italian (typescript with handwritten corrections by Taviani, and final version);

- Text of the performance Memoria, with Else Marie Laukvik and Frans Winther. In Italian. With
the sheet music of some songs;

- Text of Talabot. In English (the part that was translated in the local language);

- Text of Il castello di Holstebro. In Italian and in English;

- Text of Itsi Bitsi with Barba's dedication to Taviani;

- Text of Judith;

- Text of Oxyrhyncus Evangeliet;

- A folder with the note (written by Taviani) “stories from Come!” These were written in Lima and
Ayacucho in 1978, once the performance was completed. Watching the performance, Taviani wrote
his scenario and a description with his remarks. The folder also contains an interview with Barba
about the performance, especially about the space. The third group of pages (“E.”) are notes about
the story of the performance told by the director; as if underneath the performance there was a sort
of underground story or film, just for himself. What he sees in the performance, his underground
stories, the logic of the performance that cannot be perceived by the spectator but is very important
for him. There is an interview with Iben (“Come!” Lima, Iben) about the performance. Taviani was
thinking of preparing a writing (or a film?) about Come!, using also the roosters' arena (which
appears also in the film by Wethal On the Two Banks of the River);

- Typed text Guerra dei contadini, by Marco Caporali, poet and friend of Odin Teatret, with a
handwritten note by Taviani: “Written by Marco Caporali on the basis of the actors' actions for
Kaosmos, after the first rehearsal period (before 1992)”. It is a written “improvisation”;

- A letters of “associations on the basis of Kaosmos” by Mirella Schino (fairytale related to the
presence or the action of the actors during the rehearsals for Kaosmos);

- Photocopies from Roberta Carreri’s work diary during the rehearsals for Kaosmos: a very readable
and interestingly detailed report;
Environment, b. 8 (“Nando”)

Materials about various extra-performance Odin projects and activities. For example a project for the film about the performance Come! And the Day will be Ours. The programme for The Land of Nod (by the group Farfa, directed by Iben Nagel Rasmussen; see Fonds Rasmussen, series Farfa, binders 1, 26, 28), in Bergamo, at Teatro Tascabile. A long typed text in Danish about the international meeting in Belgrade in 1976 (Third Theatre). A typed interview with Gunnar Holm-Petersen by Ferdinando Taviani and Yves Liébert (in French). An article by Adriano Magli: Per un discorso antropologico sul teatro. Some printed materials about Jerzy Grotowski. Typescript (in Italian) of the survey Il pubblico di “Ferai”, by Ingvar Holm. The questionnaire for the sociological survey about group theatre in Scandinavia. Notes about the actor (not written by Taviani), probably from a meeting with Barba and Wethal. Letters in different languages by spectators of Min Fars Hus (1973). A diary handwritten by Silvia Ricciardelli about the meeting of Odin Teatret with the Yanomamis in Venezuela in 1976. A typed text: “Ferai” and “Orlando Furioso” at Belgrad, by Patrick McDermott. The typed text (clearly readable unlike other copies kept at Odin Teatret) of the interview by Ferruccio Marotti with Barba and Wethal in Venice;

- Materials for “Progetto Iwona”: a “study”, before Talabot, based on the text by Witold Gombrowicz Iwona principessa di Borgogna which Barba did with his actors without external participants apart from Franco Ruffini, rehearsing during the night for a month in 1987. The documents (sent to Taviani with a note) are the narrative improvisations written by Ruffini after seeing the actors' improvisations;

- Notes for press releases about the Atelier in Bergamo 1977;

- A writing about Third Theatre by Borka Pavičević (photocopy), Yugoslavian dramaturge who was Barba's assistant during the Third Theatre meeting at the Bitef Festival in Belgrade. Typed text with corrections of a writing by Taviani for the Atelier in Bergamo. A report about the international encounter in Bergamo (a French article for “La Quinzaine litteréraire”, 15 October 1977. The name of the writer may be Maria Luisa Craveto);

- Questionnaire about the Scandinavian group theatre (cf. “TTT”) in French;

- A folder “Seminars by E. in Hamburg (April-May 1979 and Créteil November 1979)”. These are the notes handwritten by Taviani of a seminar by Eugenio Barba for 30 German actors within the Theater IM NDR festival (inside the envelope there is the poster, on which Taviani wrote his notes);

- Two small black notebooks about ISTA handwritten by Taviani (it is unclear which ISTA session, the notes may be about writings of theatre anthropology);

- A series of handwritten notes (red ink) probably about Odin Teatret's trip to Lima (1978): these are notes from a conference by Barba about South American theatre, with notes probably from an interview by Taviani;

- A series of notes from 1977, “Third Theatre”;

- A series of photocopies with the note “materials for Kaosmos” (literary materials for the performance, one of Andersen's fairytales, a poem, a poem by Paul Claudel etc.);

- Two “scripts” for Kaosmos (texts and some actions). They are in English, except for the texts that were not translated into the local languages of the different countries where Odin Teatret put on the performance. One script is dated 20.02.1993, the other one is not dated (it has a note written by the British Leo Sykes, assistant director for the performance “hello Nando, this is the latest kaosmos script, merry Christmas!”), but it seems the final script;

- A series of handwritten yet readable pages. With an explicatory note by Taviani: “First days of work of Odin Teatret, training in Fara Sabina for Talabot (summer…). Scenario by N. Taviani for a scenic composition in the style of Commedia dell’Arte suddenly staged by all the actors of Odin Teatret”).
- A group of sheets with notes and proposals from the group of “intellectuals”: mostly proposals (as requested by Barba, during a meeting probably in Perugia in 1989 or 1990, for the Talabot tour) about a new organisation for an ISTA session in 1990;
- An essay by Barba about Ludvigsen, in Italian;
- Eugenio Barba, “speech during the conference in Modena” L’influenza di Grotowski nel teatro di oggi;
- Typed text Mejerchol’d, probably the transcription of a lecture by Barba;
- A short writing for the critic Egidio Pani (Barba's schoolmate at Nunziatella);
- The typed text of an article by Cristina Valenti about Memoria for the anarchic journal “A”;  
- Transcription by Antonella Nardone (student at the University of L’Aquila, where Taviani taught) of an interview with Barba (with an initial report by Nardone). 6 April 1989;
- Transcription of a lecture by Barba in Rovereto, 26 September 1982;
- Translation into Italian of an interview by Niels Olaf Gudme (about Oxyrhyncus Evangeliet, published in the Danish monthly magazine “Tusind Øjne”, June 1985);
- Typed text, Barba's lecture in Venice, Theatre Biennale, 15 October 1985;
- Lecture (by Barba) at the University of Montréal, June 1983;
- Typed text by Ugo Volli about Oxyrhyncus (probably for the magazine “Teatro Festival”);
- A series of drawings (probably photocopies but the originals are missing) of drawings for the performance The Gospel according to Oxyrhyncus. With a note by Dorthe Kaergaard (organiser at Odin Teatret), explaining what they are. Interesting;
- An interview with Iben Nagel Rasmussen from 1982, Modena. Probably by Taviani;
- Folder “Talabot scenario Modena 1988”. This was a meeting with a group of scholars including people from the ISTA, the host group in Modena and others. Fragments of the performance in progress Talabot were shown, prepared during two months in Mexico. Barba handed out the Italian version of an essay by Kirsten Hastrup (the anthropologist protagonist of Talabot) and asked the participants to write a scenario on the basis of the actors' actions and the essay;
- Folder about the Indian seminar held at Odin Teatret in March 1977 (this was the seminar that brought Sanjukta Panigrahi for the first time to Odin Teatret), material given to the participants.

**Environment, b. 9 (“Nando”)**

This binder contains a series of materials about Odin Teatret in Italy, mostly (but not only) in Southern Italy, in Salento (Apulia) and in Barbagia (Sardinia), from 1973 to 1976. There are important documents about Odin Teatret’s long sojourn in Southern Italy in ’74-75 in all related aspects – theatre outside of theatre premises, first barters, the encounter of Scandinavian actors with a totally different environment like Salento at the beginning of the 1970s. For example, the binder contains a folder edited by a research group from the University of Rome (clearly directed by Taviani, who was a lecturer in Lecce but in those years had a close relationship with the University of Rome). An article dated 1986 about the performance The Gospel according to Oxyrhyncus, and more generally about Odin Teatret, published in a newspaper from Salento, “Quotidiano”, written by Gino Santoro, a close collaborator during Odin Teatret’s time in Carpignano Salentino. A typed text with comments by spectators about a “meeting”, perhaps a barter, in San Sperate, Sardinia (“It looked like the circus that came seven years ago, with the horses and the people in coloured clothes”). The text of the film In search of Theatre, about Odin Teatret in Salento, by Ludovica Ripa di Meana. The texts for a photography exhibition by Tony D’Urso, the photographer who followed Odin Teatret during these stays. A typed report by Ferdinando Taviani about Odin Teatret in Carpignano. A home-made photocopied poster for a clown performance in Calimera. A report by the Gruppo Universitario Teatrale from Lecce. There are a series of typed texts about the book Lo straniero che danza and about the texts for the film In Search of Theatre. A “profile” of Odin
Teatret by the centro di ricerca e animazione teatrale of the University of Lecce. A typescript “Incontro con l’Odin Teatret” by the Gruppo Universitario Teatrale from Lecce (with the translation of Hávamál by Vittorio Pagano, a poet from Salento, translator of Occitan poetry, Chanson de Roland etc.). An “open letter” from Franco Perrelli to Eugenio Barba, dated 1975, about the presence of Odin Teatret in Southern Italy. Programmes of Odin Teatret in Sardinia. “Dissero”, a stencilled booklet with the spectators’ reactions after the farewell day with Odin Teatret (“when I saw the devil coming down on the mayor’s rope I thought: ‘oh! Virgin Mary, now the rope will break!’”).

Documents kept together under the title “Straniero...statements”: the materials were assembled during the preparation of Lo straniero che danza (the book by Ferdinando Taviani and Tony D’Urso) but not all of them were published in the book. A typed text about the presence of the “Italians” (scholars or friends) in Ollofai, a village in Sardinia where Odin Teatret spent a month in 1975. Perhaps the text was used in a book; it talks about meetings etc. There is also a folder “Straniero…texts for Odin film”, with the texts for the film In Search of Theatre. There is also a series of interviews with residents of Southern Italy, it is unclear whether they were used in the film.

- A typed text (signed by d’Amico and Taviani) about the activity of Odin Teatret in Salento (a report for the University that supported the project);
- A project (by Pierfranco Zappareddu) for a survey about alternative theatre in Italy (not realised);
- The official report about the presence of Odin Teatret in Sardinia;
- The report by the Gruppo Universitario Teatrale from Lecce about the meeting with Odin Teatret;
- Treatment for the film In Search of Theatre (RAI);
- “Quaderni salentini” (first issue, produced in connection with the presence and the activities of Odin Teatret in Salento). Letters by spectators of Min Fars Hus. Materials used in The Book of Dances. A typed text by Taviani (presentation of the reports about the workshop with Odin Teatret, for a possible publication that was not realised; with all the reports about the workshop during which Salento was presented to Odin Teatret and not the otherway around. Interesting documents).

Environment, b. 10 (“Nando”)
This binder contains documents about Latin America (however, most of Taviani's documents about Latin America and about Odin Teatret in Latin America were kept in another closet in Taviani’s office at the University and were destroyed during the earthquake of L’Aquila in 2009). Binder 10 contains: an envelope with the title “Perù 1988”. There are four books inside it (Arturo Jiménez Borja, Pachacámac. El hijo del sol. La creación del mundo, Lima, Ediciones de La Rama Florida, 1965; Victor Sarmiento, Apocalipsis Mochica Chimú y otros cuentos; Felipe Buendia, Cuentos de laboratorio, Lima, Editorial Perla, 1976; Edgard Guillén, Los viejos papeles a Konstantin Stanislavsky con amor, Lima, Lluvia Editores, 1988); an issue of the Peruvian magazine “Quehacer”, n. 54. A photocopied text by Mario Vargas Llosa, La cultura de la libertad (the text of a lecture in Costa Rica, 1988). Two copies of the poster advertising the book by Nicola Savarese and Eugenio Barba, Anatomía del actor, México, Escenología, 1988. Two articles from Peruvian newspapers (November 1988) about the meeting in Ayacucho (Encuentro Iternacional de Teatro de Grupo/Reencuentro Ayacucho ’88 organized by: Cuatrotablas, Yuyachkani, Teatro del Sol, Magia, Raíces and Teatro del Centro de Comunicación de Villa El Salvador) and the performance Talabot. The meeting took place in Huanpani instead of Ayacucho (the location was considered risky because of the presence of Sendero Luminoso) with a collective performance in honour of Grotowski in the Catamarca archaeological reserve. An advertising poster presenting all the activities of Odin Teatret during the tour in Peru in November 1988 (performances, lectures, participation in the Encuentro Internacional de Teatro, film projections). Presentation materials
(press clippings, articles in magazines, leaflets, performance texts, photographs, brochures) about various theatre groups in Peru and Latin America. An appeal “Urgent Action” by Amnesty International (dated 6 November 1987) in defence of actors, directors and writers (in tv and theatre) threatened with death in Chile and two telegrams of support from the University of L’Aquila. Autograph notes by Nando Taviani about a dramaturgy workshop he led in Peru in 1988, for actors and directors, with the final aim of writing a scenario; notes and reports by participants. A group of documents and materials (mostly in Spanish) about the Encuentro Internacional de Teatro de Grupo (19-27 November 1988, Lima): Reflexiones by Eugenio Barba, a letter from Jerzy Grotowski to Mario Delgado (Pontedera, 11 November 1988) where he explains why he didn't take part in the Encuentro, press clippings and articles in magazines, two copies of a folder entitled Reencuentro Ayacucho '88, a preparatory folder (from 1987) for the Encuentro with daily programmes, analysis of results, photographs, lists of participants and groups; one copy of “Colectivo. Revista del Movimiento de Teatro Independiente”, n. 1, April 1988; two copies of a long typescript by Miguel Rubio El puente de Huampaní. Notas sobre el Octavo Encuentro de Teatro de Grupo 1988 (it is an interesting document about group theatre, important to know the history of the relationship of Odin Teatret with Latin America, as well as the impact and influence produced by Odin Teatret on the local theatre environment); the typed text of the appeal by Eugenio Barba, dated 10 November 1988, to Peruvian intellectuals, artists and public requesting their support – in money or material goods (from foodstuffs to transport means) – for the Encuentro Internacional de Teatro de Grupo which didn’t receive any public funding; typed text by the Argentinian scholar José Luis Valenzuela, dated August 1988, entitled La productividad llamada cuerpo.

Materials kept together by a sheet with the title: “Taller Ayacucho – Maggio 1978”. It contains handwritten notes (10 pages) by Nando Taviani with some speeches for the official opening of the first Encuentro Internacional de Teatro de Grupo.

A typed text of the Escuela Internacional de Teatro de la América Latina y del Caribe (EITALC) – Convocatoria al Primer Taller, La Habana, 15 octubre-15 noviembre 1989. EITALC was founded by Osvaldo Dragún in 1987 in Cuba. Barba gave a lecture there with Roberta Carreri.

Environment, b. 11 (“Nando”)

The binder contains a folder with the writing: “Materials by the actors of Odin Teatret for their (unrealised) book, already translated into Italian”. In an introductory note by Nando Taviani to one of the texts (Torgeir Wethal, Frammenti del mondo di un attore, written in 1984, published in 1989 in issue number 4 of the journal “Teatro e Storia”) he wrote: “The Odin Teatret actors were asked to compose a collective book about their professional and personal experiences. They decided that each of them would be free to choose the approach, the topic and the length of his or her piece. The resulting book was non-uniform, lacked an overall plan and, precisely for this reason, was especially interesting. A theatre group that looks almost monolithic from the outside, on the inside appeared to be composed of extremely different personalities, with apparently diverging theatre perspectives, work methods, visions and experiences. Perhaps for the first time it was possible to listen to the different voices of a theatre company, an exception to the rule according to which a group speaks through the voice of its director and the actor soliloquises in autobiographies. Until now the book has not been published. It will be included in the Rome publishing house Bulzoni series ‘Memorie di Teatro’ ”.

The actors edited their pieces between the summer of 1983 and 1984.

The folder contains the following typescripts of this never published book, all with handwritten corrections and notes (the handwriting seems to be by Michele Baraldi):

- 2 copies of Frammenti del mondo di un attore by Torgeir Wethal, dated 1984;
- Del buio e del vuoto by Silvia Ricciardelli, dated December 1984;
- 2 copies of Pietre di un guado, by Julia Varley, undated;
- Parole e le storie by Tage Larsen, undated and with attached a photocopy of the poem by Lorca La luna y la muerte (in Spanish with parallel text in Italian);
- 2 copies of Pedagogia by Tony Cots, undated;
- 2 copies of Giorni di agosto by Else Marie Laukvik, undated;
- Hic sunt leones by Roberta Carreri, undated;
- the text, without date and title, by Iben Nagel Rasmussen (cf. Fonds Odin Teatret).

Among the documents in the folder there are also some letters from Michele Baraldi (his name is written in pencil as reader of the typed text) to Nando Taviani, with notes and comments on the title of the book and on the entire collection of texts; a revision of the text by Torgeir Wethal; a list of entries about each writing by the actors, about which Baraldi wrote to Taviani: “Dear Nando, the following list of entries is not meant to provide the outline for a glossary; it is a synopsis of the nodal points weaving the plot of the subject…”; a biographical outline in Italian by Julia Varley, from 1954 to 1980; Toni Cots's CV in Spanish, from 1953 to 1984; a typed text by Julia Varley (with many handwritten annotations) with the notes for the presentation of two Odin Teatret films (Ferai and Theatre Meets Ritual) held on 8 April 1989 in L’Aquila (the text contains interesting autobiographical notes); typed text of the article by Julia Varley Una candela accesa fra le pagine dei libri (later published for the first time in Tecniche della rappresentazione e storiografia. Materiali della sesta sessione dell’ISTA, Bologna, Biblioteca Universale Synergon, 1992, pp. 55-61).

The binder contains two other, quite interesting and probably unpublished, typescripts. These are the transcriptions of two lectures given in L’Aquila in April 1989. The first lecture (Wednesday 5 April) was given by Torgeir Wethal with the title “The Actor and the Characters”, with an introduction by Ferdinando Taviani and the participation of Fabrizio Cruciani; the second lecture (Friday 7 April) was given by Eugenio Barba with the title “The Origins of Theatre Anthropology”, with an introduction by Ferdinando Taviani. The two lectures were included in an ISTA project which, as described by Taviani, was composed of three situations: film presentations in the morning; series of lectures in the afternoon; presentation of performances in the evening (this was a Talabot tour). The lectures were introduced by speeches (Fabrizio Cruciani, Ferdinando Taviani, Franco Ruffini, Tony D’Urso, but the last two went missing) independent from the lectures and focusing on the theme “Left Hemisphere: the Spectator's Memory and Method”. This “pompous” title, as Taviani said, was meant to indicate the desire to collect testimonies from some “professional” spectators: people who closely followed the activities of Odin Teatret or who were part of the ISTA staff and could “provide indications about how the spectator's activity is not purely passive”.

**Sub-series * Ana Woolf**

Ana Woolf – Argentinian actress, director and pedagogue who collaborated for years with Odin Teatret. Co-founder and artistic director of Magdalena 2a Generación a Latin American Network of Women in Contemporary Arts, linked to the Magdalena Project and since 1997 she has been coordinating activities in Europe and Argentina. In 1996 she met Julia Varley (Odin Teatret) and in 1999 she moved to Denmark to study with Julia Varley who accepted her as her pupil and directed her in two performances and a work demonstration. Since 1998 Ana has lived and developed her career in Europe, mostly in Denmark, Italy, France. She became international collaborator of Odin Teatret working as Eugenio Barbas’s assistant director in 3 international projects. In April 2011 Ana returned to Argentina to start developing her work in her own country. Teaching at the ISTA (International School of Theatre Anthropology) directed by E. Barba she developed a special
training based on oriental techniques and Latin American rhythms “The scenic presence of the body/voice”. She leads workshops all around the world.

**Environment, b. 12 (Woolf)**

A single binder about *The Chronic Life*, containing scenarios (texts and some scene directions) and handwritten notes. The binder is quite disorganised.

**Sub-series * Iaiza**

Raúl Alejandro Iaiza, theatre director and pedagogue, educated as a classical musician. Born in Argentina, in 1964. Director and founder of Regula contra Regulam Teatro (Milan, Italy), a theatre laboratory that develops its activities in the fields of Pedagogy, Production and Research, with a specific focus on “Research Theatre” and music.

Since 2007 he is in charge of Regula contra Regulam, a project by the Grotowski Institute (Wroclaw, Poland), combining programmes of professional pedagogy (*Open Sessions*) and research (*Regola dei Laudesi, Fuga sul Training*).

From 1994 to 2011 he was director of Teatro La Madrugada (Milan) and directed all its performances. Among the last productions: *L'affare Danton, A piedi asciutti, Erodiàs/Testori*.

From 2000 to 2011 he was assistant director to Eugenio Barba of Odin Teatret, Holstebro (Denmark) for the performances *Salt, Andersen's dream, Don Giovanni all’inferno, The Chronic Life*.

From 1999 to 2013 he was the national artistic coordinator of the project “Mus-E Italia Onlus”, affiliated with the International Yehudi Menuhin Foundation, Bruxelles.


In 2013 Iaiza gave OTA his folders about the Odin performances he collaborated on as assistant director. The materials are very detailed and of great importance, as is the case for Roberta Carreri's diaries.

**Environment, b. 13 (Iaiza)**

The binder contains three folders with materials for the rehearsals of *Salt*, 2002, directed by Barba, with Roberta Carreri and Jan Ferslev. It contains innumerable versions of the script for *Salt* (text and actors' actions), with handwritten notes about the changes, rehearsal after rehearsal. There are drawings of Roberta Carreri's movements and Jan Ferslev's position (after his entrance, he always remains seated at a table, drinks, observes, plays and sings). There are notes by Iaiza, comments, proposals for Barba, photographs (in the second folder). There is a diary of the rehearsals, probably partial.

**Environment, b. 14 (Iaiza)**

The binder contains materials about the rehearsals for *The Great Cities under the Moon* (2003). Versions of the text with very small changes and few notes.

**Environment, b. 15 (Iaiza)**
Binder 15 contains five folders about the rehearsals for *Andersen's Dream* (2004-2011): drawings of the stage design, and colour tests for the stage design; quick diary notes of the rehearsals and detailed accounts of the rehearsals, the problems, the relationships; remarks by Iaiza; drawings; remarks by Iaiza about seeing the work after months; notes about the music.

**Environment, b. 16 (Iaiza)**

A binder about *Don Giovanni all'inferno* (see Barba-Odin, binder 25). It contains the music score by Iaiza, reworked from Mozart, and a few versions of the scenario with handwritten notes. The performance was not occasional but it was presented only a few times: therefore these materials are very important.

**Environment, b. 17 (Iaiza)**

Binder 17 contains 2 folders entitled “X-large” (the first working title for the performance *The Chronic Life* was X-Large). Notes about stage actions and scenario with notes. Collections of information about limping (cf. Barba-Odin, binder 41), collections of images and notes about music. Pages with notes and remarks by Iaiza.

**Sub-series * Nielsen**

*Tina Nielsen*, Danish, actress at Odin Teatret from 1992 to 1997, pupil of Iben Nagel Rasmussen; she played in two performances: *Rooms in the Emperor's Palace* and *Kaosmos*.

**Environment, b. 18 (Nielsen)**

The binder contains documents given to the Odin Teatret Archives by Iben Nagel Rasmussen in September 2013. The documents were previously contained in the boxes with costumes and props for the performance *Kaosmos* (1993-1996) and were collected by Tina Nielsen who was an actress in the performance (she stayed at Odin Teatret from 1992 to 1997). The binder contains a manuscript in Danish (dated 24 September) with her notes and remarks about the creative process in *Kaosmos*, and a typescript in English entitled “The Creating of Kaosmos” (introduced by a letter addressed to the “Natasha and Art saves lifes”; “Natasha” was a long-term work project with a group of directors and actors from different countries who met every now and then to work together under Wethal's guidance; cf. Fonds Wethal, binder 12); a handwritten letter in English sent to the “Natasha Group and Art saves life project”, dated June; photocopies of a long handwritten letter in English, probably the description of the daily work in the Natasha group; photocopies of 14 typed pages in Danish without date entitled “Eugenio Barba anmærkning” (Eugenio Barba's remarks).

**Sub-series * Agnete Strom**

*Agnete Strom*, Norwegian, was the secretary and organiser of Odin Teatret in the beginning. She started working with Odin Teatret in the first year, 1964, in Oslo. The following year she moved with the group to Holstebro where she stayed until 7 January 1970. For Agnete, her time with Odin Teatret was her first real working experience, she was little more than a student when she met Barba. She had no theatre experience but she had studied a bit of theatre at the University, she knew French, German and English and was preparing to become a teacher. The “Norwegian” Odin Teatret was composed of four very young aspiring actors (all of them under twenty years of age), and Eugenio Barba. Agnete's tasks ranged from the purely organisational field to more private functions. In other words, her tasks went from organising a workshop to making sure (being the daughter of a dentist) that the actors took care of their teeth. She was married and she left Odin Teatret to rejoin her husband.
She donated to the archives 120 letters to her husband, written while she was at Odin Teatret and her husband, an anthropologist, was travelling around the world. When she gave the letters she told about meeting Barba at the end of November 1964, in the student cafeteria at the University of Oslo, through common friends. Barba was looking for funding to support a tour abroad and Agnete suggested turning to the Ministry of Foreign Affairs because, if the Ministry hadn't used all the funds available at the end of the year it was easier to obtain some support (and this is precisely what happened). Agnete also suggested who he should contact because previously she had also presented an application to go abroad.

A few months later Barba contacted her to help him organise the tour in Oslo of Jerzy Grotowski's Teatr Laboratorium, which was coming to Oslo invited by Barba. Agnete took care of the organisation, found a space to put on the performance and private houses of friends where the Polish actors stayed. When Barba started looking for a place other than Oslo to move the theatre he called her again. Together they visited a small Norwegian town: Frederikstad, hosting artists, potters and art galleries. Theoretically this could have offered a good solution but it didn't solve the economic problem. Then the offer arrived of a home in Denmark, from the Danish municipality of Holstebro.

After the signature of the contract with the Municipality of Holstebro, Agnete was the first person to move from Oslo to Holstebro, to prepare for the arrival of the group. At the time she lived in the house of the nurse Inger Landsted (the first person to suggest to the mayor that Holstebro might offer a home to the young avant-garde Norwegian theatre) and her husband. She immediately started organising the first interscandinavian seminar, to be held at the Måbjerg school. It was June 1966.

After leaving Odin Teatret she went back to Bergen, her husband's city, where she was a teacher for a short time. She later found employment at the Bergen theatre (but she had to leave it soon after, because she had supported the union requests of actors and technicians).

Agnete was always very active in politics and was one of the founders of the feminist movement in Norway. After the aborted theatre experience in Bergen, she graduated and started teaching; later she was employed at the Municipality of Bergen, where she worked on social projects for her whole life, for young people who abandoned school, drug addicts, prostitutes etc. She committed herself to this work with the passion that she proclaims she learned at Odin Teatret.

Environment, b. 19 (Agnete Strom)
The binder (in two parts, 1/2 and 2/2) contains approximately 120 letters from Strøm to her husband, Tom Jonsen, anthropologist. The letters are dated from 29 May 1967 to 18 November 1969. Tom Jonsen was in Tanzania and Kenya, and Agnete wrote to him about her work and the daily life of the young Odin Teatret. These documents are extraordinarily interesting.

Like all archival letters, they cannot be read or quoted before 60 years have passed from the time they were written, unless there is an authorisation from the writer and the recipient.

Agnete Strøm accurately organised the letters and provided an index. The binder also contains an excel sheet with notes about the contents of the letters (in Norwegian, English and Italian). We also put in the binder a CD containing the excel sheet with the contents and a small group of snapshots of Eugenio and Agnete in the archive room at Odin Teatret, taken on the day the letters were given to the archives (24 February 2014). The binder also contains a declaration by Agnete stating that she donated all these documents to OTA without obligations.

The former Odin secretary indicated the parts of letters dealing with Odin Teatret with special marks (which we kept).

The organisation of the Odin correspondence changed over the years. In the beginning the folders with correspondence were often shared (as a rule they contain the correspondence of Barba and of the people in charge of the theatre organisation). As regards Barba's correspondence, apart from these letters, there are also those arranged by recipient (now kept in Fonds Barba, series Letters), generally kept in his home. About ten years after the foundation of the theatre (roughly 1977 but there is no precise date), the “mixed” folders containing letters by different administration people disappeared and Barba's correspondence was separated from the rest. This is what emerges from the folders: at the time of the foundation of the archives (2008), folders with Barba's correspondence since 1977 were kept in the theatre. Among the materials kept in the storeroom under the Holstebro Museum we found folders with correspondence from the beginnings of the theatre until 1982. These are mixed folders but we found one folder (dated '75-'76) entitled “Correspondence Barba” (we put it among the folders of the series Letters in Fonds Odin Teatret because it was apparently an isolated case). When consulting Barba's correspondence three series should be considered: two in Fonds Barba (Barba-Lett-A and Barba-Letters) and one series in Fonds Odin (series Letters). When consulting the theatre correspondence it should be remembered that many letters about specific projects (for example the seminars) are kept with other documents about the same project (lists of participants, lists of pedagogues etc.). These binders do not only contain correspondence and were therefore included in the series “Activities”. In September 2013 the series Letters in Fonds Odin Teatret contains 20 binders.

**Letters, b. 1**
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine there is the date “1962-1969”, but most letters are dated ’69, few letters are from the previous years, especially ’68, and few letters are dated ’70. These are work letters, a significant piece of testimony to the Odin’s network during the first years. The binder contains letters: from Bernardo Bertolucci to Ryszard Cieślak (one of them is very formal and was clearly written to be read by the authorities); from and to Denis Bablet, and Jean Jacquot (Centre National de la Recherche Française); several letters from and to Marc Fumaro; from and to Adriano Magli; from and to Ferruccio Marotti; from and to Franco Quadri. Many letters by Stanley Rosenberg, some by Eduardo Manet, by Jens Kruuse and Mino Vianello. A couple of letters from and to Raymonde Temkine that reveal a different kind of relationship (as do the ones by Erik Veaux). For example, in the letter to Temkine, who was always interested in the organisation, Barba wrote about Agnete Strøm (the Odin secretary) leaving, etc. A young group but highly appreciated, “on the rise”, yet very exceptional.

**Letters, b. 2**
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. Title of the binder: “Korrespondance Div. Norden 1966-67-68-69”. Various types of letters addressed to Barba as well as to the organiser Agnete Strøm.
Letters, b. 3
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Udland Korrespondance 1967, ’68, ’69, ’70, ’71. Opysninger om seminarer forestillinger, ‘stage’ pa teatret el. Eley etc.”. There are letters from and to Per Moth, and many from (and to) Barba: letters by people who ask to participate in workshops or send thanks after participating, people who ask if Odin Teatret takes trainees or gives courses, if it is possible to join Odin Teatret, even just for some time, and journalists or scholars who ask to come visit the theatre, see the training, the rehearsals etc. People wrote from all over the world (there is a low percentage of letters from Scandinavia) and often introduced themselves in their letters. What emerges is a diversified overview of the theatre environment at the end of the 1960s, as well as documentation about the requests presented to the theatre in those years and the values attributed to it, about which mindsets can be found on the margins, in the pockets, on the periphery of theatre (cf., especially representative is the letter by Yugoslavian director, Samo Simčič who wrote: “I develop the mission of the theatre or better of the art: to make clear beautiful vibrations and beautiful forms through my soul and my body”. He attached a photograph of one of his performances to show that what he was doing was really theatre). On the whole, the letters provide evidence of the role that was beginning to be attributed to Odin Teatret.

Letters, b. 4
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Korrespondance A-K för 1971”. Letters starting from 1970. Most letters are not part of Barba's correspondence but of the theatre correspondence. Many letters in Danish, many letters about organisational topics.

Letters, b. 5
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Korrespondance L-Å för 1971”. Correspondence from before 1971. Letters addressed to Odin Teatret – many to Barba. There are many long letters by Christian Ludvigsen, about ministerial and related topics, to be compared to the letters kept in the series Barba-Letters.

Letters, b. 6
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “1971-Korrespondance – I halv år”. This is mostly Barba's correspondence but, as always happened during the first years when the amount of work at Odin Teatret was relatively small, the binder also contains the theatre correspondence and includes letters by Per Moth or the actors, who were in charge of various organisational tasks. Among other letters, there are those by more or less young theatre-makers who wished to come in contact with Odin Teatret. There is also what seems to be the first letter to Eugenio Barba from Roberto Bacci, future director and manager of Pontedera Teatro, one of the Italian groups that was most connected to Odin Teatret throughout the 1970s, and later became an important production center that hosted Grotowski's work (cf. Mirella Schino, Il crocevia del Ponte d’Era). When he wrote this letter, Bacci was a young man and had not yet graduated (letter dated 21 April 1971). The reply wasn't written by Barba (Bacci asked information to participate in one of the Odin Scandinavian seminars) but by the administrator Per Moth. There are letters from Torgeir Wethal to Stig Krabbe Barfoed (he was looking for a radio programme about Odin Teatret that the broadcasting company, as written in one of the next letters, could not send him directly). There is a request for information about the school that Odin Teatret was about to start. The school was not the summer workshops, it was an activity
that could be called pre-recruitment and that Odin Teatret did from the beginning, as may be read in the reply (there is no need for previous theatre experiences, simply to send a CV. There was a one-month workshop then, if the experience was successful, one could stay for another 3 months. Then one more year, after that one became a regular member). For example, this is the way Iben Nagel Rasmussen joined Odin Teatret. It was a way to recruit people and in the beginning this was necessary almost at the end of every performance. This procedure was actually stopped with Min Fars Hus (immediately after the performance Barba dissolved and refounded Odin Teatret and, for the first time, he alone recruited some new people to work with). Letter to Harry Carlson (he was one of the people who came to Holstebro for Grotowski's workshops), to ask if he wanted to write an article in “TTT” reviewing American specialised theatre press. Carlson didn't do it. Messages to and from the Colomboi brothers (Italian clowns). Letters to Vladimiro Dorigo who asked for information about the next performance that Odin Teatret was preparing. A letter by René Hainaux, Belgian actor and director, member of the international ITI committee who travelled to Łódź by bus to see Grotowski's Faust (he wrote that Ugo Mulas, an Italian photographer, took excellent pictures of Ferai). Letters to and from Jean Darcante (ITI general secretary; when Barba told him that Odin Teatret could not take part in the Atelier that year, he asked him if he knew of any “truly and sincerely experimental” companies, Barba replied that it would be easier to find a Saint Francis with stigmata; see Letters, binder 10). A letter of solidarity with the Living Theatre addressed to the Brazilian minister of Justice.

Letters, b. 7
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “1971. Korrespondence. 2 Halvår” (second part). There are not only letters to Barba, but even more letters from and to Per Moth; mostly about organisational topics, or to critics and journalists. Invitations to the magazine “TTT” to attend a cultural event or a festival. There are three short but significant letters by Augusto Boal (he clearly didn't know them, he asked for a letter in support of the Living Theatre whose members had been arrested and were in jail in Brazil. Boal recalled how, when he had been in prison – he attached a press clipping about it –, letters of support had helped him a great deal; evidently Odin Teatret replied immediately, in the following letters Boal sent his thanks and was very warm, he wrote that the Living Theatre had been released etc.; letters by Jean Darcante (ITI general secretary); letters by people who ask to come to Odin Teatret; a letter by Renée Saurel; letters by Michael Kirby (“The Drama Review”); letters from and to Jack Lang (Nancy Festival) who was organising the festival and thanked them for their help. A few long and warm letters by Franco Quadri. He wrote to Barba about some performances (for example Alice by Gregory) and about articles that he needed to write. A letter by Renée Saurel who could not go to see Grotowski and was sorry about it, she wrote news about Sartre (he was waiting impatiently for his trial as director of “La cause du Peuple” to end in court but she believed that the government would be wary of creating scandals); a letter by Ferdinando Taviani, who a few years later became literary adviser at Odin Teatret, and Barba's reply: these were probably the first letters they exchanged. Taviani sent him several of his books, wrote to him about Ferai (“after Ferai, the power of a completely atheist theatre, as I believe your theatre is, becomes even clearer, a theatre beyond the problem of atheism: the last problem of a religious mentality”). He wrote that he was receiving news about the rehearsals for the performance from Angela Paladini (Paladini was a student from Rome: she followed the rehearsals of Min Fars Hus, and wrote her “Laurea” thesis about it; she learned Danish to spend a few months at Odin Teatret; she was impressed by the theatre from a “political” point of view, as a collective, and never saw any performance of Odin Teatret. Paladini, who later became a scholar, was a very important link between Barba and the group of Italian scholars: Ferruccio Marotti, Nando Taviani,
Fabrizio Cruciani, Franco Ruffini, later Nicola Savarese and others). Barba replied: he was reading his books and would like to ask Marc Fumaroli to write about them in “TTT”, he invited him to come see them (“Angela will tell you how we spend our day. We are really digging into poor Dostojevskij, we hope he survives and we too. Come see us, a restful holiday here with us”): Taviani went for the first time to Odin Teatret a few years later, in ’73.

**Letters, b. 8**
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. Title of the binder: “Faelles Kopier Norden 1971 a-k”. It is a mixed “Scandinavian” binder, collecting the letters of the people in the theatre who were in charge of the organisation (Per Moth, Leif Bech and others).

**Letters, b. 9**
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. Title of the binder: “Faelleskopier Udlandet Norden L-Å”. “Scandinavian” correspondence. It is a mixed “Scandinavian” binder, collecting the letters of the people in the theatre who were in charge of the organisation (Per Moth, Leif Bech and others).

**Letters, b. 10**
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. Title of the binder: “Faelleskopier udlandet 1971 a-k”. Copies of replies mostly by Barba and by Per Moth. The letters are about various topics: especially about the seminars, publishing etc. It seems that during the first years there was not a real difference between Barba's letters (here archived under Barba-Lett-A) and the letters “of the theatre”. We'll quote here two letters as example. The first one is dated 30 September 1970 (we don't mention the name of the recipient, Barba addressed him with the title “Mr”):

> [I]f an answer could be given to your questions, this would be: forget all for them, forget about the resonators, about your deeper most secrets and psychic energies, give up the wish of developing a uniquely theatrical language, don't think about collective imagination, myth, magic, ritual and sacrifice. For all this cannot be grasped intellectually through clearly defined signs which may show anyone the way to this lost paradise. A slightly frustrated imagination has created in many theatre people this meaningful theatrical past when ritual and sacrifice existed and the actor-spectator would be in a state of immediate and violent communion. If your questions are of vital importance to you, you will also find a way of living which will try to answer them. To live together with others, in a close and open exchange: this is the essential […].

Perhaps Barba was simply answering the questions he was asked; or he was going through a time of change, a natural detachment from some of the ideas he had absorbed from Grotowski (or developed with him), while at the same time developing more sensitivity to proposals coming directly or indirectly from his people. This was also a time of renewed interest in the political (in broad sense) use and motivation of theatre. The second letter is dated Holstebro 1 July 1971, it is addressed to Jean Darcante and may be interesting in connection with the seminars and the surveys about political theatre (in Scandinavia) that Odin Teatret was doing at the time: “Cher Monsieur Darcante, Je comprends très bien votre anxiété pour trouver des troupes ‘véritablement expérimentales, pratiquant sincèrement et intelligemment la recherche’. Mais c’est presque plus facile de repérer un nouveau Saint François avec stigmates et tous les autres accessoires divins, parmi le milliard de chrétiens de cette planète”. He then wrote that he couldn't give this type of information because they organised introductory theatre workshops by great masters (Decroux, Barrault, Krejča, Fo, Grotowski, Marowitz, Chaikin etc., the names are mentioned by Barba in this order), especially through demonstrations. Only the last seminars were organised for groups and
they had “crevé les illusions de beaucoup d’hommes de théâtre radicaux qui avaient bâti pas mal de Châteaux en Espagne sur ‘le groupes théâtrales’ comme une éventuelle alternative”.

**Letters, b. 11**  
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum. Title of the binder: “Faelleskopier Udlandet 1971 L-Å”. Correspondence “with other countries”. Letters by various people in the theatre in different situations. Important letters, at least from a symbolic point of view, are: the one to Marotti (dated 3.02.1971), preparing for the arrival of the “student Angela Paladini”, for the basis of the *Libro dell’Odin* and a collaboration that proved to be very important, with Taviani (mostly) and with the group of Italian scholars who at the time gathered around Marotti (Fabrizio Cruciani, Franco Ruffini, Nicola Savarese, and later others, most importantly Claudio Meldolesi).

**Letters, b. 12**  
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. Title of the binder: “1972 Korrespondance til medio 1973”. Letters to Odin Teatret and to Barba.

**Letters, b. 13**  
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Korrespondance Barba ’72/1973/’74”. These letters offer a good documentation of a profound change the Odin correspondence underwent after its long stay in Carpignano Salentino, Southern Italy. The binder opens with a letter by Uccio Aloisi, a tambourine player from Salento (many years later he became the core of a famous taranta group) that Odin Teatret met during its stay in Salento in 1974: “many thanks for thinking of us and sending the book, I always read and don't understand anything, I can just look at the pictures”. The letter ends with a drawing of the tambourine and this phrase: “the tambourine always sings – Uccio Aloisi”. In the binder there is a second letter by him addressed to the group and probably dictated to somebody else; he repeated the same topics – thanks for the book, memories of the good times spent together, description of a nice evening with “Nando”, that is Ferdinando Taviani – but in another handwriting and with different grammar: probably Aloisi had somebody else write it for him. In this period the first “intimate” letters appear, in which people wrote about the emotional impact of the Odin performances, about what they were doing and sometimes even about very private issues. The binder contains a high percentage of Italian letters, because Odin Teatret often went to Italy, to the Venice Festival and to Carpignano Salentino, and Barba cultivated Italian contacts. Another reason is that the presence of Odin Teatret created a network of relationships with theatre groups, single actors and intellectuals. These were important relationships and many would last over time. The letters in the binder give excellent evidence of the impact of Odin Teatret in Italy and, more generally, the impact of Odin Teatret through *Min Fars Hus* and the first barters, the experiences in Southern Italy. It is also interesting to reconstruct the network of very different people who were in Salento during the Odin Teatret’s time there (about Odin Teatret in Salento see also the photographic archives, especially the photographs by photographer Tony D’Urso, and the audiovisual archives, especially the film *Dressed in White*). There are also numerous letters by young actors asking to come to Odin Teatret. After Salento, in 1975 Odin Teatret organised the first “Brigata internazionale” (the second one was in 1976), a six-month practical seminar meant for actors from all over the world. There is a letter from Barba to Peter Brook: he read an interview with him in a Swedish newspaper, in which Brook claimed that, after their African experience, they intended to be more “open” and play simply where there is an audience; he asked him if he wanted
to go to Odin Teatret to present that experience. Letters by Tone Bjørneboe. Various letters from and to Roberto Bacci (he was working with his theatre group, Piccolo Teatro di Pontedera, continuing with his new performance Macbeth, organised workshops for Odin Teatret etc.), from Carlo Corbò (a young man who had just finished high school, brother-in-law of Rocco Buttiglione [t.n. Italian politician], cousin of Barba, who would like to spend some time at Odin Teatret. Barba answered no but then sent him to Lecce, and then to Odin Teatret, with Renata Molinari, Ferruccio Merisi and others who were not part of the international Brigade but of a group who attended the Højskole in Holstebro), from Hans Drumbl. Drumbl sent him an essay about group dynamics and wrote that he read it to the group he was about to join (which was not a theatre group but a group of scholars including Cruciani, Taviani, Marotti, Ruffini). There is also a summary of the essay (it is in German, kept in the binder with Barba's reply) with a diagram of the fixed group structure: the head (alfa), the specialist (beta), the member (gamma), the scapegoat. The group develops these positions and every member actually identifies with one of them. Letters by Edoardo Fadini, who was in Salento; Guido Fink, Tage Hind, Jens Kruuse; letters from and to Quadri. Among other things, Barba mentions their desire to put together an “international Brigade”. Some letters by Angela Paladini, after her stay at Odin Teatret (she wrote about her thesis, the possibility of a book etc.). Letters by Renata Molinari, Ferruccio Merisi, Gino Santoro, Franco Perrelli; and by old friends like Renée Saurel, Stanley Rosenberg, Raymonde Temkine. Letters by Renzo Vescovi, Claudio Vicentini (who wanted to visit Odin Teatret), by Pierfranco Zapparreddu (about Zapparreddu see Activities, binder 27). A very significant letter by Bacci who, after his stay at Odin Teatret for his thesis, wrote about his complex and nuanced reactions as spectator of Min Fars Hus, and of the way Barba, in his opinion, related to his actors (14.05.1972). Bacci sent to Barba his “Laurea” thesis about Min Fars Hus (Barba’s comments are interesting). The first letters by Bacci (in which he asks Barba if he could go to Odin Teatret) are interesting because they reveal the existence of a deep diffidence against Odin Teatret in those years in Italy, at least in some milieus (Bacci refers to a conversation with Dario Fo).

**Letters, b. 14**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. “Fra medio 73 til 30-6-’75. Korrenspon.”. Correspondence mostly about people who want to go to Odin Teatret, publications, offers for workshops etc. The network of French contacts is still very much present, it was very important during the first years and gradually decreased over time.

**Letters, b. 15**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “Korrespondance Barba 1975/76”. It is a substantial binder and it can give evidence about an especially interesting time, not only in relation to the theatre but also from an anthropological or sociological perspective. From the point of view of Odin Teatret: this binder comes right after the turning point of Min Fars Hus, and initiatives of Odin Teatret that were more and more “anomalous” (like the barter with the Yanomamis that had just taken place). From the point of view of the spectators: it contains significant testimonies about the almost private and existential importance that Odin Teatret represented for some people – especially in this period, but not only in this period. Odin Teatret had reached its prime and the contents of the binder reveal a turning point in the image, a little mythical and sometimes even naive, that its spectators entertained about it. Other documents kept in this archives and the reviews of the first years, especially in specialised publications, reveal the image Odin Teatret is likely to have projected in the beginning, especially during the Norwegian period. With their total commitment,
their acrobatics and their reference to the extraneous and unknown model of Grotowski and Teatr-
Laboratorium, the actors, whose great youth is a major focus in the reviews, appear almost as an
extraneous body: certainly fascinating but mostly unsettling, silently growing within the
Scandinavian scene. During the following years, for the European spectators who saw Ferai or Min
Fars Hus, Odin Teatret appeared to be (especially in the Italian documentation, but not exclusively)
an extraneous cluster of matter, that had suddenly materialized from the outside, and that had a
highly destabilising function, characterized by a combination of wildness in the performance and
sternness, in their “ethics” for example. Now, after the experiences of long stays in Italy, after the
first contacts with Latin America, the Odin actors began to be viewed like Sioux warriors – and this
is not my metaphor. I took it from one of the last messages in the binder, an accompanying note to a
group of records sent as a gift to Odin Teatret: “These records are a present for you, crazy,
wonderful companions. Hurray for Odin Teatret – Je t’aime comme on délire – Ja, after Norwegian
and English, now I even master French – Long live Odin Teatret. Sing and dance in the red
clearing. Strongly be the protagonists of the Orange time. Barefoot, tired but happy, the last Sioux
on this earth marked by technique. With my head held high I think of you – I love you”. This
message (here quoted without signature) well summarises the tone, love and approach reserved for
Odin Teatret in this period. A type of love and approach that can be found throughout the whole
binder. Binder 15 is full of: messages from actors who attended short workshops and then asked to
spend some months at Odin Teatret; young people who submitted their theatre writings to Barba;
friends who wrote to recover from the “difficulties to re-integrate in daily life” (as written by
Migi Autore from Genova) and to express “gratitude for the work conducted at Odin Teatret” (same
letter). Barba always replied. He gave opinions about works in first person, gave news about Odin
Teatret (“dear Migi, we just came back from Venezuela where, after five weeks, many were the
actions and many the fruits – to speak like your classics”, he wrote to her that they were about to
give a workshop with the title “The Dancing Peasants”, about the forms of Indian country-folk
theatre), whenever necessary he gently communicated that Odin Teatret could not accept the
proposal to stay with them for three or six months, that they were often on tour etc. There are some
letters by directors of the “brother groups” (Italian “Odin-oriented” groups, often connected to one
another, including the theatre known at the time as Piccolo Teatro di Pontedera and later Pontedera
Teatro, Teatro Potlach, Teatro tascabile di Bergamo, and others). Even in this case there is
something that could seem incongruous: a level of commitment that can only be defined in terms of
“love” – there are no other possible words – for Odin Teatret. For example Roberto Bacci (letter
dated 21.08.1976) wrote about the performance Come! And the Day will be Ours what can only be
declared as a strongly participating letter: he viewed the performance as an expression of the group’s
life, which could only be envisaged considering what from the outside seemed like a totally
secondary production of the time: the concurrent clown performance.

It’s as if an old bison reincarnated to offer its strength and boldness to whom, by dancing, would reveal the
hidden reasons (in his/her culture and body) of its disappearance. Iben’s initial dance: the story of a sowing, bearing
fruits that won’t feed anybody. Maybe it is this sterilisation process that struck me and the attempt to escape in the
cLOWN, by wearing a mask that is funereal and grotesque at the same time. I think that the Odin was never so close to
itself: every actor is there, as I know him from the outside (I remember that once you told me “the next performance
will be called – Odin Teatret”: in some sense it was true). In Min fars hus there is a kind of “dream”, a perfect, almost
unreal geometry, where the bodies lightly touched in the semi-darkness, as if destined not to meet. Here everyone
undresses the other, dresses him/her again, changes his/her history, his/her trajectory. Everyone projects the other to the
threshold of a future that will never see the light of day […] So the struggle to move away from the epic of the west
leaves us with the outlines of Iben, Roberta, Tom, Torgeir, Else Marie, Tage.

Friends saw Come! and read into it the history of Odin Teatret, the way it changed, its strength,
even its problems. As in almost all the binders with correspondence, there are long letters by
Christian Ludvigsen, literary adviser at Odin Teatret in those years, letters which perhaps should be gathered in one collection. There is a very long letter (probably written in June or end of July ’76, only Barba’s reply is dated) in which Pino Di Buduo (Teatro Potlach, one of the “brother groups”) wrote about the first meeting with the town council member of Fara Sabina – himself, Daniela (Regnoli) and Nando (Ferdinando Taviani) – and gave a detailed description of how to build a cupa-cupa (a musical instrument that they didn’t build properly at Odin Teatret). Barba’s reply shows all his affection for the young Italian director and all the happiness of that period: he wrote that he sent a presentation letter in English for the council officers,

where I state the truest things about you so that the municipality and regional officers can entrust you with the important task of transforming Fara Sabina into a new Athens. I already see myself as a peripatetic with Daniela and you to the cupa-cupa rhythm, waiting for the theatrical Daniels to come with their lions to nibble at the unaware citizens of the hills of Lazio […]. We will be in Italy from October to December. We plan to devastate Fara Sabina in grand style, abuse women, butcher children, behead the old and give the finishing blow to the ill: political theatre destroys the old life and opens the doors to a new one.

There is quite an interesting exchange with Fumaroli who wrote an article about *Come!* which apparently struck Barba (we photocopied the letter and added it to the binder with their correspondence: Barba-Letters, binder 4). Many letters to and from Maria Giacobbe, an Italian writer resident in Denmark (in one of his letters, while discussing a theatre “canovaccio”, Barba wrote: “I do not like tights in theatre, I find them aseptic, precisely the kind of social skin that societies with strong norms want to impose on us”, 16 August 1976). There is a message from Barba to Ludovica Ripa di Meana who made a film about Odin Teatret for the Italian television (7 January ’76):

Dear Ludovica, I would like to see you again, the last time I proposed it to you from the public telephone in Carpignano, the tone of your voice made me understand that I was asking for the moon. Maybe in the new year… We – my companions and I – never managed to write to you [or tell you?] what we resolved to do in person: that your film, with the exception of a short comment about the vocal training and the song accompanying the van driving out of Carpignano, is very dear to us. We all felt that it was made by someone who loved us at the time. Perhaps we will see each other again. A warm hug from everybody at the Odin – Eugenio Barba.

A very long and interesting letter by Renzo Vescovi: it shows the type of tone that seemed natural to use when speaking to Barba. It might seem (and in some sense it is) a love letter, opening with the story about the turmoil Vescovi felt at the idea of calling him, continuing with comments about Barba’s good looks (“I saw you the other night on a tv programme about the actor: you were without a beard and you looked so handsome! I told Luigia and Andreina: my Eugenio is really handsome, isn’t he? Well. I want to see you and talk to you”). Undoubtedly, someone who didn’t know Vescovi or simply those years could very easily misunderstand this letter. I believe that Renzo Vescovi intentionally chose to use these love phrases – a serene recognition of the role and the figure of the “Master” and even a way to flirt through the voice of mystical love. Vescovi analysed, with the attention devoted to something that belongs to us, the life and the relationships in the Danish group (he reflected on details like the relationship between Taviani and Barba: “Once I read an excellent Elzevir about R. Bresson: the shrewd critic saw perspicacity, sweetness and genius in the simplest and most banal statements, in the most random or haphazard gestures. I thought it would be beautiful if everyone of us could speak to this kind of people: if none of the people we meet had the limits of Hegel’s waiter. You had this piece of good fortune with Nando, by association I must say”). He wrote about the comments, some of them perplexed, by Italian intellectuals about the experience of Odin Teatret in Salento (about this see *Il libro dell’Odin* by Taviani): “But I know that in another part of the world you are there, candid and astute, risking it all
but with the watchful decisiveness of the foreman who defends his men tooth and nail”. He was obviously talking about how Barba was a master for him. “It is really important that there should be a master: not to distinguish ourselves from him, as Matisse said (with a sentence that is maybe a simple bon mot), but because it is essential for our spiritual physiology. The Italian cultural world is very compact in a sort of (pseudo-)political conformism that views with detachment and often with suspicion everything that directly relates to human life (which is poetry) instead of its organisation (which is politics)”; he added that this could sometimes also be found in Eugenio or in Nando Taviani: “the entire Il libro dell’Odin is written in a very cautious way, parrying past, present and future blows”. The binder also contains letters by Augias (they could not find an agreement about a tv broadcast, apparently Barba asked for an impossible fee; Augias's words of praise are interesting, starting specifically from an article written in those years by Chiaromonte – there was another equally important article by Natalia Ginzburg – and very important in Italy: see the anthology in Eugenio Barba, Il prossimo spettacolo, edited by Mirella Schino, L’Aquila, Textus, 1999). Letters to and from Gianandrea Piccioli, about a barter that wasn't totally successful. These are very interesting letters as well as Barba's reply (dated 27 April 1975): oddly long and mentioning Sitting Bull in Buffalo Bill's circus, how the Indian chief chose between the great show and the reservation. In both, Barba wrote, there were putrefaction and drifting humanity. “But between the bombastic trumpet blasts of the circus and the demure hybrid songs of the reserve now you know what I choose”. He added:

I feel like a Franciscan monk in a faraway mission collecting rocks and shells, sometimes ornaments made of the remains of tinned meat or peas dropped by some conquistador after his dinner. This is the sign of life, of their life, their treasure, completely deprived of a sense and value for the conquistadores in the cities, this is what I barter with what we, I and my companions, own: the loss of many illusions, the weight of many experiences, the skills to not bore the public we address – whether in the buildings of the University of Milan or in a square in Salento. But sometimes, when no white man is in view, sometimes at night the Indians in the reservations recover their old songs and dances, and they dance and sing, recover their history and their destiny with their own words. Perhaps one day you will be granted to live some of these nights, like us of Odin Teatret. In Salento, in Sardinia, they were not many, but they existed. Then you will understand why Sitting Bull didn't want to go to Paris with the circus and wanted to go back to his reservation. Sometimes at night one's tribe comes back to life.

Gianandrea Piccioli's letter is also beautiful – a negative but important statement about a barter.

**Letters, b. 16**

This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum. “Faelleskopier 1980”. Copies (on blue paper) of the replies written by Odin people in charge of organisational topics. In this binder it is important to notice the presence of Toni Cots, actor at Odin Teatret, Spanish, who was apparently in charge of the (increasing) contacts with theatre people and groups, especially from Spain and South America. Toni Cots was also the first Odin actor – and for some time the only one – who collaborated with Barba for the organisation of ISTA in the first years. For example the binder contains a letter from Toni Cots to Katsuko Azuma who was a member of the artistic équipe of the first ISTA sessions (Cots made agreements to go study with her for some time. The letter is dated 15.06.1981). The binder contains the official invitation letter (dated 28 November 1980), for the first ISTA session from Barba to Katsuko (it is kept among other letters all from a later period). There are other organisational letters about the first ISTA to Katsuko, from Barba and from Toni Cots. There are numerous letters from Toni Cots to Bruno Bert. There are replies by Barba to letters from scholars (Clive Barker) giving comments about his writings – the first writings about theatre anthropology, as the letter reveals. There are reply letters (often by Dorthe Kaergaard) to theatre-makers (often in crisis or difficulties) asking to come to Odin Teatret or to organise or attend a course with one of the actors – often the replies are
well-structured and kind. This is certainly an interesting binder. (See the series Odin-ISTA, in Fonds Odin Teatret, and Barba-ISTA, in Fonds Barba).

**Letters, b. 17**
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. Title of the binder: “Fælles kopier 1/6-1982- 1/91984 A-L”. Ordinary organisational letters.

**Letters, b. 18**
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. Title of the binder: “Fælles Kopier 1/6-1982 31/8 1984 M-Å”. Ordinary organisational letters.

**Letters, b. 19**
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. There is no indication on the spine. The binder contains letters (some are handwritten) addressed to Odin Teatret or to Eugenio Barba, sent by students, actors, directors and researchers interested in visiting Odin Teatret to take part in seminars, follow the rehearsals for performances or present their own work. The binder is arranged in alphabetical order by sender and covers the years from 1966 (the period right after Odin Teatret's arrival in Denmark) to 1969 and contains the replies mostly written by the first organiser of Odin Teatret Agnete Strøm, by the first secretary Hanne Birgitte Jensen and some by Eugenio Barba.

**Letters, b. 20**
This binder is one of the materials moved from Odin Teatret to the storage of the Holstebro Museum, retrieved by OTA. On the spine: “1971-1972 besøg på Teater/Elev-ansøgninger”. The binder contains letters addressed to Eugenio Barba, to the complete Odin Teatret or to Per Moth, sent by students, actors, directors and researchers interested in visiting Odin Teatret to take part in seminars, follow the rehearsals for performances or present their own work. The binder is arranged in alphabetical order by sender and contains replies written not only by Per Moth or other theatre members but also by Eugenio Barba.
* Series Miscellaneous

* Miscellaneous

This consists of a binder with various materials assembled by Francesca Romana Rietti and Mirella Schino. It contains: Julia's Varley notes on the programme for the Festuge 2008; poster for the first tour in Denmark in 1968 by Dario Fo and Franca Rame with their performance *La signora è da buttare*, organised by the Odin, although its name is not mentioned on the poster; a leaflet by Martin Berg: “Presentation of Denmark”; drawings for restructuring and enlarging the “white” working room in 1968.