



<https://theses.gla.ac.uk/>

Theses Digitisation:

<https://www.gla.ac.uk/myglasgow/research/enlighten/theses/digitisation/>

This is a digitised version of the original print thesis.

Copyright and moral rights for this work are retained by the author

A copy can be downloaded for personal non-commercial research or study, without prior permission or charge

This work cannot be reproduced or quoted extensively from without first obtaining permission in writing from the author

The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the author

When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given

Enlighten: Theses

<https://theses.gla.ac.uk/>
research-enlighten@glasgow.ac.uk

**THE DIRECTOR'S FOLLY:
EUGENIO BARBA AND THE CREATION OF
A PERFORMANCE.**

ELENA MASOERO

M.PHIL. THESIS

UNIVERSITY OF GLASGOW

**DEPARTMENT OF THEATRE, FILM AND TELEVISION
STUDIES**

OCTOBER 2004

ProQuest Number: 10390765

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest 10390765

Published by ProQuest LLC (2017). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code
Microform Edition © ProQuest LLC.

ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 – 1346

CONTENTS

ABSTRACT

I

ACKNOWLEDGMENTS

II

INTRODUCTION

1

CHAPTER ONE

Barba's Historical Context and Background

8

CHAPTER TWO

*The Dramaturgy of Odin Teatret:
The Building of Performance Text*

19

CHAPTER THREE

The Creation of a Performance

50

CHAPTER FOUR

The Reception of the Performance

99

CONCLUSION

115

BIBLIOGRAPHY

122

ABSTRACT

This thesis considers the process of creating *Salt*, a recent production by Odin Teatret, based in part upon a novel by Antonio Tabucchi, directed by Eugenio Barba and featuring Roberta Carreri and Jan Ferslev. Odin Teatret is a laboratory-based theatre company founded and directed by Eugenio Barba. As a director, Barba uses an actor-centred approach, built upon training and discipline honed over decades. Devised works emerge from actor-created improvisations, which are based around a chosen theme. It is the director's intervention that creates the favourable atmosphere out of which the unpredictable moulds the unforeseeable direction of the creative process. Barba, however, does not dominate/impose the creative process. It evolves as the result of a continuous act of communication and negotiation between the participants, which also include the spectator. It is the encounter between the actors' improvisations and Barba's aesthetic vision of the performance that results in novel and unexpected paths in the development of the process. This thesis demonstrates how Barba re-weaves the separate threads or micro-texts of the developing performance text into the intricate and complex texture of *Salt*. 'The director's folly' and 'the moment of the hatchet' are always counter-balanced for an abiding respect and valuation of the process. *Salt* is a single production within an evolving theatre company, with its own positively nurtured *connoisseurs* and traditions. But the Italian source of the text and the shared Italian origin of Barba and Carreri make this a powerful articulation of national identity in a transnational setting.

ACKNOWLEDGEMENTS

I would like to thank Eugenio Barba and all the members of Odin Teatret for their warm welcome in Holstebro and for giving me insight into their work; also to Sigrid Post, for helping me access the company's archive. My thanks go particularly to Roberta Carreri, for her fervent involvement in this research project and for her work as an actor that I have always found so inspiring. Also to the generosity of Raúl Iáza, whose journal and work diaries have been especially invaluable to me, and for the time he made for me in Milan to discuss his collaboration with Odin Teatret; and to Jan Ferslev, for his prompt e-mail answers to my many questions.

Thanks are also due to my thesis supervisor, Dr. Matthew Cohen, for his enthusiastic support and illuminating suggestions. He has fostered my sense of self-belief in this research and has put up with my persistently late submissions with such good humour.

Also to my dear friend Andrea, who was the first to encourage me to write about the performance *Salt*.

To Marisa and Ezio, my parents, for their constant love and support.

Finally, to my husband, Kemal, for trusting in me and nurturing my dreams. Without him this undertaking would not have been possible.

INTRODUCTION

Odin Teatret is an internationally renowned laboratory-based theatre company founded by Eugenio Barba in 1964.¹ For the past forty years Odin Teatret's work has been based on the research of the craft of the actor and performance. It is their dedication to this research that led Barba and his actors to explore diverse cultures and different forms of dance and drama. In this way, Odin Teatret has fostered the birth of an intercultural dialogue about performance, culminating in the creation of the International School of Theatre Anthropology (ISTA) in 1979.

The company's way of devising performances derives from the actors' improvisations and their freedom to develop the individual texture of their characters, based around a chosen theme. But it is Barba as director who has the task of assembling his actor's improvisations and giving shape to a performance that can be shared with audiences. A production is often created through a very active and dynamic process of assembling material taken from a variety of different sources. This thesis analyses the process of creation of one of Odin Teatret's most recent productions *Salt*, featuring the actors Roberta Carreri and Jan Ferslev, and directed by Eugenio Barba.²

¹ Odin Teatret is based in Holstebro, Denmark. Barba is a director, actor-trainer, and prolific writer.

² The first performance of *Salt* was on 8th September 2002 in Holstebro, Denmark. It is noteworthy that the Grotowski Work Centre in Pontedera, Italy, hosted the first night of the performance's tour out with Denmark on 2nd October 2002. Roberta Carreri, actor, has been a member of Odin Teatret since 1974. Jan Ferslev, actor and musician, became a full-time member of the company in 1987, though he has in fact been collaborating with Odin Teatret since 1975. A great deal has been written about the analysis of the creative work processes of specific directors. This has primarily concentrated on a critical review of their manner of creating a performance at the rehearsals stage, from the perspective of the director or the individual actor. Some seminal examples include Nikolai M. Gorchakov, *Stanislavski Directs*, New York, 1962; David Selbourne, *The Making of 'A Midsummer Night's Dream': An Eye-Witness Account of Peter Brook's Production from First Rehearsal to First Night*, London, 1984; Vasily Osipovich

The decision to employ a processual analysis of *Salt* emerged from the realisation that Odin Teatret's creative process is always determined by a number of heterogeneous elements that can be differentiated into a number of distinct threads. It is only through a process-related analysis that the nature of the dynamic relationships between the different components that are woven to create the performance can be fully appreciated. On close scrutiny, these components are seen to evolve as a result of a progressive dialogue with each other, each in turn creating reciprocal modifying effects at a number of diverse levels.

Furthermore, a processual account of the evolution of a performance of Odin Teatret is able to weigh up the nature of the company's working method. It considers the dynamics behind the performance's creation, in terms of the theatre group's practical working conditions and historico-cultural context, and the actors' relationships with each other, the director, and potentially even with the spectator. It will become apparent that the company's historical background and the personal life-experiences of the individual members have had a very particular influence on the nature of Odin Teatret's creative processes.

It appears to me that this type of analysis is important when considering performances that are based on a laboratory methodology. This is because their performances are usually devised and the actors have a more significant responsibility in the generation of the direction taken by the development of the performance: theirs is a more independent role that helps formulate the individual actors' characters, the performance's storyline, and there is a much more dynamic interaction between actor and director. Their relationship might

Toporkov, *Stanislavski in Rehearsals: The Final Years*, New York, 1979; Susan Letzer Cole, *Directors in Rehearsal*, New York & London, 1992.

be regarded as an “encounter”, in which there is a sharing of points of view and a reciprocal exchange of ideas, skills and experience.³

In order to analyse the complexity of *Salt* in terms of process, I have made use of a variety of aspects of different research methodologies: semiotics, ethnography, socio-linguistics and performance analysis.

A particularly important analytical perspective for me is the work of Mikhail Bakhtin on the social use of language. Bakhtin’s concept of ‘speech genres’, as an indication of individual concrete and heterogeneous utterances, takes into consideration the dynamism of communication and dialogue, and the socio-cultural context in which these utterances are spoken.⁴ Bakhtin also recognised the importance of the “active responsive attitude” of the listener in the act of communication, and underlined the fact that the listener might also become a speaker him/herself and that his/her utterance would be influenced by previous utterances.⁵ This notion thus stresses the importance of communication between the listener and speaker as a form of continuous negotiation, as a continuous process within its dynamic context.⁶

Semiotic analyses of performance text have shown that rather than a monumental ‘work’, theatrical macro-texts are made up of heterogeneous “textual units” or “partial texts”.⁷ Or, put another way, any performance is an

³ For the concept of actor-director relationship as an ‘encounter’, see Jerzy Grotowski, *Towards a Poor Theatre*, 4th ed., London, 1991, pp.48-49 and p.57.

⁴ Mikhail M. Bakhtin, ‘The Problem of Speech Genres’, in M.M. Bakhtin, *Speech Genres and Other Late Essays*, Eds. C. Emerson & M. Holquist, Austin, 1986, pp.60-102.

⁵ *Ibid.*, p.68.

⁶ Of importance here is also the work of Vološinov. He wrote, “Language is activity, an unceasing process of creation (*energeia*) realized in individual speech acts”. See Valentin Nikolaevič Vološinov, *Marxism and the Philosophy of Language*, New York & London, 1973, p.48.

⁷ See Marco De Marinis, *Semiotica del Teatro. L’analisi testuale dello spettacolo*, Milan, 1982, p.61 & p.95. Unless otherwise stated, all of the translations in this thesis from Italian, Spanish and French are the author’s own. There is a long history in theatre studies of considering performance as text. Some more important theoretical and methodological applications of this

interwoven texture made up of different multidisciplinary threads. The heterogeneous nature of the performance text derives from the innate quality of the performance as a product of a potential concatenation of multiple disciplines: dance, music, acting, scenery, and lighting effects. All these, and more, are interwoven to create a complex theatrical structure.⁸

The growth of anthropological and ethnographic studies within the arena of performance research has enhanced the potential to analyse performances from a process point of view. Bauman and Briggs, in an oft-cited essay, described the emergent ethnographic research line thus:

We attempt to provide a framework that will displace reified, object-centred notions of performativity, text, and context – notions that presuppose the encompassment of each performance by a single, bounded social interaction. Heeding calls for greater attention to the dialectic between performance and its wider socio-cultural and political-economic context, we stress the way poetic patterning extracts discourse from particular speech events and explores its relationship to a diversity of social settings.⁹

The tendency for anthropologists and ethnographers has been to shift away from the concept of context to the process of ‘contextualization’. This change in focus

include Franco Ruffini, ‘Semiotica del Teatro: ricognizione degli studi’, *Biblioteca Teatrale*, 9, 1974, pp.34-81, and Keir Elam, *Semiotica del Teatro*, Bologna, 1988. See also Walter Koch, ‘Le texte normal, le théâtre et le film’, *Linguistics*, 48, 1969, pp.40-67; Erika Fischer-Lichte, *The Semiotics of Theater*, Bloomington & Indianapolis, 1992, pp.173-254; and Patrice Pavis, ‘Theatre Analysis: Some Questions and a Questionnaire’, *New Theatre Quarterly*, 1(2), 1985, pp.208-12.

⁸ The concept of performance text has also been considered in relation to the concept of process. See for example, Erika Fischer-Lichte, ‘The Process of Constituting Meaning and Sense as a Method of Analyzing Theatrical Texts’, in Fischer-Lichte 1992, pp.218-308. See also Keir Elam, ‘Text Appeal and the Analysis. Paralysis: Towards a Processual Poetics of Dramatic Production’, in Tim Fitzpatrick (Ed.), *Altro Polo – Performance: from Product to Process*, Sydney, 1989. Of particular interest in this regard is Pavis’ view on the use of semiotics for the analysis of Barba’s intercultural *mise en scène* of *Faust* at ISTA. Here Pavis envisaged an “energetic semiotics”, which “ought to be able not only to pin down the already perceived meaning, but also to anticipate its direction”. Patrice Pavis, *Theatre at the Crossroads of Culture*, London & New York, 1992, pp.169-170.

⁹ Richard Bauman & Charles L. Briggs, ‘Poetics and Performance as Critical Perspectives on Language and Social Life’, *Annual Review of Anthropology*, 19, 1990, p.61. For the concept of process in ethnography, see also Sally Falk Moore, ‘Explaining the Present: Theoretical Dilemmas in Processual Ethnography’, *American Ethnologist*, Vol. 14, No. 4, 1987, pp.727-736.

takes into account the notion that context is not a static social and cultural environment, but represents a dynamic *mêlée* of different relationships in continuous evolution.¹⁰ As Bauman and Briggs have stated:

Contextualization involves an active process of negotiation in which participants reflexively examine the discourse as it is emerging, embedding assessments of its structure and significance in the speech itself. Performers extend such assessments to include predictions about how the communicative competence, personal histories, and social identities of their interlocutors will shape the reception of what is said.¹¹

The active negotiation between participants is a key concept that can be applied to the work of Odin Teatret. It will become clear that the roles of the actors and director in the creative process represent a continuous sparring between the actors' improvisations based on a particular chosen theme, and Barba's aesthetic vision of the performance. These two "interlocutors" continuously wrangle with each other and the discourse that is revealed influences the future direction of the creative process. There is of course a third participant that enters into the act of negotiation in Odin Teatret: the spectator. The spectator takes part in the process, not only as an "active maker of meaning" of the final performance, but also as a negotiator during the creative process itself.¹² In Odin Teatret's most recent years, Barba has allowed into his rehearsal rooms a variety of people, including students of theatre, actors and *connoisseurs* of his work, to whom are presented works-in-progress. It is in this way that Barba thus has access to their opinion

¹⁰ Baumann & Briggs 1990, p.68.

¹¹ *Ibid.*, p.69.

¹² Marco De Marinis, 'Dramaturgy of the Spectator', *The Drama Review*, 31(2), 1987, p.102.

and commentary on all aspects of the nascent performance. Their opinion is taken into account and potentially alters aspects of the performance's direction.¹³

Such has been Barba's industry over the past forty years in terms of pedagogical activities, interculturalism through ISTA, and the barter system of exchanges, a number of followers of his work have been nurtured to become *connoisseurs*. These skilled spectators have a greater understanding of the creative process employed by Barba and his actors and more fully appreciate some of the concepts that the productions attempt to explicate.

In the analysis of *Salt*, I have used a combination of fieldwork, performance analysis, personal interviews and correspondence with those involved in the production of the performance, and an examination of the subsequent critical reception of *Salt*.¹⁴ I have also had unique access to a series of videos that chronicled that creative process of *Salt*. The video recordings of the evolution of this Odin Teatret performance have never been made available to the general public. I have thus focussed my attention here on the accumulation of novel data through close-up observation of the process of the performance's production.

I will analyse *Salt* in terms of a texture made up of intricately interwoven threads. Each of these threads will become viewed as a form of individual text and will be evaluated accordingly. It is Barba who picks up the threads offered to him by his actors and through his active intervention re-spins them according to his aesthetic vision. Inevitably, the dismantling of the texture of the performance

¹³ Interestingly, Schechner's concept of process goes beyond the actual performance itself. It also includes "[the performance's] aftermath: critical responses, archives and memories. Richard Schechner, *Performance Studies. An Introduction*, London & New York, 2002, p.191.

¹⁴ For further commentary on the importance of fieldwork in ethnography, see Moore 1987, p.728.

has involved the close scrutiny of the creative and dynamic processes from which the final text emerged.

In my opinion, this approach has perhaps been the most appropriate and justifiable method for interpreting Barba's *modus operandi* and for appreciating fully the impact and implications of his theatre company's performances. What I hope to show is that without such an explicit method of analysis, using multiple analytical methodologies, so much of the essential creative genius of the company is quite simply lost.

CHAPTER ONE:

BARBA'S HISTORICAL CONTEXT AND BACKGROUND

Eugenio Barba founded Odin Teatret Theatre Company on 1st October 1964 in Oslo, Norway, after working for just over two years as an assistant director to Jerzy Grotowski at Teatr 13 Rzędów in Opole, Poland.¹⁵ Barba has written about his years spent with Grotowski as an apprenticeship and he often described Grotowski as his "master", though this relationship was to become a deep and long-term friendship that was also based on professional collaboration.¹⁶ Certainly at the very beginning of Odin Teatret's existence the type of programme and rigorous schedule that the actors followed was based on what Barba had learned in Opole. He wrote:

I perceived, deep down inside myself, the indications he [Grotowski] gave me and I put them into practice immediately, but camouflaging them in such a way that no one would recognise them. I did not want to be called an imitator. This was not merely personal vanity; I wanted people to say that his theatre and his ideas were capable of inspiring original results.¹⁷

¹⁵ Barba was assistant director to Grotowski from January 1962 to April 1964. On returning from a trip to Oslo, the Polish Consulate refused to re-issue Barba a visa, thereby making him a *persona non grata*. For further discussion of the relationship between Barba and Grotowski, and Barba's experiences in Poland, see Ian Watson, *Towards a Third Theatre: Eugenio Barba and the Odin Teatret*, London & New York, 1993, pp.13-17; Ferdinando Taviani, 'The Odin Story', in Eugenio Barba, *Beyond the Floating Islands*, New York, 1986, pp.238-41; Eugenio Barba, *Land of Ashes and Diamonds: My Apprenticeship in Poland*, Aberystwyth, Wales, 1999(a). See also Eugenio Barba, *Alla ricerca del teatro perduto: Grotowski, una proposta dell' avanguardia polacca*, Padua, 1965, and Eugenio Barba, 'Theatre Laboratory 13 Rzędów and Ritual Theatre', *Tulane Drama Review*, 9(3), 1965, pp.153-171.

¹⁶ Barba wrote of Grotowski thus: "When Odin Teatret began, there were six of us: four actors, myself and Grotowski who, invisible, watched every detail of my work from a corner of the room. With him I could not cheat. When I was in doubt, I began walking backwards and forwards; in reality, I was approaching the corner for advice". Barba 1999(a), p.104.

¹⁷ *Ibid.*, p.104.

In June 1966 Odin Teatret moved to Holstebro, Denmark, having been invited by the local government, which provided them with premises and some financial support. It has been based there ever since.

Odin Teatret is a research-based theatre company that works from within the setting of a theatre laboratory; that is to say, its method follows a rehearsals/workshop and research process of formulating performances.¹⁸ Since the Sixties, many theatre companies especially in Europe and North America have adopted the descriptive guise of theatre laboratory. They have defined their work in terms of researching both the art of the actor and that of the rehearsal itself, rather than focussing their strict attention on the actual production of the performance. These theatre laboratories were born as a consequence of the social and political upheaval of the times. Further laboratories continued to appear in the following decade. They emerged as a response and alternative to the monopoly held by the middle-classes. This domination had influenced art in each of its forms, moulded by their aesthetics and political ideologies.¹⁹ These new theatre groups were usually characterised by artistic and/or political radicalism, by the creation of new techniques and working methods. They wanted to address a new kind of audience. Most of these theatre groups in fact belonged to the left

¹⁸ Nordisk Teaterlaboratorium is the umbrella name under which Barba has gathered all of the different activities that he and his colleagues produce. This includes Odin Teatret itself, Farfa, another theatre group led by Iben Nagel Rasmussen, who is one of the actors of Odin Teatret, and ISTA. [The International School for Theatre Anthropology]. It is also the name under which Odin Teatret publishes its videos, books and performance programs. For further information about the concept of theatre laboratory see Grotowski 1991, p.27. For information on the history of Odin Teatret, see Watson 1993, esp. pp.10-17. See also Erik Eke Christoffersen, *The Actor's Way*, London & New York, 1993, pp.1-27; Ferdinando Taviani, *Il Libro dell'Odin; il Teatro-Laboratorio di Eugenio Barba*, Milan, 1975; and Taviani, 'The Odin Story', 1986, pp.236-75.

¹⁹ Theodore Shank, *Beyond the Boundaries*, Ann Arbor, 2002, p.1. See also Baz Kershaw, *The Politics of Performance. Radical Theatre as Cultural Intervention*, London & New York, 1992, esp. pp.98-99. See also Leonora Champagne, *French Theatre Experiment Since 1968*, Michigan, 1984, esp. pp.23-49.

wing and some of them used theatre as a tool for political struggle.²⁰ The new working methodologies were different for each group. However, they shared a few common principles: some of the actors came from institutional acting schools, but the majority did not have a formal training. All the actors underwent a training that was consistent with the ethos of their new theatre group. A deeper attention was paid to the craft of the actor and to the development of the actor's 'presence' on stage, and these theatre groups usually created devised performances. The relationship between the members of the group was generally anti-hierarchical and egalitarian.²¹ Whereas in institutional theatre there were generally clear boundaries between the director, actor and writer, the roles within these groups became blurred: a single person could potentially play many roles. This counter-cultural phenomenon fostered a new-style composition of the audiences.²² They generally comprised intellectuals, artists, radicals, the working classes and those members of society that had been marginalized.²³

It is of note that in 1962 Grotowski re-named his Teatr 13 Rzędów as Teatr-Laboratorium 13 Rzędów and subsequently in his paper 'The Theatre's New Testament', he explained how the concept of craftsmanship related to the notion of a theatre laboratory.²⁴ He compared craftsmanship to the "shoe-maker looking for the right spot on the shoe in which to hammer the nail".²⁵ The terms 'research' and 'laboratory' were not to be considered in the strictly scientific sense, but as a practical form of working methodology.²⁶ The idea of the theatre as a product of the work of skilled craftsmen and of the notion of it representing

²⁰ Shank 2002, p.1 & p.3, and Kershew (1992), pp.16-21.

²¹ *Ibid.*, p.102.

²² *Ibid.*, p.99.

²³ Shank 2002, p.1.

²⁴ Grotowski 1991, p.27.

²⁵ *Ibid.*

²⁶ *Ibid.*

a novel form of “no man’s land” was totally embraced by Barba as his own starting point for his company’s research.²⁷

Grotowski’s appearance at the *Festival du Théâtre des Nations* in 1966 with *The Constant Prince* signalled the beginning of an era in which the name of Grotowski became associated with the concept of theatre laboratory.²⁸ It is interesting to note, however, that at the time the laboratories of Grotowski and Barba were emerging, others theatre groups were dedicating themselves to a similar experience.

In the United States, Judith Malina and Julian Beck founded The Living Theatre in 1951.²⁹ This theatre group was created at first as an aesthetic, rather than political, reaction to naturalism. However, as the group evolved, the founders’ anarchic ideologies began to influence their productions. The focus on the transmission of political messages as a means to provoke social change led The Living Theatre to undergo a radical transformation in their working techniques: audiences were involved at times through confrontation by the actors, and there was the use of improvisation and performance without text in an attempt to search out novel ways to eradicate more stereotypical acting.³⁰ Influenced by the work of Grotowski, Malina and Beck subsequently focussed on the importance of research into acting as craftsmanship, though they did maintain

²⁷ Grotowski had also been influenced by the creation of the Bohr Institute, which he defined as “a meeting place where physicists from different countries experiment and take their first steps into the ‘no-man’s land’ of their profession”. He thus created the idea of the need to take theatre and performance into unexpected and challenging realms. This possibility could be realised through the sharing of different ideas derived from performers of diverse cultural backgrounds. Grotowski 1991, p.95.

²⁸ Taviani, ‘The Odin Story’, 1986, p.246.

²⁹ For more information about The Living Theatre, see Shank 2002, pp.8-37. See also John Tytell, *The Living Theatre. Art, Exile and Outrage*. London, 1997 and Pierre Biner, *The Living Theatre*, New York, 1964.

³⁰ Shank 2002, p.15.

their need to transmit political messages. *Paradise Now* (1968) is an example of this perfect combination.³¹

Other American examples of theatre laboratories that emerged in the Sixties were The Open Theatre (founded in 1963), The Performance Group (1967), and the Bread and Puppet Theatre (1961).³² Joseph Chaikin, founder and director of The Open Theatre, focussed his attention on the concept of the 'presence' of the actor. Having trained as an actor for The Living Theatre and been influenced by Grotowski's work, Chaikin initially wanted to create a laboratory for theatre experimentation rather than being primarily concerned with performance production.³³ Richard Schechner founded The Performance Group, which had the structure of a theatre laboratory with a particular interest in training techniques and on the relationship between spectator and actor and space. This research led Schechner to develop his concept of Environmental Theatre.³⁴ The Bread and Puppet Theatre was founded by Peter Schumann and followed a similar laboratory structure, exploring the use of puppets, masks and popular mythological imagery.³⁵

Similar phenomena occurred in Britain with Peter Brook, who with the Royal Shakespeare Company created the performance *US* in 1966. This performance was created out of the actors' improvisations and was written as a result of collaborations between the actors and director. The performance represented a political protest against America's participation in the Vietnam

³¹ *Ibid.*, pp.20-28.

³² *Ibid.*, pp.38-49. See also Robert Pasoli, *A Book on The Open Theatre*, Indianapolis, 1970. El Teatro Campesino, founded by Luis Valdez in 1965, was also of importance. This group supported the political cause of Chicano farm workers. Starting from the technique of *commedia*, the group developed its own style with the use of masks and stereotyped characters. For further information, see Shank 2002, pp.74-90.

³³ *Ibid.*, p.38.

³⁴ Richard Schechner, *Environmental Theatre*, New York, 1973.

³⁵ See Shank 2002, pp.103-109.

War.³⁶ Brook finally left The Royal Shakespeare Company in 1970 and subsequently founded the Centre of Theatre Research in Paris.³⁷ The rest of Europe witnessed similar counter-cultural theatre movements.³⁸

As a newly founded theatre group in 1964, Odin Teatret's members were composed of actors who had been rejected from the Theatre Academy. The group worked in a bomb shelter in complete isolation from the institutional theatre world. Barba's actors initially followed a disciplined physical training based on exercises learned from Grotowski and on acrobatic drills. Barba's main interest focussed on exploring the craft of the actor and investigating what made an actor 'present' on stage. After many years of group physical training, his actors began in 1972 to work individually on their physical training, confronting themselves with diverse psychophysical tasks.³⁹ The development of daily physical training, the adoption of laboratory working methodology and the notion of 'isolation' from institutional theatre, formed the essential description under which a new typology of theatre groups began to recognise themselves. It was Barba who defined these groups as belonging to a Third Theatre. He wrote:

³⁶ See Peter Brook, *Threads of Time. A Memoir*, London, 1998, pp.138-142.

³⁷ *Ibid.*, pp.155-172. See also Peter Brook, *The Empty Space*, London, 1972. Britain witnessed the spread of many such theatre groups, some of them following the influence of Grotowski and Chaikin (Warehouse la Mama, Freehold and Triple Action), and others that focused more on the political movement, such as CAST and The People Show. At this time, Britain also saw the beginnings of a strong community theatre, including such examples as Centre 42, and the community experiments of Arden and D'Arcy. See Kershew 1999, pp.100-111. The work of John McGrath and his company 7:84 was also of importance as a theatre group that contributed to the spread of a counter-cultural movement in the Sixties and Seventies. See John McGrath, *A Good Night Out - Popular Theatre: Audience, Class and Form*, London, 1981. See also John McGrath, *The Bone Won't Break: On Theatre and Hope in Hard Times*, London, 1990.

³⁸ In France, there were such groups as Ariane Mnouchkine's Théâtre du Soleil, founded in 1964. See Champagne 1984, pp.1-22. In Italy saw the emergence of Dario Fo and the directors Perla Peragallo and Leo De Berardinis. For further information about Dario Fo, see Dario Fo, *Manuale minimo dell'attore. Dario Fo con un intervento di Franca Rame*, Turin, 1987. For information about Peragallo and De Berardinis, see Franco Quadri, *L'avanguardia teatrale in Italia: (Materiali 1960-1976)*, Turin, 1977, pp.25-26.

³⁹ For the concept of physical training, see Watson 1993, pp.43-72 and Christoffersen 1993, pp.72-85. See also the video, *Physical Training at Odin Teatret*, directed by Torgeir Wethal, Odin Teatret Film, 1972, and the video *Training at the Teatr Laboratorium in Wroclaw*, directed by Torgeir Wethal, Odin Teatret Film, 1972.

Third Theatre lives on the fringes, often outside or on the outskirts of the centers and capitals of culture. It is a theatre created by people who define themselves as actors, directors, theatre workers, although they have seldom undergone a traditional theatrical education and therefore are not recognized as professionals. But they are not amateurs. Their entire day is filled with theatrical experience, sometimes by what they call training, or by the preparation of performances for which they must fight to find an audience.⁴⁰

Third Theatre was so described because it did not identify with either institutional or avant-garde theatre.⁴¹ Several groups took part in the first international meeting of Third Theatre in Belgrade in 1976. They were characterised by being independent and unfamiliar to the general public, they were not subsidized and for the main part they remained marginalized.⁴² Certain of the key groups included the Cardiff Laboratory, founded by Richard Gough in 1974⁴³, the *Centro per la Sperimentazione e la Ricerca Teatrale* in Pontedera, Italy [Centre for Theatre Experimentation and Research], founded by Roberto Bacci in 1974⁴⁴, and Renzo Vescovi's *Teatro Tascabile di Bergamo* (1974).⁴⁵

Discrimination against these Third Theatre groups and their resultant isolation derived from the fact that they often conveyed in their work strong

⁴⁰ See Barba's manifesto *Third Theatre* in Eugenio Barba, *Beyond the Floating Islands*, New York, 1986, pp.193-94. See also Eugenio Barba, *Teatro, Solitudine, Mestiere, Rivolta*, Milan, 1996.

⁴¹ For further clarification about the common misperception that Third Theatre groups are inferior to the first and second types of theatre, see Ian Watson, *Negotiating Cultures. Eugenio Barba and the intercultural debate*, Manchester, 2002, pp.198-199.

⁴² Some of the groups that took part in this first meeting included Akademia Ruchu (Poland), Cuatrotablas (Peru), Teatro Núcleo and Libre Teatro Libre (Argentina), El Théâtre Elementaire de Bruselas (Belgium), and Teatro di Ventura (Italy). See Watson 2002, p.200.

⁴³ The Cardiff Laboratory Theatre operated in the U.K. and Europe. In 1988 it became known as The Centre for Performance Research and is now associated with the University of Aberystwyth, Wales.

⁴⁴ In 1986 the centre hosted the 'Work-center of Grotowski and Thomas Richards' and in 1999 it was re-named the Fondazione Pontedera Teatro. For further information about Pontedera Teatro, see Mirella Schino, *Il crocevia del Ponte d' Era. Storie e voci da una generazione teatrale 1974-1995*, Rome, 1996.

⁴⁵ For further information about Teatro Tascabile di Bergamo, see Mirella Schino & Stefania Menchini (Eds.), 'La via dell' India. Dossier sul Teatro Tascabile di Bergamo', *Teatro e Storia*, 24, 2002-2003, pp.3-17.

political ideologies.⁴⁶ Furthermore, as Barba subsequently stated, these groups were makers of new and “autonomous meanings”. He wrote: “Today it is clear to me that the essential character of the Third Theatre is the autonomous construction of meaning which does not recognise the boundaries assigned to our craft by the surrounding culture.”⁴⁷

Barba’s interest and role in bringing together the Third Theatre groups was to facilitate a dialogue between them. Their meetings included discussion groups, seminars, and workshops held by Barba and his actors, and by members of the other groups.⁴⁸ Over the years, the Third Theatre meetings became more acutely focussed on Latin America.⁴⁹ Barba recognised a clear difference between Third Theatre there and in Europe. He wrote,

In Europe, Third Theatre is an existential choice, a reaction to excess, indifference, and artistic over-abundance, which is unable to convey a sense of urgency and necessity. The Latin American Third Theatre is also an existential choice, but it is one that reacts against a situation of penury.⁵⁰

It was poverty, lack of accessibility to information, social and political discrimination and isolation of the Latin American theatre groups that encouraged the shift of focus of the Third Theatre meetings from Europe to Latin America.⁵¹ Increasingly, it was the Latin American groups that became more active in keeping these meetings alive. One of the major promoters was Mario

⁴⁶ See Eugenio Barba, *The Floating Islands*, Holstebro, 1979, pp.145-164. See also Watson 1993, pp.19-22.

⁴⁷ Barba 1996, p.220.

⁴⁸ Grotowski attended the first two meetings. His work was to be considered an important inspiration for the Third Theatre groups.

⁴⁹ For more information about the evolution of the Third Theatre meetings, see Watson 2002, pp.197-220.

⁵⁰ Eugenio Barba, ‘The house with two doors’, in Watson 2002, pp.183-96, esp. p.188.

⁵¹ See Watson 2002, pp.203-205.

Delgado, founder of the theatre group Cuatrotablas.⁵² Over the years, the Latin American theatre groups acquired more self-confidence in terms of their professional identity, and Barba's role was transformed from founder/master of these meetings to that of co-organiser and collaborator.⁵³

Barba's urge to liaise and create relationships with other Third Theatre groups had started before the Belgrade Meeting in 1976. In the early Seventies, Odin Teatret decided to emerge from their relative isolation and to initiate a new phase of exchange of their theatrical and personal experiences and culture with those of other theatre groups and communities, through the activity of the 'barter'.⁵⁴ Odin Teatret would perform for a particular theatre group or community, asking from them a performance in exchange. In 1974 Odin Teatret left for a small village in southern Italy and this saw the beginning of a long series of such cultural exchanges.⁵⁵ Barter became a common practice during the meetings of the Third Theatre.

In 1978 the company actors left Holstebro for three months in search of new challenges and in an attempt to dismantle and shed some of the physical habits they had acquired after so many years of physical training and working together as an ensemble. Some of the group began to train in the dance techniques of the Viennese waltz, foxtrot and quickstep; others went to Bali to study the techniques of Baris and Legong; others still to India to learn the

⁵² For more information on Delgado, see *Ibid.*, pp.201-08 and pp.214-18.

⁵³ See Ian Watson, 'Barba's Other Culture', in Watson 2002, pp.170-181, esp. pp.179-181.

⁵⁴ Barba 1986, pp.12-17. For further information about 'barter', see also Watson 1993, pp.18-30; and also Watson 2002, pp.112-127 and Christoffersen 1993, pp.61-62 and 187-88.

⁵⁵ Odin Teatret organised barter with Yanomami Indians in Venezuela in 1976, with rural communities in Brittany in 1977 and in Wales in 1980. There were also barter with working-class communities in the suburbs of Paris 1977, and in Bahia Blanca, Argentina, and in Montevideo, Uruguay, in 1987. Barter are still being organised through Odin Week or ISTA. Odin Week is an intense week of physical/training workshops led by members of Odin Teatret, held in Holstebro almost quarterly. Limited numbers of participants can access work demonstrations by the actors, and watch performances and videos of the company's history.

codified forms of Kathakali, and to Brazil to learn the martial arts of Capoeira and Candomblé.⁵⁶ Barba himself had already an interest and insight into Asian dance-drama.⁵⁷ The company's newly acquired techniques became an integral part of their physical training and were incorporated into the subsequent creation of the actors' characters. This inter- and cross-cultural experience led to Barba's recognition that there were "recurrent principles" between different techniques of performance, which determine an actor's scenic presence.⁵⁸ This realisation led to the foundation of the International School of Theatre Anthropology (ISTA) in 1979.⁵⁹ With a select international array of artists from different artistic backgrounds, Barba established what might be viewed as a creative common ground or "no man's land" for theatre professionals.⁶⁰

When Odin Teatret first started, the actors used to improvise together on written texts created by living writers. *Ornitofilene*, *Kaspariana* and *Ferai* were based on specific literary texts.⁶¹ The use of a literary text has, however, never been a priority in the work of Odin Teatret. It has always been a starting point for

⁵⁶ See Eugenio Barba, *The Paper Canoe*, London, 1995, pp.6-7.

⁵⁷ Barba was still an assistant to Grotowski when he travelled to India and visited the dance/drama school Kathakali Kalamandalam in Kerala in 1963. See Richard Schechner, *Performative Circumstances from the Avant Garde to Ramlila*, Calcutta, 1983, p.147. See also Taviani, 'The Odin Story', 1986, p.236; Eugenio Barba, 'The Kathakali Theatre', *Tulane Drama Review*, 11(4), 1967, pp.37-50, and Eugenio Barba, 'La scala sulla riva del fiume', in *Il Patalogo*, Ed. F. Quadri, Milan, 1994, pp.114-122.

⁵⁸ Barba's "recurrent principles" describe those elements common to different techniques seen within a variety of dance and theatre traditions from all over the world. Barba 1995, pp.13-35. See also Eugenio Barba & Nicola Savarese, *L'Arte segreta dell'attore: un dizionario di antropologia teatrale*, Lecce, 1996, pp.6-20.

⁵⁹ ISTA was founded by Barba together with Sanjukta Panigrahi (India), Katsuko Azuma (Japan), I Made Pasek Tempo (Bali), Fabrizio Cruciani (Italy), Jean-Marie Pradier (France), Franco Ruffini (Italy), Nicola Savarese (Italy), and Ferdinando Taviani (Italy). The first ISTA meeting took place in Bonn, Germany, in 1980. For further information about ISTA and the intercultural debate, see Watson 2002. See also Kirsten Hastrup, *The Performers' Village: Times, Techniques and Theories at ISTA*, Graasten, Denmark, 1996.

⁶⁰ Grotowski 1991, p.95.

⁶¹ These were Odin Teatret's first three productions. *Ornitofilene* premiered in Oslo, Norway, in 1965, and was based on a play written by Jens Bjørneboe. *Kaspariana* was created from a scenario by the poet Ole Sarvig, based on the story of Kaspar Hauser, and was first performed in Holstebro, Denmark, in 1967. Barba commissioned the novelist Peter Seeberg to write a script about the Greek myth of Alcestis and the Danish king Frode Fredegod, and the result was *Ferai*, which had its premiere in Holstebro in 1969.

a research project, though there was never an imperative to remain meticulously respectful or attached to the specific written text. Barba was assistant director to Grotowski for the performances *Akropolis* (1962) and *The Tragical History of Doctor Faustus* (1963). Grotowski's way of creating a performance certainly influenced Barba's approach to the use of a written text. Grotowski considered the literary text as a source for the actors' research, using it as a means for inspiration, "...as a sort of scalpel enabling us to open ourselves, to transcend ourselves..." rather than strictly following it as a script.⁶²

Odin Teatret's improvisations were initially collective, but subsequently the group started to work individually. When the actors' physical training became more individualised, the actors began to assume increasing independence within the performance's creative process. They would improvise physically on the theme of a scene or on the main idea of the performance given to them by Barba, providing him with their interpretations. The shift within the group from the focus on the overall scheme of the performance to the individual actor's specific creative process and work coincides with the company's decision to base its performances on explicit themes rather than on pre-written scripts. The first performance created in this way was *Min Fars Hus* (Holstebro, Denmark, 1972) and Odin Teatret have worked in this manner ever since.⁶³ Since that time, Odin Teatret have continued producing ensemble, solo and small group performances for just two or three actors, on perhaps an average of a two-yearly basis. They remain involved in barters, parades, and fostering their international exchanges and liaisons through the Third Theatre meetings and ISTA, and continue their pedagogical activities during Odin Week and other workshops.

⁶² Grotowski 1991, p.57. For further information on Grotowski's use of literary text, see also *Ibid.*, pp.55-79.

⁶³ Watson 1993, pp.73-77, and Christoffersen 1993, pp.19-27.

CHAPTER TWO

THE DRAMATURGY OF ODIN TEATRET: THE BUILDING OF PERFORMANCE TEXT

It is quite clear that Odin Teatret's work methodology has evolved over the past forty years. It is thus impossible to define their work with precision. The company's manner of creating performances has been modified by the changes in their focus of attention as a result of their research. Rather than a sign of incoherence, however, I would suggest that these changes represent a natural progression in their notion of the craft of theatre. It would not be correct to suggest that the company's notion of dramaturgy is something fixed, because their form of research-based methodology will always tend to provoke the need to transform and challenge itself. It is the aim of this chapter to outline some common principles in Odin Teatret's concept of dramaturgy in order to detect the main aspects that take part in the building of the final text of a performance. I shall consider this process from the point of view of the director, the actor and of the spectator.

In *L'Arte segreta dell'attore*, Barba's definition of dramaturgy starts from a consideration of his concept of 'text'.⁶⁴ His notion of 'text' totally embraces the idea of texture or textile, as well as weaving, and it encompasses a variety of linguistic roots: from the Latin *texere* ("to weave or compose"), from the Greek, *techne* ("skill and artfulness"), and also from the Indo-European root *tekb* ("to plait or wind, or to twist several into one"). Barba's definition of text is inextricably connected to the notion of *drama-ergon*.⁶⁵ This term can be broken down into its two constituent elements: *drama*, considered etymologically from

⁶⁴ Barba & Savarese 1996, p.46.

⁶⁵ *Ibid.*

the Greek word *drān*, meaning “to do” or “something performed”; and *ergon*, meaning, “work”. *Drama-ergon*, therefore, carries with it the notion of dramaturgy as ‘work of actions’. Interestingly, Barba writes about the concept of dramaturgy in Italian referring to it as *azioni al lavoro* [‘actions at work’], rather than the ‘work of actions’. This difference is quite subtle, but the point is worth stressing. The phrase ‘work of actions’ implies an almost sequential response, a certain cause and effect, in the chosen activity. Each action produces a more or less specific effect. The effect is therefore foreseeable. The implication of the phrase ‘actions at work’, on the other hand, contains the nuance of movement, dynamism and an ongoing progression within the creation of a theatrical production. The phrase ‘actions at work’ gives more a flavour of the independence of the individual actions, which may influence other activities on a number of different levels. Furthermore, the development of the activity’s direction remains unknown, as each action has the potential for a number of different effects. Barba interprets the meaning of ‘actions’ not only as the physical actions carried out by the actors during a performance, but also the adjustments that occur in the lighting, the alterations heard in the rhythm of a tune, or in the use of a particular costume or prop, and indeed the changes within the spectator’s perception of the performance.⁶⁶

Barba stresses the importance of change. His definitions of text and dramaturgy are impregnated with a potent vocabulary that evokes the idea of a continuous active movement and an incessant progression. It would be impossible not to link this purposefully created notion to the concept of

⁶⁶ Barba’s idea of the multiplicity of the role of actions closely parallels Schechner’s notion of ‘performance text’. Schechner defined this as, “Everything that takes place on stage that the spectator experiences, from the movements and speech of the dancers and/or actors, to the lighting, sets, and other technical or multimedia effects”. See Schechner 2002, p.193.

‘process’. The construction of dynamic relationships between actions is not a static procedure. It is an evolving process, a constant weaving of different and apparently divergent threads that finally leads to the creation of a new and unique final texture: the performance text.

In *The Dilated Body*, Barba described dramaturgy in the following way: “Dramaturgy should reflect the quality of any living organism by being a dialectic between Order (that is, causality, or a deductive logic) and Disorder”, something that he described as “the asymmetrical and unforeseeable order which characterises organic life”.⁶⁷ The performance should mirror the complexity of an organic life and should be the result of an organic process. Barba’s concept of ‘performance text’ can therefore be viewed as an organism in constant development, evolving through the natural dialectic between Order and Disorder. The unpredictable creative results of the sparring between these opposites represent one of the fundamental principles in his dramaturgy.⁶⁸ In a recent interview, Roberta Carreri described Odin Teatret’s creative process to me thus:

We don’t have recipes, because what we try to do is the opposite of what we have done before...it is the alternation of things that is important. Alternation is important in order to grow and to learn. The moment you stop growing, you die.⁶⁹

⁶⁷ Eugenio Barba, *The Dilated Body*, Rome, 1985, p.24. See also Barba & Savarese 1996, pp.32-41. For further discussion of this important concept for Barba, see Eugenio Barba, *Il Prossimo Spettacolo*, Ed. Mirella Schino, L’Aquila, 1999(b), p.15.

⁶⁸ Barba 1986, p.95. See also Barba & Savarese 1996, p.10 and Barba 1995, pp.22-25.

⁶⁹ Author’s interview with Roberta Carreri, Holstebro, Denmark, 14th May 2003. The company’s search for opposites acts as a *leitmotif* throughout the creative process in Odin Teatret’s *oeuvre*. The quest for what is uncomfortable and uneasy creates a certain level of artistic tension for both Barba and his actors. This tension puts them all in the position of looking beyond what would be expected of them, both in their own terms and as would be expected of them by the audience.

In his essay '*Visioni*', Ferdinando Taviani compares the development of a performance to a living plant whose growth is completely unforeseeable.⁷⁰ This is in fact not strictly true: light might be considered here to represent a form of constraint for the plant, for both its absence and presence clearly affect the plant's growth. Odin Teatret's process-oriented dramaturgy matches Taviani's metaphor of a living organism, in that their creative work usually starts from a single theme, which then branches out into different directions with the concomitant production of a more complex and intricate structure and texture. However, in the same way that Taviani does not apply the notion of constraint to the analogy of the growing plant, so too Barba's definition of dramaturgy fails to consider the notion of constraint in his activity of 'text-building'.⁷¹ The word 'constraint' here includes all the aspects of the process that attempt to structure the organic growth of the performance. I would suggest that the choice of theme, physical score, the use of props and the employment of a written text could all be considered within this context.⁷²

The constraint of the theme sets the creative process within a frame, and it is this that might be viewed as reducing the number of possible directions for the company's research. But this does not appear to happen for Odin Teatret. Barba has promoted the notion of constraints in this context as they allow the nurturing of the unpredictable within Odin Teatret's creative process. Carreri suggested that Barba at a certain point behaves like he has been bitten by a bug; the

⁷⁰ Ferdinando Taviani, '*Visioni*', 1996, p.258. Taviani is an Italian scholar, *connoisseur* and the literary consultant of Odin Teatret.

⁷¹ For further information about the concept of 'constraints' in text-building, see Alton L. Becker, 'Text-Building, Epistemology and Aesthetics in Javanese Shadow Theatre', in A.L. Becker, *Beyond Translation. Essays towards a Modern Philology*, Michigan, 1995, pp.23-62. The notion of 'text-building' derives from Becker's attempt to analyse more closely Javanese shadow plays; the only way he found he was able to comprehend their construction was in fact by learning to perform in the plays himself, and thereby understand how they were put together.

⁷² The significance and implications of each of these constraints on the creative process of the performance will be discussed in this and the following chapter.

implication in Italian is that you have been creatively ‘poisoned’ by an idea, which remains latent in your body for a long time, is nurtured, and slowly works its way out in a novel form; in this case, in the form of a new performance.⁷³ Barba starts researching his next theme, and begins to gather objects, music, and books that he thinks might be useful. He informs the group about the theme, and then each individual member of the company starts his/her own research in the same way as Barba’s: assembling novel material and putting together new improvisations. Through the elaboration of their reactions to this theme, the actors provide Barba with the results of their first improvisations, and these represent very fruitful raw material for him. It is interesting to note that the actors work individually on the theme, putting the director and the other actors in the position in which they have to face the unexpected. The idea of surprising each other with novel improvisations certainly opens different doors and accesses innovative directions for the company’s creative process. Furthermore, despite the fact that the starting point of the actors’ research is obviously very diverse, two important concepts dominate the actors’ improvisations for the creation of their characters: the concepts of ‘Chance’ and ‘association of thoughts’.⁷⁴

Barba’s comments on Chance have related it to the actor being the “craftsman of his/her own fortune”.⁷⁵ But he points out that the actor has to be ready to recognise when a new doorway has been opened for him/her: “Chance only supports minds which are ready to receive it”.⁷⁶ The concept of Chance is

⁷³ Author’s interview with Roberta Carreri.

⁷⁴ See Barba & Savarese 1996, pp.34-35 and Barba 1999(b), pp.15-16.

⁷⁵ *Ibid.*, p.16.

⁷⁶ *Ibid.* This is an important concept worth considering within the arena of discussion of Odin Teatret’s creative process. The actor must be open to take on board different ideas and possibilities. It is not really important if they are conscious of the notion or acknowledge it at the

intimately connected to ‘leaps of thought’, which Barba has called a *peripeteia*. He defines this as “an interweaving of events which cause an action to develop in unexpected ways, or causes it to conclude in a way opposite to how it began”.⁷⁷ It is the actors’ and director’s purposeful use of contradiction and negation that creates a voluntary disorientation.⁷⁸ The dialectical dynamic between opposites creates the potential space for allowing the emergence and recognition of chance events that can subsequently influence the direction of the dramaturgical process. Odin Teatret actors have learned to trust their associations of thoughts and to grasp chance events completely. Their actions are carried out intuitively following a potentially non-logical arrangement that is determined by the dynamic of their own personal and cultural association of thoughts.

The metaphorical space created by the actors’ leaps of thought and the element of chance can be regarded as becoming restrained by another sort of frame, which is imposed voluntarily by the actors themselves in the improvisation phase. They place themselves within a context of physical constraints, created by a precise succession of actions known as the ‘physical score’.⁷⁹ The use of the ‘physical score’ represents one aspect of Odin Teatret’s methodology in the creation of a character, which has consistently directed the group’s research process in creating performances. The physical score is a sequence of particular actions. Its origins can be derived from an almost endless

time, for certainly the actors’ associations of thought do not always demonstrate coherence when they first appear within their improvisations. It is only later that the threads of the weave of their characters become more fully understood and appreciated.

⁷⁷ Barba 1985, pp.16-19. See also Barba & Savarese 1996, pp.34-37.

⁷⁸ Barba 1995 p.87.

⁷⁹ In the video, *Traces in the Snow*, Roberta Carreri dates the introduction of the term ‘physical score’ in Odin Teatret’s work to around 1982. See Carreri’s work demonstration, *Traces in the Snow*: video directed by Torger Wethal, Odin Teatret Film, Holstebro, Denmark, 1994, and her written description of this process in ‘Traces in the Snow’, in Andreasen & Kulmann 2000, pp.53-68, esp. p.62.

source: music, a particular word or sentence, any kind of dramatic or written text, even a prop, a colour, or a costume. It is the actor's association of thoughts to the chosen theme that function as the trigger for the building of a physical score. Barba has outlined a few aspects that characterise the physical score. He considers that the term refers to "the general form of an action" which has a "beginning, climax and conclusion".⁸⁰ Detailed attention must be made to every segment of an action, taking into consideration its "*sats*, its change of direction, its different qualities of energy and variations of speed".⁸¹ The physical score also embodies the concept of dynamo-rhythm defined by Barba as "the speed and intensity that regulates the *tempo* (in a musical sense) of every individual segment... the metre of an action, the alternation of long and short, accented or unaccented segments".⁸² The final aspect of the physical score is "the orchestration between the different parts of the body, including hands, arms, legs, feet, eyes, voice, and facial expressions".⁸³

It is worth underlining at this point that Barba's research into Theatre Anthropology and Asian theatre and dance have certainly influenced the elaboration of his concept of physical score. His particular attention to the codified forms of Asian dance-drama has reinforced his interest in elaborating a succession of physical actions as a form of expressivity. However, Barba's notion of physical score as conceived with Odin Teatret is not the same as the codified train of actions seen in the traditional Asian forms of dance/drama. *Connoisseurs* can consistently recognise and appreciate the implications of a

⁸⁰ Barba 1995 p.122.

⁸¹ *Ibid.* *Sats* is the moment of suspense or "dynamic preparation" during which the actor gathers all his/her energies to convey a particular action. *Ibid.*, pp.55-61.

⁸² Barba 1995, p.122.

⁸³ For the concept of orchestration, see *Ibid.* p.123. See also Carreri's description of the building of her character Polly Peachum for the performance *Brecht's Ashes* 1979 in 'Traces in the Snow', 2000, pp.63-64.

Kathakali or Odissi dance pattern, the hand gestures (*mudras*) or the gestures of the eyes or face (*rasas*).⁸⁴ The representation of a Kathakali character, for instance, is fully codified. In order to depict a specific character, an actor/dancer has to portray a pre-set routine of steps and gestures to express that character. The audience knows the storyline of the ancient myths intimately. By contrast, Odin Teatret's physical scores are codified in such a way that once the actor has created them, they are precisely repeated and maintained, but they do not represent a typology of a specific character. Not even *connoisseurs* of Odin Teatret are necessarily able to understand each of the actions of the actors' physical scores because they are newly developed each time and they do not belong to a traditional codification of actions.⁸⁵

Barba's elaboration of the concept of physical score is likely to have been influenced by Stanislavski's concept of 'score of a role'.⁸⁶ Stanislavski's notion, however, differs from Barba's. Stanislavski's score of physical actions and psychological objectives is created starting from the script of the play to be performed and from the idea that the actor has of his/her character.⁸⁷ It is important to stress, however, that Stanislavski always insisted that his actors did not learn the script. The score of physical actions was built on a 'scenario' of each fragment/scene of the play, paying attention to the details of the action

⁸⁴ For more information about Kathakali, see Philip Zarrilli, *Kathakali Dance Drama: Where Gods and Demons Come to Play*, London, 2000; and Clifford Jones & Betty Jones, *Kathakali: An Introduction to the Dance-Drama of Kerala*, New York, 1970.

⁸⁵ Several people have been closely linked with Barba and his company and might now be considered *connoisseurs* of Odin Teatret's *oeuvre*. Barba's specific activity with ISTA and Odin Week promotes the nurturing of *connoisseurs* of his work. This could be viewed as a consequence of the company's initial necessity to emerge from the state of relative isolation as a Third Theatre group. Today it might be viewed as one way to keep the "no man's land" of theatre professionals flourishing. See Hastrup 1996.

⁸⁶ See Constantin Stanislavski, *Creating a Role*, London, 1981, pp.56-62.

⁸⁷ Stanislavski divided the preparatory work for a role into three stages: the period of study, the period of emotional experience, and the period of physical embodiment. In the period of study, the actor reads the script and acquires his/her first overall impression of the play and assigned character. It is in this phase that the actor starts to build his/her idea of the character he/she is going to play. See Stanislavski, *Ibid.*,

itself. This was the basis of the method from which the physical actions derived and that Stanislavski subsequently elaborated in 1935.⁸⁸ His method of physical actions consisted of encouraging his actors to start the creation of their role from the actions that they as their character would carry out *if* they were to find themselves in the circumstances expressed by the play. For Stanislavski every action became psychophysical: the emotions and the identification with the character derive from the action.⁸⁹

In contrast, Barba's physical scores are created by the actors' personal response to a general theme chosen either by the director or actor. The physical score does not relate to a specific script but to the actors' imagination and association of thoughts related to that specific theme. What Barba finds important in the work of Stanislavski, however, is that Stanislavski recognised the existence of both a physical score and "creative objectives", or what Barba refers to as sub-score, and the potential effects of their inter-relationship.⁹⁰ For Barba, it does not matter what the origin of the sub-score is; what is essential is the relationship between sub-score and score.⁹¹ In his essay '*L' azione reale*' [Real Action] and subsequently in *The Paper Canoe*, Barba introduced the concepts of sub-score and physical score, drawing attention to Stanislavski's concept of *pereživanie*, or 'psycho-technique'.⁹² Stanislavski had written:

The bond between the body and the soul is indivisible. The life of the one gives life to the other. Every physical act, except simple mechanical ones, has an inner source of feelings.

⁸⁸ For further information about the method of physical action see, Stanislavski 1981, pp.213-249 and Mel Gordon, *Il sistema di Stanislavskij*, Ed. C. Vicentini, Venice, 1987, pp.135-139.

⁸⁹ *Ibid.* See also Stanislavski 1981, p.66, and Constantin Stanislavski, *An Actor Prepares*, London, 1988, esp. 111-162.

⁹⁰ See Stanislavski 1981, pp.44-84, esp. p.51.

⁹¹ See Barba 1995, pp.171-178.

⁹² *Ibid.*, pp.113, 171 & 183, and Eugenio Barba, '*L' azione reale*', *Teatro e Storia*, VII, No.2, 1992, pp.183. See also Stanislavski 1988, pp.127-162.

Consequently, we have both an inner and outer plane in every role, inter-laced. A common objective makes them akin to one another and strengthens their bond.⁹³

Barba has stressed the point that psycho-technique is not simply the actor's identification with the emotions of the character. It is concerned with mind-body duality; that is, the relationship between sub-score and score.⁹⁴ Barba has identified a dialogue between sub-score and score in the work of most of the theatre masters since Stanislavski. Barba wrote:

The effect of truth sought by Stanislavski, the theatricality sought by Meyerhold, and the alienation effect sought by Brecht were all different results of the same process. They indicate opposite objectives on the level of results, but they are not divergent criteria in the process. These different objectives presuppose, within the coherence of the score's actions, an equally coherent organisation of a sub score.⁹⁵

The relationship that Brecht established between the play and its storyline and the *Gestus* of the characters could also be viewed as an interaction between sub-score and score.⁹⁶ Brecht's concept of *Gestus* refers to the entire physical behaviour of an actor when 'showing' his/her character to the spectator.⁹⁷ *Gestus* embraces the essence of the character, as portrayed through the actors' body movements, facial expressions, voice and its inflections, through the costumes,

⁹³ Stanislavski 1988, p.46 & p.144. See also Stanislavski, 'Units and Objectives' in Stanislavski 1981, pp.111-126.

⁹⁴ Barba 1995, p.171.

⁹⁵ *Ibid.*, p.116.

⁹⁶ For the concept of *Gestus*, see Bertolt Brecht, *Gesammelte Werke*, vol. 15, Frankfurt, 1967, p.29. See also Bertolt Brecht, 'A Short Organum for the Theatre', in John Willett (Ed.), *Brecht on Theatre*, London, 1973, para 61-66, pp.198-201. See also Carl Weber, 'Brecht's concept of *Gestus* and the American Performance Tradition', in Carol Martin & Henry Bial (Eds.), *Brecht Sourcebook*, London, 2000, pp.43-49; and Kurt Weil, *Gestus in Music*, in Martin & Bial 2000, pp.61-5.

⁹⁷ I have used this term in inverted commas as a reminder of the Alienation Effect. Brecht's actors built *Gestus* in order to demonstrate their characters, rather than identifying with them. See Bertolt Brecht, *On Chinese Acting*, in Martin & Bial 2000, pp.15-22.

make-up, and props.⁹⁸ What is particularly important for Brecht, however, is that *Gestus* indicates the character's social position.⁹⁹ Brecht's actors built the *Gestus* of their characters using as a source of inspiration the storyline of the play they were performing. The play and its storyline were usually divided into small fragments. It was the work of the actor to represent each fragment with a number of actions and features that would demonstrate the essence of that fragment, and in so doing present the relationships between the score and sub-score.¹⁰⁰

Barba's physical score and Brecht's *Gestus* do not, however, coincide. Brecht's *Gestus* refers to the entire structure of the character. Barba's physical score is a precise sequence of physical actions that becomes only one part of the character's entire physical structure. Furthermore, the physical score is not created as a response to the script and does not necessarily refer to the social status of the characters portrayed. Barba, however, appreciated that in order to create *Gestus* and the Alienation Effect the actor had to structure a precise pattern of physical actions, which would be sustained by a related sub-score.

The sub-score according to Barba is composed of "images, technical rules, tales and questions of the actors to themselves, rhythm, dynamic models and hypothetical or lived experiences".¹⁰¹ The dynamic interaction of the sub-score and the score is what makes an action *real*.¹⁰² It is worth at this point explaining what Barba considers a *real* action. A *real* action is an action carried out by the simultaneous collaboration of body and mind, something Barba has described as

⁹⁸ *Ibid.*, p.43.

⁹⁹ Brecht, 'A Short Organum for the Theatre', 1973, p.198.

¹⁰⁰ *Ibid.*, pp.198-200.

¹⁰¹ Barba 1995, p.116.

¹⁰² Barba, 'L' azione reale', 1992, pp.183-202. See also Barba 1995, p.32 and pp.113-118; Carreri, *Traces in the Snow* video, 1994, and Carreri, 'Traces in the Snow', 2000, p.62.

the "body-mind" relationship.¹⁰³ Barba has written extensively about the 'body-in-mind', or 'body-in-life', which is the organic psychophysical wholeness necessary to carry out a *real* action. It is a body that has found the bridging connection between the two, and is thus organically able to respond to any input or change.¹⁰⁴ The phrase 'real action' can also be found in the writings of Stanislavski. He stated, "all actions in theatre must have an inner justification, be logical, coherent and real",¹⁰⁵ and "everything must be real in the imaginary life of the actor".¹⁰⁶ The concept of 'real action' in Stanislavski and Barba refers to the sense of truth that the actor employs when he/she carries out an action. However, as Barba has stressed in his own writings, carrying out a *real* action does not imply that it has to be 'realistic' or 'naturalistic'.¹⁰⁷ In fact, in Barba's *oeuvre* his actors' complex use of 'physical scores' and their constraining effects result in a manner of acting that is not naturalistic.

Meyerhold's concept of biomechanics and his research on the specifics of 'movement' have also clearly influenced Barba's elaboration of the concept of physical score.¹⁰⁸ Biomechanics focused on the details of every single action, the

¹⁰³ Barba 1995, pp.9-12 and p.114 & p.118.

¹⁰⁴ In *The Dilated Body*, Barba wrote: "A body-in-life is more than a body merely alive. A body-in-life dilates the actor's presence and the spectator's perception". Barba 1985, p.15. For further information about this concept, see also Barba 1995, pp.9-12 & p.171. See also Barba & Savarese 1996, pp.32-34.

¹⁰⁵ Stanislavski 1988, p.46 & p.157. See also 'Faith and Sense of Truth' in *Ibid.*, pp.127-162. See also Stanislavski 1981, pp.48-49.

¹⁰⁶ Stanislavski 1988, p.157.

¹⁰⁷ Barba 1995, p.121-122.

¹⁰⁸ In a Lecture in 1921 to the GYRM (State Superior Laboratories), Meyerhold stated: "Movement is the most efficient tool to create an artistic performance... Theatre could exist without costumes and words. Movement would be enough. That is why we consider movement invaluable". See Meyerhold, 'Directing Lectures' in Fausto Malcovati (Ed.), *Vsevolod Meyerchol'd. L'Attore Biomeccanico*, Milan, 1993, pp.57-59. See also, Eugenio Barba, 'Mejerchol'd: il Grottesco, cioè la biomeccanica', in Barba & Savarese 1996, pp.222-225. See also Barba & Savarese, 'Ritmo', in *Ibid.*, pp.201-203, and Barba 1995, pp.124-126 and 129-130. See also Vsevolod Meyerhold, 'Biomechanics' in Edward Braun (Ed.), *Meyerhold on Theatre*, London, 1991, p.198.

concept of rhythm, and the correct positioning of the body's centre of gravity.¹⁰⁹ It also sought to eliminate all superfluous movements.¹¹⁰ These were all aspects that were taken into consideration by Barba as requisite principles to follow either in his actors' phase of physical training, or in their creation of the physical score. Meyerhold elaborated the principle of *otkaz*, which emphasises the necessity to carry out an action starting from its opposite, and therefore enhances the importance of marking with precision the beginning and end of an action. This was adopted by Barba as one of the recurrent principles of pre-expressivity in his research on Theatre Anthropology.¹¹¹ Furthermore, a parallel can be made between Barba's concept of physical score and Meyerhold's "pattern of movements". Meyerhold wrote:

The essence of human relationships is determined by gestures, poses, glances and silences. Words alone cannot say everything. Hence there must be a pattern of movements on the stage to transform the spectator into a vigilant observer to furnish him with the material... which helps him to grasp the feeling of the character.¹¹²

Meyerhold's precise and detailed pattern of physical actions or movements was to be considered the first step in creating a role. The actor was invited to start from the "outside" and not from the "inside".¹¹³ The actor's emotional and psychological involvement and identification with his/her character was to be considered a consequence of a specific physical action. "Our system differentiates itself from others... We do not start from psychology in order to get

¹⁰⁹ Meyerhold, 'Biomechanics', 1991, p.198.

¹¹⁰ *Ibid.*

¹¹¹ For further information about the concept of *otkaz*, see Vsevolod Meyerhold's, *L'Ottobre teatrale 1918-1939*, Milan, 1997, p.227, and Barba 1995, p.56. See also Barba 1996, p.224.

¹¹² Braun 1991, p.56. See also Vsevolod Meyerhold, 'La bio-mécanique' in *Le théâtre théâtral*, Paris, 1963, p.171. In this essay Meyerhold writes of a "dessin précis" of physical actions.

¹¹³ Meyerhold, 'Biomechanics', 1991, p.199.

to the movement, but we proceed the other way round".¹¹⁴ Furthermore he maintained, "If the 'form' is correct and precise, then the tones and feelings will also be precise because they are determined by precise physical actions".¹¹⁵ Barba's physical score embodies these same principles.¹¹⁶ It is from the building of a precise sequence of physical actions that the Odin Teatret actor starts his/her work on the creation of a character.

Another aspect that Barba has considered important in Meyerhold's work is the discrepancy that Meyerhold promoted between the pattern of physical actions and the words of the script. Meyerhold wrote:

Plasticity itself is not new, but the form that I have in mind is new. Before, it corresponded closely to the spoken dialogue, but I am speaking of a plasticity that does not correspond to the words... The fantasy of the spectator works under the impulse of two impressions: The oral and the visual.¹¹⁷

The importance of creating a discrepancy between word and action is fully embraced by the actors of Odin Teatret, who take this a step further and generate actions independently from the script of the performance. In fact, the script is often only subsequently applied to their physical score. This helps to prevent the physical score becoming a simple illustration of the script and certainly avoids a stereotypical manner in which to say their lines.

Meyerhold described the concept of rhythm to promote the discrepancy between words and actions. He maintained that the synchrony behind vocal and

¹¹⁴ Meyerhold, 'Lecture at GEKTEMAS (State Experimental Theatre Institute)', 18th January 1929, in Meyerhold, 'Directing Lectures', 1993, p.102. See also Meyerhold, 'La bio-mécanique', 1963, p.171.

¹¹⁵ Igor Ilinskij, *Pamiętnik Aktora*, Warsaw, 1962, p.177. Meyerhold's statement here parallels Stanislavski's idea that if the score of physical actions is correct, the actor will not find any discrepancy between his/her score and the script. See Stanislavski 1988, pp.127-62, esp. pp.144-47.

¹¹⁶ Barba 1995, pp.126-127.

¹¹⁷ Vsevolod Meyerhold, 'First Attempt at Stylised Theatre', in Braun 1991, p.56. See also Barba & Savarese 1996, p.222.

physical rhythms had to be broken.¹¹⁸ Rhythm played a very specific role for both actor and director. Exercises on rhythm were in fact integral to Meyerhold's program of biomechanics.¹¹⁹ Rhythm allowed the actor to convey precise actions and to create a specific pattern of movements, which would allow him/her to convey the emotions of the character with more precision.¹²⁰ Rhythm was also considered to provide the actor with a stylised form of acting that would separate the character from real life. The actor should use rhythm to approach his/her character in a "form that is far from real life".¹²¹ Rhythm would not allow the actor to produce a stereotypical way of acting. It thus avoided the actor's personality being too influential in the character production.¹²²

Barba's concept of rhythm certainly parallels Meyerhold's. Barba has described rhythm with the phrase "rhythm-in-life".¹²³ Rhythm-in-life is that rhythm which continuously "pulses" and creates surprise in the spectator.¹²⁴ These elements of surprise are achieved through a variety of methods: through the dilatation and reduction of the actions, through changes in the speed of the delivery of the actions, and through the negation of actions. This last concept is very important. To negate an action means to avoid what is predictable. "Instead of continuing in a foreseeable direction, one can change route. One can start from the opposite direction, can slow down the action...can dilate the pause-

¹¹⁸ Meyerhold, 'First Attempt at Stylised Theatre', 1991, p.59. For further information about the concept of music in Meyerhold see Vsevolod Meyerhold, 'Meyerhold on Music' in Paul Schmidt (Ed.), *Meyerhold at work*, Austin, Texas, 1980, p.155. See also Meyerhold, 'Tristan and Isolde', in Braun 1991, p.83.

¹¹⁹ Malcovati 1993, pp.68 & 94.

¹²⁰ Vsevolod Meyerhold, 'Suggestions for Actors', GEKTEMAS, Meyerhold Theatre, in Malcovati 1993, p.97.

¹²¹ Meyerhold, 'Tristan and Isolde', 1991, p.85.

¹²² *Ibid.* The director also had to have a good sense of rhythm. Meyerhold believed that a performance was an alternation of dynamic and static moments. He wrote, "Dragging out or speeding up an act can completely change the character of the performance". Meyerhold, 'Meyerhold on Music', 1980, p.155. See also Barba & Savarese 1996, p.68.

¹²³ *Ibid.*, p.197.

¹²⁴ *Ibid.*

transition".¹²⁵ The pause-transition is, according to Barba, the secret of rhythm-in-life. Pauses, as for Meyerhold, are rhythm. A pause has to be considered as a transition from one action to another. It is the moment in which the impulse for the next action is created. It is not a static moment. It is a dynamic moment that is alive.

Barba's concept of rhythm, however, does not solely derive from his study of Meyerhold's. Another influence was his practical experience and research into Asian forms of dance/drama that he further developed at ISTA.¹²⁶ But it is without doubt that Barba was most clearly influenced in his elaboration of the overall concept of the physical score by his apprenticeship and subsequent collaboration with Grotowski.¹²⁷ Grotowski had written about the importance of a detailed and precise physical score of actions that helped to determine the expressiveness of the actor:

The search for artificiality...requires a series of additional exercises, forming a miniature *score* [my emphasis] for each part of the body. [...] The more we become absorbed in what is hidden inside us, in the excess, in the exposure, in the self-penetration, the more rigid must be the external discipline; that is to say, the form and the artificiality, the ideogram, the sign. Here lies the whole principle of expressiveness.¹²⁸

¹²⁵ *Ibid.*, p.198.

¹²⁶ By way of example, in *L'arte segreta dell' attore* and *The Paper Canoe*, Barba mentioned the Japanese concept of *jo-ha-kyu* as an example of the concept of rhythm. *Jo* stands for holding opposite forces, *ha* is the moment when the actor breaks the contraposition of opposite forces, and *kyu* is the acceleration of the actions until the actor encounters a new obstacle. *Jo-ha-kyu* is not only applied to the actions of the actors or to the dancers' steps, but to all the aspects that create the performance. See Barba & Savarese 1996, pp.198-200, and Barba 1995, pp.69-70.

¹²⁷ Precision of the form, the concept of the organic-body, an emphasis on the importance of detail, rhythm, and *real* actions were all concepts elaborated by Grotowski when Barba was working with him. Grotowski initially broached these themes in his book *Towards a Poor Theatre*, 1991. See also Thomas Richards, *Al lavoro con Grotowski sulle azioni fisiche*, Milan, 1993.

¹²⁸ Grotowski 1991, p.39. See also Richards 1993, and the oft-repeated statement by Ryszard Cieslak on physical and vocal score, cited in Schechner 1973, p.295.

Following on from Grotowski's belief that the physical score represented the actor's expressivity, I would like now to elaborate further on the way in which Barba took this forward with his own company. The physical score within Odin Teatret represents the essence of the 'extra-daily technique' of the actors. Extra-daily technique is defined by Barba as, "the technique, which does not respect the usual habituations of the use of the body".¹²⁹ In a performing environment, the daily use of the body may be supplemented by extra-daily techniques, which provide the body with new information.¹³⁰ In naturalistic theatre, it is sometimes very difficult to identify the difference between a 'daily body' and 'extra-daily body'. This is because the actions do not follow a series of separately identifiable structured patterns. This is quite the reverse in the codified Asian (and in fact other non-Western) performing arts. Here the difference between 'daily' and 'extra-daily' is clear: the codified actions and dance patterns of Asian dance/drama belong to a completely different repertoire of actions, and thereby distinguish themselves from the 'daily' use of the body.¹³¹ Barba stresses the importance of his actors' use of their personal appreciation of the concept of 'extra-daily body' as a basis for the building of their physical scores. It is noteworthy, however, that this concept is quite different to that seen in Asian dance/drama. There is no such formal or fixed codification of actions within Odin Teatret. It is the specific combination of personal memory, physical

¹²⁹ Barba & Savarese 1996, pp.6-20, esp. p.7 & pp.75-76. See also Barba 1995, pp.15-16.

¹³⁰ For further discussion of this concept, see also Richard Schechner, *Restauro del Comportamento*, in Barba & Savarese 1996, pp.191-96.

¹³¹ In Odissi dance there are two words to indicate the difference between 'daily' and 'extra-daily' behaviour. *Lokadharmi* indicates the behaviour of common people; *Natyadharmi* is used to indicate the behaviour of the [Odissi] dancer. See Barba & Savarese 1996, pp.6-20. See also Barba 1995, pp.30-32, and Barba 1986, pp.114-156.

techniques and interpretation that 'in-forms' the physical score of Odin Teatret actors.¹³²

Initially Barba played a more active role in providing the actors with elements for the building of their physical scores. Subsequently, when the actors' work became more individualised, the actors would choose their own sources of inspiration, and then present their final physical score to Barba. The physical score, therefore, might be viewed as a self-imposed constraint by Odin Teatret actors. The idea of containing an actor's creativity within the fixed physical form of the score might suggest that this method would be quite restrictive. In fact Odin Teatret actors experience quite the opposite. Constrained by a structure of specific actions in the physical score, they are obliged to seek out diverse creative solutions to express their characters meaningfully. This leads them to discover possibilities that they would potentially never have predicted. The actors' freedom resides in their ability to enrich the physical score with individual and personal experience. This can be practical and physical, like the desire to explore a new aspect of physical training or a new technique; or it can be personal, such as the wish to tell a private story or to unfold a feeling or sensation. It is a specific codification of gestures, a language that is new each time. The actors therefore have to indulge in experimentation and imagination as part of their own way of creating their characters. There is no other way of achieving this, as the characters are idiosyncratic and the actors' own creations. As a result of this, it becomes impossible for another actor to play a character

¹³² Barba distinguishes between an 'in-formed body' and a 'trans-formed body'. The former is a body that, through extra-daily techniques, has received new information and can consequently assume a new shape, thereby allowing it to alter its form of expressivity. The 'trans-formed body' is that which has simply acquired a new technique without learning a new creative form of expression. Consider, for example, the techniques learned by the acrobatic *virtuosi* in Peking Opera. See Barba & Savarese 1996, p.7.

previously modelled by an Odin Teatret actor. The character becomes the unique property for that specific actor.¹³³

The physical score often has to face the challenge of being applied to a written text. This is a long and complicated process and it certainly represents a constraint. The actors are obliged to carry out a scene keeping their original physical score but finding novel associations of meaning with the new written text. Tracking the evolution of a performance's creation, it becomes apparent that the final written script of the performance gradually emerges out of the performance's development. The initial physical score and the newly introduced written text are strongly intertwined through this creative process.

At this point it becomes apparent that there is another constraint: the application of a written text to the physical score involves the building of a vocal score. The use of the voice by Odin Teatret's actors does not always reflect the linguistic meaning of the script that is being uttered, but might reflect more its elements of sonority and intrinsic rhythm. The vocal score is frequently a physical response to previous mental stimuli created out of the actors' own imagination.¹³⁴ In the video, *Traces in the Snow*, Carreri describes the building of the physical and vocal scores for her performance *Judith*, which had its premier in 1987.¹³⁵ In the first monologue of that performance, Carreri

¹³³ Clearly this has implications for the company if a particular actor is unable to perform on a specific night. I am unsure if there is a formal provision for the role of an understudy within Odin Teatret's productions. Certainly there is evidence for *Kaosmos* never being performed again once one of the actresses had left the company.

¹³⁴ For further information about vocal training in Odin Teatret, see the video, *Vocal Training at Odin Teatret*, directed by Torger Wethal, Odin Teatret Film, 1972. See also Watson 1993, pp.63-68. During my stay at Odin Week in 1999, Roberta Carreri led the vocal and physical training. We were asked to speak the selected text as if we were 'fog', or as if we were 'running water', 'ice', or indeed a 'very calm lake'. The response of the voice to this imagery did not only entail the use of different resonators, rhythms and vocal tones. As a response to the imagery imposed as part of the task, we also found that we made changes to our posture.

¹³⁵ Carreri, *Traces in the Snow*, Video, 1994. See also Carreri, 'Traces in the Snow', 2000, pp.53-68.

performed physical and vocal scores that were influenced by a written text. This written text was: "Go and occupy the territory of the rebels, and do not have mercy when you sentence them to death".¹³⁶ The word "go" was spoken using the mask resonator, the volume of Carreri's vocal projection becoming louder as it was directed away from her, an action that was accentuated by the pointing of her index finger immediately in front of her. The words "and occupy" were uttered using her chest resonator, while ushering her voice back towards her body. In this instance, Carreri's physical action consisted of pointing her finger to the floor towards her feet. Her associations of thought influenced both her physical and vocal actions. These connected the words, "and occupy", with Carreri's own sub-text, "This place belongs to me".¹³⁷ Clearly Carreri's methodological practice creates her own idiosyncratic way of conveying a written script.

The use of the voice by actors of Odin Teatret sometimes creates discordance between the intrinsic meaning of the words spoken and the manner in which the words are delivered. The discordance so produced can at times be unsettling or surprising for the spectator, but at the same time confers vivacity to the words and enriches them with different layers of meanings. It is also an effective way of capturing the audience's attention.

In terms of the creation of the performance text, the physical (and vocal) scores can be viewed as a form of micro-text, or, as De Marinis has described it,

¹³⁶ *Ibid.*, p.66.

¹³⁷ Carreri has written about this further. The creation of vocal scores also varies according to the associations that particular words might have for an individual actor. Carreri has written, "In Italian we have the expression 'a silver laugh' [*una risata argentina*], which means a laugh that sounds like silver. And so, when I say the word 'bracelets', I imagine them tinkling like the laughter of a young girl, and this colours my voice". See Carreri, 'Traces in the Snow', 2000, pp.66-67.

“partial text”.¹³⁸ Interestingly, Grotowski used the term ‘ideogram’ to describe the concept of the physical score.¹³⁹ Every single action is composed of a signifier and a signified, and like an ideogram can be viewed as the basic sign necessary for the building of the text of the physical score. Each action carries with it its own sub-text, which is usually very specific and works as an intentional support for that action.¹⁴⁰ Consideration of the physical score as a combination of ideograms promotes the interpretation of the score in Odin Teatret’s *oeuvre* as a form of ‘text’. This kind of text is a very complex structure because the actors’ initial improvisations, which fashion their physical scores, are borne out of all of the different sources available to the actor, not least forgetting the company’s interest in acquiring different techniques through their cross-cultural exchanges at ISTA. The actors create their characters’ own texture with the use of props, costumes, music, written texts and so on. That such an array of diverse elements can be brought in to influence the scope of the improvisations is testimony to the importance of intertextuality in the company’s process of performance creation.¹⁴¹

Sometimes the physical scores remain untouched till the end of the creative process. At other times they are drastically modified or even eliminated. Usually in Odin Teatret’s work, the physical scores go through a phase in which they are voided of the actors’ original sub-score that inspired them. The elements that created the score are gone, but the impulse and memory behind each action

¹³⁸ De Marinis 1982, pp. 70-71 and pp. 73-76. Considering the physical score as a form of ‘micro-text’ would allow the idea that the performance is an interwoven texture of potentially separable ‘micro-texts’, which carry with them the psychological, sociological, and professional history of the actor.

¹³⁹ Grotowski 1991, p. 39.

¹⁴⁰ See Nigel Stewart’s interpretation of the physical score as composed of signifier, signified and referent. Nigel Stewart, ‘Actor as *refusenik*: Theatre Anthropology, semiotics and the paradoxical work of the body’, in Watson 2002, pp. 46-58.

¹⁴¹ For a definition and further discussion of the term ‘intertextuality’, see De Marinis 1982, pp. 139-55. See also Stewart, ‘Actor as *refusenik*’, in Watson 2002, pp. 46-58.

remain, allowing the actor to convey the action with physical precision and in a *real* manner. Barba always edits his actors' physical score. He reduces some of the actions, leaving only the essence, or what I would call the 'intent to movement'; or he expands upon certain actions according to what he thinks will work in relation to the other actors' physical scores, and within the overall direction of the performance.¹⁴² The 'emptied' physical score is woven into a new context. Consideration of the physical scores as a form of micro-text implies that they are complete and integral units, which could be viewed as being potentially still extractable from the overall texture of the final performance.¹⁴³ However, as soon as they are woven into the texture of the performance they become inextricable threads of that particular performance. These threads are actively engaged in creating the specific performance text of that particular performance. Without them, the essence of the structure of the final performance text would be completely different. These threads are not removable from the "interactional setting" within the specific group performance that created them.¹⁴⁴ This might be viewed as potentially contentious. Some of the individual elements of certain physical scores used for the building of a specific character have been re-applied to subsequent character formations. In fact, some of the characters that belonged to specific performances have evolved into characters used in solo performances.¹⁴⁵ In this respect, these elements might be viewed as extractable. The important difference to stress here, however, is that it is not the

¹⁴² For more explicit details about Barba's intervention within the editing of physical scores, see Carreri, *Traces in the Snow*, Video 1994, and Carreri, 'Traces in the Snow', 2000, p.61.

¹⁴³ This activity can be viewed as a form of 'entextualization'. See Bauman & Briggs 1990, pp.59-88, and Greg Urban, 'Entextualization, Replication, and Power', in *Natural Histories of Discourse*, Eds. M. Silverstein & G. Urban, Chicago & London, 1996, pp.21-43.

¹⁴⁴ Bauman & Briggs 1990, p.73.

¹⁴⁵ One of Julia Varley's characters, *Dofia Musica*, was created for the performance *Kaosmos* (1993) that then also evolved to become the solo character in *Dofia Musica Butterflies* (1996).

individual elements of a physical score that are being extracted; it is the completed character that is transferred out, a character that has been created out of a whole series of physical scores.¹⁴⁶ Those characters selected for transfer out with their original performance context are re-elaborated by the actor who initially created them. Other physical scores and new written texts can thus be applied to them in order to transform them into essential threads of a new performance. When a ready-formed character is re-employed, it is automatically accompanied by that rich quality of its multifaceted texture.

An important consideration at this point would be to contemplate at what stage Barba as director intervenes in the process of the performance's creation, and thereby introduces his own form of text. Barba's intervention starts with the editing of the physical score and in the creation of a montage. He defines montage as the activity of "[putting or weaving] actions together: to create the play".¹⁴⁷ The central aspect of the actor's physical score is that it is composed of single and precise actions that have a clear beginning, a development and an end. Odin Teatret's actors' experience in building physical scores and working with *real* actions has allowed them to develop the ability to single out and consistently repeat the separate actions of the physical score.¹⁴⁸ That the actors are able to do this allows Barba to focus on the specific elements of the actor's score. It also provides him with the opportunity to consider the elements of one

¹⁴⁶ The most evident example of the transfer of a complete or integral character into a new performance context is Julia Varley's character Mr Peanut. This character has been in Varley's repertoire for almost thirty years. At first he was portrayed as a very heavy skeleton carried about in 1976 during Odin Teatret's parades. In 1977, he was represented by a skull attached to the head of Tom Coats who was walking on stilts [*Anabasis*]. And then the character became once again a more elegant skeleton carried by Varley. Finally, Mr Peanut reappeared in Varley's solo performance, *The Castle of Holstebro*, 1990. In 1999 Mr Peanut made a further appearance in *The Castle of Holstebro II*.

¹⁴⁷ Barba & Savarese 1996, p.116.

¹⁴⁸ The ability to repeat precise actions is easily found in actors/dancers of codified forms of dance/drama. It is not so easy to find the same ability in Western actors owing to their different styles of training.

actor's score in relation to another's. It is in this way that he discovers creative material for montages with a more intricate texture.¹⁴⁹

It is this process that represents Barba's dramaturgy. It is his decision to expand upon (or, as he describes it, 'dilate'), or reduce, one specific action in order to guide the spectators through the story that he would like to convey.¹⁵⁰ Defining montage, Barba stresses the importance of placing the actions into a context that is different from their original one, "that will make them deviate from their implicit meaning".¹⁵¹ The practice of voiding the actions of the physical scores from their original meaning fosters the possibility of finding new and unpredictable relationships between each of these actions. If the actor remains too attached to the original meaning from which the actions derived, new relationships and possibilities of novel significance tend not to be uncovered, and unexpected directions for other storylines will not be revealed.

In Odin Teatret's more recent history, Barba has begun to trust his actors to work more independently. His actors present him with small montages as their response to his theme. In a recent interview, Carreri related that for the ensemble's latest theme, Barba had requested preparatory studies and the collection of material on Hans Christian Anderson. All nine actors of the group were asked to prepare an hour's individual work and to put together a *mise en scène* of a tale by Hans Christian Anderson, using the other members of the company as actors. At the end of the set task, Barba ended up with twelve hours'

¹⁴⁹ For one example of Barba's montage, in which he re-weaves actions created by two diverse actors (Konsuke Nomura, a Kyogen actor, and Etienne Decroux), see Barba & Savarese 1996, pp.119-21. For Barba's process of editing of the performances at ISTA, see also Pavis 1992, pp.160-82. For the concept of montage as an assemblage of diverse and isolated episodes, see Sergei Eisenstein, *Film Form*, New York, 1949.

¹⁵⁰ See Barba & Savarese 1996, pp.116-17. For further information about the concept of 'dilatation' of the body, see *Ibid.*, pp.32-41.

¹⁵¹ *Ibid.*, p.120.

worth of material with which to work. His role therefore has evolved from one of working with the actors' physical scores to that of distilling the essence of their montages according to his aesthetic vision.

Despite the prolific writings of Barba and the florid nature of the metaphors used to define his dramaturgy, from a pragmatic point of view, it remains difficult to give a strict definition of Barba's method of montage and his techniques of directing. In *Towards a Third Theatre*, Ian Watson described Odin Teatret's creative process thus:

The improvisation of what Barba and his actors prepare as the building blocks of a production are ordered intuitively. The montage is a product of what feels right - based on Barba's and his actors' months' of rehearsals, as well as their knowledge and explorations of the thematic sources of the work - rather than on rigid adherence to the law of cause and effect.¹⁵²

Barba appreciates that there are two forms of montage or plot structures: concatenate or simultaneous.¹⁵³ The former occurs when the actions are woven diachronically according to the laws of cause and effect. Simultaneous plot structures on the other hand occur through the weaving of different actions on stage that progress at the same time. Barba's work with Odin Teatret tends to follow this latter process.

There appear to be underlying rules that influence Barba's manner of regulating the direction of a new performance's creative process. But each new production is vastly influenced by the work of the individual actors involved, be they of Odin Teatret or of ISTA, and also by other idiosyncratic factors, such as the chosen written text or even a specific prop. In the same way that his actors

¹⁵² Watson 1993, pp.96-97.

¹⁵³ Barba & Savarese 1996, pp.46-7.

are constantly striving to be challenged in a search for the novel, so too Barba maintains an open mind with regard to his actors' improvisations, exploring new ways in which to weave his own nascent storylines. Barba's overriding principle, however, is his use of 'disorientation'.¹⁵⁴ He does this through "creating sufficient space for the emergence of a multitude of paths, stories, and directions, without forcing these to bend under the weight of our own choices and intentions".¹⁵⁵ Barba maintains that this seemingly chaotic approach allows both the actors and director to find new "links, justifications, interests, obstacles, challenges and resonance to the theme that has been chosen"¹⁵⁶. Chaos thus facilitates the creation of unforeseeable relationships between the actions of the different actors. This chaos, however, may be seen to remain coherent as the actors' explorations within their montages remain constrained by that common thread, which is the theme.¹⁵⁷ The effect of Barba's intervention is to 'tame' or create coherent relationships between these chaotic forces. This represents a first step towards a raw dramaturgy.¹⁵⁸

One of Barba's main concerns in the creation of a montage is to "guide the eye of the spectator through the text/texture of the performance text."¹⁵⁹ Barba has pointed out three levels of meaning in his dramaturgy: the different meanings for the actor, the director and the spectator.¹⁶⁰ The psychological and personal associations that the actor uses to create his/her physical score represent the actor's meaning. The director's meaning is based on Barba's thematic choice for

¹⁵⁴ Barba 1999(b), pp.22-23.

¹⁵⁵ *Ibid.*, p.16.

¹⁵⁶ *Ibid.*, p.17.

¹⁵⁷ The term 'coherent' here refers both to the coherence of the actor's association of thoughts to the theme, and also to his/her kinaesthetic coherence of actions.

¹⁵⁸ Barba (1999)(b), p.17.

¹⁵⁹ Barba & Savarese 1996, p.118.

¹⁶⁰ Eugenio Barba, 'The way of opposites', *Canadian Theatre Review*, 35, 1982, pp.12-37.

the performance, and his specific selection and application of the actor's material, made available for his montage. And finally there is the meaning for the spectator. Barba demands far more from his audience than mere passivity. He expects them to have an active role by engaging with the actors. One method Barba uses to develop this role is the generation of a kinaesthetic relationship between the actor and audience.¹⁶¹ This is encouraged through the use of the actors' extra-daily techniques. Barba's anthropological studies and his research on pre-expressivity have led him to outline a number of "recurrent principles", which he argues enhance the presence of the actor on stage, and it is this that engages the spectator's attention.¹⁶² His five recurrent principles are 'luxury balance', the 'dynamic of oppositions', 'consistent inconsistency' (or coherent incoherence), 'substitution' (or equivalence) and the 'principle of omission'.¹⁶³ These are all characterised by a change of energy within the body of the actor. The actors' employment of these extra-daily techniques creates different tensions in the body, perceived kinaesthetically by the spectator. The actors are always in a position of readiness, anticipating the possibility of change, without in fact being aware of the dramatic moment that might ensue. This is an example of

¹⁶¹ Marco De Marinis, 'Dramaturgy of the Spectator', *The Drama Review*, 31(2), 1987, p.110.

¹⁶² For the definition of pre-expressivity, see Barba & Savarese 1996, pp.172-190. See also Barba 1995, pp.9-35, esp. pp.9-12.

¹⁶³ 'Luxury balance' is the alteration of everyday balance in the search of a new *déséquilibre*. This term comes from Decroux and it is used to identify different aspects of expressing the body's physicality, produced as a result of the variable muscular tensions created by alternative posturing. The 'dynamic of oppositions' involves the actor carrying out an action by starting from its opposite. 'Consistent inconsistency' refers to the 'second nature' that a trained actor acquires through continuous practice and training of the extra daily technique. This training allows the actor to develop new neuro-muscular reflexes which result in a "renewed body culture"; that is, a novel way of carrying out *real* actions in an organic manner, which might appear incoherent from a daily point of view, but that are fully coherent for the actor that carries them out. The principle of 'substitution' refers to the activity of an extra daily body to create specific actions that make reference to a particular theme, that do not mirror but provoke an 'equivalence' to daily actions. It implies "[breaking] the automatic responses of daily life and [creating] equivalence to them". See Barba 1995, p.32. The 'principle of omission' reflects the ability of the actors to use the same amount of energy necessary to carry out a large action for a much smaller action. See Barba & Savarese 1996, pp.6-20 and Barba 1995, pp.16-32.

sats.¹⁶⁴ These principles certainly operate on the spectator's attention on a kinaesthetic level and create suspense and surprise. The spectator perceives the extra-daily body on a visual level, as a body different from the usual everyday one. The extra-daily body is a body-in-life that is constantly engaged in the creation of tension between opposites, of shifts of weight, and changes of rhythm. That is to say, the audience cannot help but become involved empathically with the actors' actions on stage. This is no longer an intellectual or semantic process of comprehension for the spectators, simply listening to the words of the script.¹⁶⁵ They become caught up in the intricate web spun by the actors, with the result that they begin to believe in the reality of the action on stage. The kinaesthetic aspect of this relationship is what allows this to take place. The audience respond to the bodily movements and the very presence of the performers on stage, who engage and direct them to the essential experience of the actors' characters and the storyline of the performance.

Another way in which Barba creates a more active role for the spectator is his deliberate positioning of them in the theatre space. For example, in the performance *Inside The Skeleton of the Whale* (1996), the audience is seated at a table, and bread, olives and wine are served. The audience here is active. They literally become part of the performance. They represent an essential thread for this particular performance text. Even if in other performances the audience is not on stage their physical presence is always considered; their position is never casual. In ensemble performances, the actors are present on stage all the time, intertwined within each other in solid and inextricable relationships, which

¹⁶⁴ Barba 1995, pp.55-61.

¹⁶⁵ There are in fact occasions in Barba's *oeuvre* in which the script is in a language inaccessible to the majority of the audience. In the performance *Oxyrhincus Evangeliet* (1985), for example, the final script was in Coptic.

continuously evolve on stage. The spectator witnesses a simultaneous representation of actions and scenes, but it is through the art of both the director and actor that the spectators' attention is held and drawn to specific courses of the performance's action.

In *Il prossimo spettacolo*, Barba distinguishes between three kinds of dramaturgy: organic and dynamic dramaturgy, narrative dramaturgy and the dramaturgy of the change of status.¹⁶⁶ The first type deals with the compositions of the rhythms that involve the spectator at a sensory or sensual level. The second type describes the director's intertwining of events and characters, and helps to orientate the spectator with regard to the meaning of what he/she is watching. Dramaturgy of the change of status is defined by Barba as "what distillates or captures an abstruse meaning of the performance, often unwanted by the actor and director, and different for each spectator", according to their individual personal histories.¹⁶⁷ This third form of dramaturgy involves the creation of a "leap from one state of consciousness to another with unforeseeable and personal, sensory and psychological consequences", for the spectators, actors and director.¹⁶⁸ It is interesting to note that Barba confers to the spectators the ability to become "autonomous makers of meaning".¹⁶⁹ They not only create their own interpretations of the performance, which depend on their socio-cultural, psychological and intellectual backgrounds. Barba also encourages them to create their own associations of thoughts as a response to the activities on stage.

¹⁶⁶ Barba 1999(b), p.17. See also Eugenio Barba, 'The Deep Order Called Turbulence', *The Drama Review*, 44(4), 2000, pp.56-66, esp. p.60.

¹⁶⁷ Barba 1999(b), p.17. This aspect of the spectator's response to a performance is more fully discussed in the final chapter of this thesis.

¹⁶⁸ *Ibid.*, pp.17-18.

¹⁶⁹ De Marinis 1987, p.102.

The spectator of an Odin Teatret production is confronted with the problem of being exposed to a kind of theatre that requires a constant active presence, which sometimes necessitates an intellectual and semantic analysis of the performance. The actors' use of symbolic actions as part of their physical scores, and the director's montage, based most often on a simultaneous structure of actions on stage, rarely allows an instant understanding of the explicit storyline or of the performance's full meanings by the ordinary spectator. What is of importance to Barba, however, is that the spectator is challenged and forced to contemplate the underlying message of the production and to make his/her own meaning of it.¹⁷⁰

Barba's final montage or performance text is an intricate and multi-layered texture of interwoven relationships and diverse meanings. The micro-texts of the actors' physical scores knitted together are, however, not the only threads of the final texture: lighting, music, sounds, script, props and even the spectator are all engaged in the weaving of the final performance text, and this follows the vision of the director. Barba's idea of text appears to start at the very beginning of the process with his theme for the performance, but it is only when the actors show him their improvisations that a provisional form of the final performance begins to be envisaged. This might be considered only preliminary because the relationships between the different threads of the performance all draw Barba into challenging and unpredictable directions. Text for Barba is his montage.

¹⁷⁰ De Marinis considered that the audience perform specific "dramaturgical actions", which allow the performance to "achieve its fullness in all its semantic and communicative potential". This is accomplished by the audience's "perception, interpretation, aesthetic appreciation, [and] emotive and intellectual response". The idea that the spectator's response is a form of dramaturgical action is relevant to Odin Teatret's work. De Marinis 1987, p.101. See also Marco De Marinis 'Theatrical Comprehension: A Socio-semiotic Approach', *Theatre*, 15(1), 1983, pp.8-15.

Text is for him a process. It is not seen as something static. It is a dynamic organism whose progress is not always predictable. Each step in the process creates a particular set of options, and each choice made by the group moulds the direction of that process, which potentially continues even after the first night of a performance. It is clear that the company considers everything in this process a viable possibility. In fact choices are made without knowing where a particular path might lead. What makes the final text so complete and particular for Odin Teatret productions is that imaginative 'leaps of thought' and experimentation have to be indulged as part of their distinct creative process. Furthermore, the modelling of the weave of the text is completely idiosyncratic, and as a result of the evolving path upon which the rest of the textile is hung, the performance becomes something that cannot be simply taken up by another theatre group. It remains a unique product of Eugenio Barba and Odin Teatret. The development of the performance text starts with the sparring encounter of the actors' and director's interpretations of the chosen theme. But it is Barba's decisive intervention in that process that moulds the creation of the final texture of the performance.

CHAPTER THREE

THE CREATION OF A PERFORMANCE

Without Eugenio's intervention, my 'nostalgia' remains mine; it does not transcend the limits of the story, of my own fantasies, nor of myself. Only when the actors' obsessions, their feelings of nostalgia and their dreams meet Eugenio's folly can performances be born and shared with an audience.¹⁷¹

This is how Roberta Carreri described the moment of Eugenio Barba's intervention in the construction of *Salt*, a performance piece acted by Roberta Carreri and Jan Ferslev and directed by Eugenio Barba. Carreri's statement clearly articulates concepts that are fundamental to the process of performance creation and production of Odin Teatret. The construction of some solo performances or those with two or three actors alone typically start from one or more actors' inspiration. These are developed to a certain degree without the director's involvement. It is only at a later stage that Barba intervenes. Odin Teatret actors are able to enjoy the freedom, and at the same time, struggle, of an individual creation. Interestingly, Carreri recognises, however, that the director's intervention is essential to achieve the ultimate stage of the creative process, and that stage is the final performance. According to Carreri, without the director's involvement the product of the actors' work does not have a form; it remains at the raw and potentially unclear dynamic stage of incompleteness. Moreover, it is potentially not accessible to the audience. In visual art it might be compared to a preparatory sketch for a painting; it can remain in preparatory form or it can be

¹⁷¹ Booklet *Salt*, Odin Teatret, Nordisk Teaterlaboratorium, 2002, p.8. It is part of the Odin Teatret tradition to produce a booklet for each of their performances. As with its predecessors, this booklet is more than a performance programme. They usually include Barba's considerations and reflections on the creative process, and sometimes even the final script of the performance. They also contain the views of the members of Odin Teatret regarding both themselves as the actors involved, and about the performance itself.

utilised to create a finished product, being used to iron out any problems of form prior to the final execution of the presentation itself.

The actors of Odin Teatret provide Barba with multiple 'preparatory sketches' that he then evaluates and reconfigures following his own vision or, as Carreri calls it, Barba's "folly". The word 'folly' here is used to imply creative power, not through the application of logical and sequential ideas, but via 'leaps of thought' and the process of association. The concept of 'folly' is an interesting one and is reminiscent of the notion described by Desiderius Erasmus who wrote: "[Folly] comes about whenever some genial aberration of the mind frees it from anxiety and worry while at the same time imbuing it with the many fragrances of pleasure".¹⁷² Using this definition of 'folly', it is easy to suggest that Barba's creative process follows this idea of aberration, or rather, deviation from what is usual or expected.

Barba has explicit ways to tease out of the process, and hence the performance, challenges that not only confront him and his actors, but also his audience. In the booklet *Salt*, Barba provides the reader with his own reflections on the performance.¹⁷³ In a passage entitled, 'The long route of accumulation and destruction', he talks about the notion of Chance and his idea of 'serendipity' in the creative process.¹⁷⁴ He provides the reader with a short quotation from a poem by Thomas Hardy about the sinking of the Titanic. The Titanic and the Iceberg in Hardy's poem had had two separate lives, "Till the Spinner of the Years // Said 'Now!' And each one hears, // And consummation comes, and jars

¹⁷² Desiderius Erasmus, *The Praise of Folly and Other Writings*, Ed. R.M. Adams, New York & London, 1989, p.39.

¹⁷³ Booklet *Salt*, p.20.

¹⁷⁴ *Ibid.*, p.29.

two hemispheres".¹⁷⁵ Barba comments that no one could have foreseen the destiny of either the Titanic or of the Iceberg. It is not, however, solely Chance that creates unforeseeable events or relationships that have not been planned.¹⁷⁶ From Barba's point of view, it is up to both the director and actor to create the circumstances, where the "two hemispheres", which seem destined not to meet, converge into something unexpected, creating a new way forward. He has written:

We have to be able to create the conditions in which the trajectories of our actions generate a relationship between each other that allows our straight way of thinking and feeling to be completely disconcerted.¹⁷⁷

It is through the collision of two separate identities that an unpredictable event can be produced and come to life, the melding of the two creating a destiny that is completely unforeseeable. Part of Barba's 'folly' therefore is his ability to create new paths forward that stem from two previously unrelated ideas that emerge from what he calls "the torrid zone of memory".¹⁷⁸ This is a place where past and present converge into a *mêlée* of what constitutes an individual's essence. It is also the place where an individual's past wounds reside. The notion of 'serendipity' for Barba rather ironically is described as salt on those wounds. He has commented,

Serendipity evokes the image of a reward or prize. They say it means to have been kissed by luck. But it is not a kiss. It is salt. The burning sensation of the salt reminds us that it has found out a wound that was well hidden.¹⁷⁹

¹⁷⁵ Thomas Hardy, 'Convergence of the Twain', in *Satires of Circumstances*, London, 1914.

¹⁷⁶ Relationships in this sense signify situations that arise between persons or the effects of one event upon another event, or indeed, another person.

¹⁷⁷ Booklet *Salt*, p.30.

¹⁷⁸ *Ibid.*, p.20.

¹⁷⁹ *Ibid.*, p.30.

Barba describes the concept of a “viscous zone” wherein the past can sometimes seem far away and forgotten, and at other times real and still effecting an impact on the individual’s way of being in the here and now.¹⁸⁰ It is a place where feelings might remain confused and unreliable. The clash and convergence of two separate and unrelated “hemispheres” “destroys the reassuring conditions and the distance that has anaesthetised the pain of the past wounds”.¹⁸¹ As a result of this, events of the past are reviewed afresh, the emotions associated with them from before are re-experienced, although not necessarily perceived in the same manner in which they were felt the first time round.

Carreri’s use of the term ‘folly’ therefore is a reference to Barba’s ability to facilitate both his and the actors’ confrontation with their own “torrid zones of memory”, connecting leaps of thought and associating unlinked events to each other in novel ways. In this instance, it is Barba who plays the role of Hardy’s ‘Spinner of the Years’, deciding on the appropriate time and place to declare, “now!” It is through Barba’s restructuring of the material that the interactive process produces a performance, as suggested by Carreri, which thus becomes comprehensible to the spectator.

The actors’ ‘folly’ also shares the idea of deviation from what is usual and comfortable. Odin Teatret’s actors create their material following individual leaps of thought and personal associations, and retrieving recollections from their own “torrid zone of memory”. In a recent interview, Carreri stated how important it is for Odin Teatret’s actors to do something that they have not done before. She explained:

¹⁸⁰ Booklet *Salt*, p.20.

¹⁸¹ *Ibid.*, p.30.

We do what we do not know; otherwise we become predictable. The importance of a creative process is that at the end you discover something you did not know at the beginning. This is the true creation.¹⁸²

The ‘folly’ of the actors resides in the possibility of delving into their past and their dreams without any restriction. The combination of specific actions and the elements that inspire a physical score cannot but be personal and linked to the socio-cultural, psychological and professional backgrounds of the individual actor. The actors’ task therefore is to give to this search an artistic form, and they do this through the use of an extra-daily technique, which allows them to explore diverse forms of expression.

It is within this framework of the company’s ethos that the performance of *Salt* was born. Its framework, however, was not a formal and unbending structure. It was something far more malleable and fluid, a skeletal format that evolved in its own right as chance events occurred, the significance of which were not always fully appreciated at the time. Carreri’s journal, as printed in the booklet on *Salt*, is an invaluable source of information on the process of events that led to the creation of her performance.¹⁸³ It is intriguing to contemplate what she regarded as being significant and influential to her. All of the episodes she considered in retrospect are accurately dated and vividly described, as if they were selected excerpts from a personal journal. The events extracted are all life events: there is a reflection of the actor’s personal agenda, a distillation of events that signifies something important to her. They are events that at a certain point

¹⁸² Author’s interview with Roberta Carreri.

¹⁸³ The written text she provides in the booklet is entitled ‘There are rivers and there are volcanoes’. Booklet *Salt*, pp.5-8.

in time have collided to produce a specific resonance for Carreri, as both private individual and stage performer.¹⁸⁴

The first event in the journal that she considers to have been influential for the development of the performance was in September 1995 when Carreri had a chance meeting with Antonio Tabucchi and his wife Zé.¹⁸⁵ But at the time of that chance meeting, neither Carreri nor Tabucchi was aware of the fortuitous consequences of their encounter. Barba subsequently adapted Tabucchi's epistolary collection, *Si sta facendo sempre più tardi* [It's getting later and later], to form the final script of *Salt*.¹⁸⁶ In order to do this, Barba focussed upon the final letter of the collection, *Lettera al vento* [Letter to the Wind], together with certain fragments of other letters in the collection. According to Carreri's diary, the time span between what she considered the starting point of the creative process of the performance, and the acquisition and adaptation of Tabucchi's novel was about six years. Carreri only received Tabucchi's book by post in April 2001.

Tabucchi's novel is a collection of seventeen letters. All but the last of the letters are written by a man to a woman; the final letter, *Lettera al vento*, is written by a woman to a man. The writer of the letters is an unnamed middle-aged man who feels that time is slipping through his fingers. The reader gains the impression that he has missed a variety of opportunities in his life and with his letters is somehow trying to rekindle relationships with people from his past, in

¹⁸⁴ It is interesting to note that there is little reference to her practical work-process as an actor in this printed diary.

¹⁸⁵ Carreri's reflections on the performance in the booklet of *Salt* are in fact dedicated to Zé and Sanjukta Panigrahi. Carreri viewed Zé as Tabucchi's inspirational muse. I will discuss the influential role of Panigrahi upon Carreri later in this chapter. Tabucchi is a well-known writer and professor of Portuguese literature at the University of Genoa, Italy. He has translated into Italian the entire *oeuvre* of the Portuguese poet Fernando Pessoa.

¹⁸⁶ Antonio Tabucchi, *Si sta facendo sempre più tardi*, Milan, 2001. This book received the prestigious France Culture prize for foreign literature in 2002.

his attempt to make amends. They deal with concepts such as love, memory and nostalgia and are skilfully written.

The last letter in the collection, *Lettera al vento*, is a reply to the writer. It is a voice that emerges from the 'wind', from the far and distant past, or perhaps even from the after-life. It is this letter that answers his plea for the resolution of his regret. It describes the female response to his previous letters.¹⁸⁷ It is the answer understood to be that made on behalf of those to whom he has written. In this final letter, the anonymous writer declares her love for him, but at the same time states her anger and pain for the love which could not be fulfilled because he had not believed or trusted in it and had allowed it to be dissipated.

Other important episodes that Carreri recognised as being fundamental to the creation of *Salt* included the ISTA conference in April 1996, a *tournee* in Buenos Aires (September 1996), and the death of Sanjukta Panigrahi in June 1997.¹⁸⁸ In 1996, Barba had asked Carreri to prepare a twenty-minute work demonstration on the relationship between dance and theatre to be presented at ISTA. She chose to work on the monologue of Molly Bloom from Joyce's *Ulysses* and she asked Jan Ferslev to create some music and to collaborate with

¹⁸⁷ On a linguistic note, it is interesting that in Italian, the fact that the personification of the final letter writer is female, parallels in gender those concepts that I would suggest she in fact represents: 'memory', 'nostalgia' and 'loss' are all feminine nouns.

¹⁸⁸ Sanjukta Panigrahi (1944 - 1997) was an internationally famous dancer of Odissi, which owed its revival to her. Odissi dance originally came from the state of Orissa in eastern India. Odissi was initially considered to have its basis as a form of dance seen in ritual ceremonies in the shrines of the Orissa region, and had begun in the year 1000. After the state of Orissa's loss of independence, under new rules, being a female dancer was not considered respectable and subsequently most of the Odissi dance repertoire disappeared. For further details about the life and career of Sanjukta Panigrahi see, Julia Varley, 'Sanjukta Panigrahi: Dancer for the Gods', *New Theatre Quarterly*, 14(55), 1998, pp.249-273; and Richard Schechner & Philip Zarilli, 'Collaborating on Odissi', *The Drama Review*, 32(1), 1988, pp.128-138. For further information on Odissi dance, see Avinash Pasricha & Sunil Kothari, *Odissi: Indian classical Dance*, India, 1990, and Kapila Vatsyayan, *Classical Indian Dance in Literature and the Arts*, 2nd ed., New Delhi, 1977.

her in the building of this work demonstration.¹⁸⁹ Out of this cooperative process both Carreri and Ferslev experienced the necessity of what Carreri described as the desire of “unfolding and revealing a feeling of nostalgia” that was borne out of their work together.¹⁹⁰

In September 1996, during an Odin Teatret *tournee* in Buenos Aires at the market of San Telmo, Carreri found an old wrought-iron chair, a doll and a little cardboard suitcase. She wrote: “They all smell of nostalgia and I buy them with the intention of using them with Jan even if I don’t yet know why or how”.¹⁹¹

In June 1997 Sanjukta Panigrahi died. Carreri described the dramatic loss with sorrow and also with high admiration for a woman who had believed in her own work and had made herself responsible for its creative consequences.¹⁹² In an interview with Carreri, she described to me how she had previously been a pupil of Panigrahi.¹⁹³ She recollected the first time Panigrahi had taught her at ISTA in Bonn in 1980. She explained the importance of that experience for her,

¹⁸⁹ The work demonstration subsequently became part of an ensemble work called *Whispering Winds* (2002) in which all the members of Odin Teatret created small montages dedicated to the relationship between dance and theatre.

¹⁹⁰ She wrote, “*Il desiderio di sviscerare questa nostalgia*”. Booklet *Salt*, p.5. The Italian term *sviscerare* literally means “to eviscerate”, and hence the image is created of something quite physical, brutal almost, associated with a delving deep into the substance of the meaning of the nostalgia or memory.

¹⁹¹ Booklet *Salt*, p.5. Again we are reminded quite explicitly here of the notion of a fluid framework upon which the creative process is supported, which evolves in response to events, the significance of which are not fully understood at the time. Interestingly, it was at the San Telmo market that Carreri ten years before had found the costume for her character *Judith* [1990].

¹⁹² See Booklet *Salt*, p.6 for a description of the impact of Sanjukta’s death on Carreri and the other members of Odin Teatret.

¹⁹³ Author’s interview with Roberta Carreri. It might be possible to regard Carreri’s association with Panigrahi in terms of a *guru*-pupil relationship that goes beyond simple professional exchange and instruction on a particular art form. In previous times this form of relationship demonstrated a significant discrepancy in the levels of power between the two people involved: the *guru* representing the master, whose will was to be obeyed and respected by the devoted pupil. Rosemary Antze has written about this concept and described one interesting aspect in which both pupil and guru were seen to have the potential to be regarded in far less hierarchical terms, in which they could stimulate and learn from each other. Antze also described the notion that all pupils have the capacity within them to be a guru: it was the strength of the master that allowed the fostering in the pupil of this belief. Clearly, the relationship between Carreri and Panigrahi began as a teacher-pupil association, but subsequently became a collaborative process. Rosemary Antze, ‘Esempi Orientali’, in Barba & Savarese 1996, pp.28-31.

and the physical difficulties associated with it, in which she discovered the significance of the flexibility of the spine and the concept of the potential use of fragmenting spine alignment.¹⁹⁴ What truly fascinated and enticed Carreri in her working with Panigrahi were Panigrahi's use of the *rasas* in her Odissi dance and the importance of the eyes. Carreri explained,

Sometimes this work reminded me of Neapolitan melodrama, of silent films. No words, everything was expressed with these glances combined with the grace of the movements of her body and of the music. It seemed that she could swim in this very music and her eyes could reach a high, pure level of expression with an extreme elegance, such a clarity and lightness. And all of this was really moving.¹⁹⁵

The impact of Sanjukta Panigrahi on Carreri and the other company members went beyond their intense professional collaboration, which started a few years before the first ISTA in 1980.¹⁹⁶ In a very touching tribute to her life, Barba described Panigrahi as "a great artist, a founder of tradition, an independent and rebellious woman, an intellectual".¹⁹⁷ Barba admired her personal strength of belief, her determination to resurrect Odissi dance as a classical dance form, and her sense of responsibility to transmit it to others.¹⁹⁸ It is evident that the

¹⁹⁴ Carreri refers here to *Tribhangi*, a basic position of Odissi dance, which consists of the creation of three curves in the body. The head and waist are in the same alignment and the torso faces in the opposite direction. For further discussion of Carreri's spine being described as "a snake, zig-zagging from one side to the other", and on her professional relationship with Panigrahi, see also, Watson (2002), p.77.

¹⁹⁵ I have translated "moving" from the original *commovente*. Carreri stressed the two separate parts of this word, whose meaning is literally "with movement", but which also signifies a state of "being moved" in an emotional sense. It was clear that she had been completely taken over by the art of the dance. What Carreri alluded to here in this quotation is to *nritya*, which focuses on facial expression and allows a greater development of personal interpretation and emotional display within the dance.

¹⁹⁶ Barba's first meeting with Panigrahi had actually taken place in 1977 at an Indian festival organised by the city of Holstebro, Denmark.

¹⁹⁷ Eugenio Barba, 'In Memory', *The Drama Review*, 42(2), 1998, p.5.

¹⁹⁸ Panigrahi, as a pupil of Kelucharan Mahapatra, had chosen to dedicate herself solely to research on Odissi dance. Her investigations were based on the analysis of paintings, manuscripts, the form of temple sculptures and speaking directly to the surviving Devadasi. With the help of her Odissi guru, she also invented new steps and choreographies by applying the

collaboration between Panigrahi and Barba was based on the same artistic ethos and principles, and they had a clear mutual respect for each other. Panigrahi had been a fervent companion of Barba's long-term research in anthropological studies and this collaboration had helped develop the foundations of ISTA.¹⁹⁹

In the performance booklet, Carreri describes the driving force behind her determination to complete her project *Salt* and it comes as no surprise that Panigrahi's struggle for artistic independence clearly influenced and encouraged her. She wrote:

Confronting myself with the creation of a story is for me the highest challenge. It is something bigger than me, which pushes me to prevail over my limitations. It does not matter whether at the end I succeed or not. What is important is that I have found the challenge, which keeps my interest for my profession alive. The strength that pushes me is like an active volcano, in spite of my will. The life of Sanjukta Panigrahi has been a model for me. It helped me to appreciate this strength, this necessity, and to respect it.²⁰⁰

All of these significant events influenced Carreri and Ferslev, and they intertwined to create a novel direction and to trigger the possibility of a new purpose for their future collaborative work. They decided to dedicate themselves between the years 1998-2000 to their new project. They did not work on the venture on a daily basis. They found time in between their *tournee* and workshop duties until January 2001, and then they decided to cancel all of their commitments for three months to devote themselves to their "dream".²⁰¹

written rules of Natyasastra and by combining these with the teachings of her Bharatanatyam guru, Rukmini Devi.

¹⁹⁹ Barba, 'In Memory', 1998, p.7. For further details about Panigrahi's relationship with ISTA, see Watson 2002, pp.67-75, and Schechner & Zarrilli, 'Collaborating on Odissi', 1988, pp.128-138. See also Hastrup 1996, pp.88-90 and pp.100-101.

²⁰⁰ Booklet *Salt*, p.7.

²⁰¹ *Ibid.*, p.6.

In my interview with Carreri, she explained that her initial idea was to challenge herself with something new.²⁰² I asked her if she worked strictly on physical scores for the performance or if she tried to work in a different way. Her response indicated that this time she had attempted to put herself through a new challenge. She did not really completely abandon the principle of physical scores, but let the music and dance play a more significant role than usual, allowing them to create the atmosphere of the improvisation. She described this to me in the following way:

I wanted to do a different performance, something more intimate... In the beginning I had some physical actions, I had dances, but I worked more on creating atmospheres, physical atmospheres. I had invented a text and I spoke an invented language.²⁰³

It is not unusual for Carreri or for the other members of Odin Teatret to work with music and dance at the phase of improvisation.²⁰⁴ Besides playing an important role during the performance, songs, and music specifically, also represent part of those inspiring elements that lead the actors to the creation of material for their characters. In this case, for the construction of *Salt*, Carreri seems to have allowed the music and dance to take a much greater priority in the creation of her precise physical score than usual. This does not, however, imply that the actions thus fashioned were at all imprecise. In the initial phases, the created actions simply resembled patterns of dance rather than the more traditionally produced physical scores of Odin Teatret.

²⁰² Author's interview with Roberta Carreri.

²⁰³ *Ibid.*

²⁰⁴ For further information about Carreri's use of dance in general, see Watson 2002, p.81. See also Carreri, *Traces in the Snow*, Video, 1994, and the video *Whispering Winds*, produced by Claudio Coloberti, Odin Teatret Film, 2002. See also E.E. Christoffersen, 'Between Dance and Theatre', 2000, pp.44-52.

Considering the way in which the performance *Salt* has been created and structured, it would be easy to be tempted to draw an analogy between the format of *Salt* and Odissi dance. Ferslev's role resembles that played by the male musicians in Odissi, who set the rhythm and pace of the performance and the tempo of the female dancer's choreography. Sanjukta Panigrahi used to collaborate closely with musicians in order to create the correct rhythm for her performances. That Carreri is the main actor in *Salt* and Ferslev holds the pulse of the performance with his music is certainly reminiscent of a typical relationship between a solo dancer and the musicians in Odissi or Bharatanatyam dance. I will discuss later in this thesis how Ferslev, however, plays a more elaborate role in *Salt*, and is not simply an accompanying musician.

During my stay at Odin Teatret for this present research, I not only had the pleasure and honour of interviewing Roberta Carreri, I was also highly privileged to be given access to six videos, which documented a record of the course of the different stages in the creation of the performance.²⁰⁵ Odin Teatret's actors started producing videos in order to remember their physical scores and to be able to reproduce them in detail. In the video *Traces in the Snow*, Carreri informs the viewer that since 1972 one actor would improvise on a theme suggested by Barba, while another actor would record it on video.²⁰⁶ Before 1972, the actors used to have journals and would write down each other's improvisations. It is apparent that the company now seems to use both methods of recording details and thoughts.

²⁰⁵ My stay at Odin Teatret was for an intensive week of fieldwork from 13th-18th May 2003. The videos are dated: Training I/II and pre-history of *Salt*: 2001; 20/04/01; 11/05/01; 17/09/01; 22/03/02, and 16/05/02.

²⁰⁶ Carreri, *Traces in the Snow*, Video, (1994). See also Carreri, 'Traces in the Snow', 2000, pp.53-68.

The first video, 'Training I/II and Pre-History of Salt: 2001', deals primarily with certain aspects of the physical training and the initial improvisations for *Salt*. In this video, there is something more than just physical exercises being demonstrated. It presents a preliminary improvisation inspired both by music and by specific physical tasks. Carreri has clearly given herself explicit physical goals, though at the same time, she leaves her body open to the change of rhythm brought about by variations in Ferslev's accompanying music. Some patterns of actions are accurately and frequently repeated in her physical improvisations till something new is borne from them. There is then a move on to her improvisation of new steps, with little jumps forwards and backwards, and subsequently work on directing her gaze and physical changes of direction.²⁰⁷ What is particularly fascinating in this video is that throughout the training improvisation Ferslev continues to play, and Carreri clearly responds with her body to his music.²⁰⁸ The process of elaboration between Ferslev's music and Carreri's physical actions might be seen as a form of sparring and subsequent melding. Their relationship creates a dynamic of reciprocal action and reaction, which inevitably leads to the discovery of new directions in the evolution of this first montage.

In the same video, Carreri works on a specific way of walking with a stick. She wears Flamenco shoes and she elaborates on a Flamenco pattern of steps. The sound of the heels and the beating of the stick against the floor accompany

²⁰⁷ Focus on Carreri's gaze at this point might be considered reminiscent of her work with Sanjukta Panigrahi. One should also be reminded of the importance of the use of the eyes in Balinese dance/drama. See n.197. See Beryl De Zoete & Walter Spies, *Dance and Drama in Bali*, Kuala Lumpur, 1973.

²⁰⁸ Ferslev plays several different instruments in this video. He uses a *mandolira* (an instrument similar to the mandolin) created in 1986 by the Brothers Calacoi in Naples, Italy. Ferslev had found it in a small shop in Rome. He also uses an aquaphone, found many years previously, together with a *Selje flute*, a Celtic harp, and a Scandinavian bagpipe.

the rhythm of these actions. The combination of sounds and physical movements is further embellished by Ferslev's music. The orchestration of both instrumental music and the sounds of the physical actions begin even at this early stage to convey a storyline. The rudimentary elements of her character have started to emerge. Interestingly, the difficulties that Carreri seems to encounter in coordinating the movement of the stick with the rhythm of the music and of the walk create a certain sense of physical tension in her body, forcing her to assume a posture that invokes the demeanour of an old woman.

Part of this first video is dedicated to a more elaborate improvisation with a written text. Carreri delivers an extract from the beginning of Pessoa's *Ode Marítima*.²⁰⁹ This script is spoken here following an Odin Teatret tradition. The intonation of the voice is linked not to the meaning of the words uttered, but instead to the actions of the physical score at the time. In this improvisation, however, Carreri appears to allow the meaning of the words to take precedence at times, and her physical actions are seen to follow on consequentially. The exploration in this phase of the process seems to be led by an ever-present underlying rhythm and a melody not yet identifiable, but already incumbent and considerable in its effect. At this stage of the creative process, Carreri and Ferslev were singing *The Water is Wide* and *Bird in a Cage*.²¹⁰ In fact, both of these melodies are incorporated into the final performance.

²⁰⁹ Fernando Pessoa, 'Ode Marítima', in *Fernando Pessoa: Obra poética*, Ed. M.A. Galhoz, Rio De Janeiro, 1965, p.314. From the point of view of intertextuality and interculturalism, it is significant to note that Carreri used Tabucchi's Italian translation of the Portuguese original. It is also interesting to recognise even at this early stage in the process that Tabucchi had already inadvertently become part of the creative process.

²¹⁰ *The Water is Wide* finds its origin in the Scottish ballad *The Douglas Tragedy* from the 18th century. Ferslev used the American adaptation of the ballad, basing his musical rendition on the version by Bob Dylan, in which Dylan duets with Joan Baez (1975). *Bird in a Cage* is an old American Folk Song from the Wild West.

It is evident in this initial stage of the evolving process that the intention of the two performers is to explore something challenging and new in an attempt to tease out that feeling of nostalgia. In the booklet on *Salt*, Carreri wrote:

Jan was trying instruments he had never played before. Every morning ... he would improvise new music and I would dance and sometimes grasp a prop, one of those props bought during our tournée... At night at home I would look for images in my art books and the following morning I would try to reproduce them with my body.²¹¹

Music clearly played a significant role in the development of *Salt*. In a personal communication, Ferslev described to me that during the improvisation phase his music and Carreri's dances started to meld into each other, and specific themes began to unfold. He added that his music was a miscellany of Mediterranean, Celtic, and Oriental reminiscences.²¹² This musical and rhythmical framework remained present till the end of the process and is witnessed in the final performance.

In the video dated 20/04/01, the second of this sequence of six videos, a first montage of the performance *Salt* is witnessed. Even at this early stage of experimentation a 'preparatory sketch' is already taking shape in a form that has the resonance of a possible performance. It is a montage of sequences of actions with the use of props, dances, music, written text and songs.²¹³ This first montage represents a very significant step in the development of the creative process of

²¹¹ Booklet *Salt*, p. 7.

²¹² Personal communication with Jan Ferslev (29/08/03).

²¹³ In this video Carreri had some precise physical scores, but also what I would describe as sequences of actions. I would define these as a series of actions that are related to the functional use of specific props, for example, the sequence of actions employed to make coffee. Carreri explained to me that after Barba had seen the first montage he had asked her to replace each of her sequences of actions with precise physical scores. Author's interview with Carreri.

the performance. It is the raw material that was offered to Barba to be reshaped by his intervention.

Odin Teatret's actors watch and experience the growth of their own 'seedling performances'. They follow their progression and their storyline. They direct their execution. This, moreover, is with the knowledge that Barba will use their almost completely formulated montage as the raw material with which to work. They recognise that his purpose might be to disconnect scenes, disrupt the flow of their concepts, and to re-weave the threads of their ideas into something different. This creates a clear level of uncomfortable strain between actor and director. But this is not a facile tension between the two in terms of wishing to be the victor of a particular point of view. This tension emerges as a strong creative force that challenges both sides and ensures that the actors cannot rest quietly in the 'comfort zone' of their own experience.

In this first montage, the stage is intimately set. There is a white floor, some little lights hanging from the ceiling and some wooden boxes and suitcases upstage left. One suitcase is placed downstage left. The white wrought-iron chair, bought at the San Telmo market, is seen at downstage centre. Some candles floating in a bowl are placed on the proscenium both right and left, and further candles flicker in a bowl upstage right in front of Ferslev. He sits on a wooden chest and begins playing the mandolira. Carreri enters the stage from downstage left following the Flamenco dance-steps that were seen in the training video. The stage setting immediately becomes imbued with a sense of a sultry Mediterranean vista. The music and the flickering candlelight invoke a southern Italian or Greek location. This time Carreri's walk is more natural and fluid. Her character has lost some of the demeanour of the old woman that was previously

seen. She wears a black dress-coat and a scarf and holds a hatbox. Her walk holds the rhythmic pulse of Ferslev's melody. She stops and the music ends. She speaks out loud the text taken from Pessoa to an audience that seemingly goes unacknowledged by her character. Carreri repeats Pessoa's text of *Ode Maritima*, and she speaks a small excerpt about sighting a boat on the sea and the life of fishing. It ends with Carreri screaming "Sola!" [Alone!] followed by a very high-pitched shriek.²¹⁴ Ferslev starts a metronome and the next scene is introduced. Carreri strikes a bowl full of candles with her stick, suggesting the chiming of a clock. Ferslev starts playing again and Carreri carries on with the second part of the text, which deals with the appearance of a steamship approaching the harbour. She says: "The steamships that arrive in the morning carry with them the cheerful and sad gaze of departures and arrivals. [...] Each harbour is full of nostalgia".²¹⁵ Potent images like the sea, boats and the harbour immediately introduce the spectator to the concept of a journey, a notion embellished with the idea of desolate isolation and abandonment. Her plaintive shriek 'alone' and the rhythm of the words convey a sad, regretful and meditative atmosphere, which finds its climax with the use of the word 'nostalgia'.

The transitions between each fragment of the montage are clearly still undeveloped. The whole structure appears therefore as an assemblage of different sequences of actions that sometimes are connected by the logic of a storyline, and at other times appear to be coupled as associations of thoughts. Both good and bad memories are intermingled with the protagonist's fantasies

²¹⁴ The shriek is Carreri's vocalisation of a refrain in *Ode Maritima*, "eh-eh-eh-eh!" which Carreri expresses here as the scream. Pessoa (1965), p.321.

²¹⁵ *Ibid.*, p.314.

and leaps of imagination. Raúl Iaiza, assistant director to Barba for *Salt*, described this initial phase of the process in his personal journal.²¹⁶

At the beginning of *Salt* there was a free montage of scenes... It was a structure of about an hour, articulated in sequences of actions based on songs, fragments of texts, music and the use of props. Some of the solutions found for the transitions between sequences of actions, or changeover between songs and dances with these sequences of actions, were already seeds of a story; some other shifts simply followed a rhythmic logic or a simple technical concatenation. Everything looked like a dream, where fading strange encounters occurred, and where images appeared as if they had been caught in someone's memory.²¹⁷

Consideration of Carreri's acting in this first montage reveals her thirty years' experience as a member of Odin Teatret. The organic nature of Carreri's actions demonstrates what Barba has defined as her "second nature".²¹⁸ Apart from following the physical training at Odin Teatret, Carreri has also studied a wide range of performance styles: Odissi dance with Panigrahi, Nihon Buyo, Butoh, Candomble.²¹⁹ In an interview with Ian Watson, Carreri commented:

When I make an improvisation I don't think about looking Japanese or looking Balinese or anything; that is out of my mind. Yet it is in my body. This means that when I do something, whether I recognise it or not, it has to do with my training and what inspired the training. I am doing it as an Italian woman who lives in Denmark and is a member of the Odin Teatret. So I will not walk like a Japanese Kabuki

²¹⁶ Raúl Iaiza is the director of the theatre company, *I Servi di Scena/Teatro la Madrugada*. This company is an independent group, which has been working in Milan, Italy, since 1994. Iaiza described his involvement as assistant director to Barba for the performance, *Salt*, as an apprenticeship, which started in August 2001. I am greatly indebted to the generosity of Raúl Iaiza who discussed at length with me his involvement with this performance and provided me with his directing notes from 4th-22nd March 2002 [June 2003, Milan] and his insightful journal, which at present remains unpublished.

²¹⁷ This passage is taken from Iaiza's personal journal of his experience with *Salt*. The section is entitled 'Consolidare il provvisorio' [To consolidate the provisional].

²¹⁸ Barba (1995), p.26.

²¹⁹ Interview with Roberta Carreri.

performer. [...] Everything is chewed and digested, it has gone into my blood, into my body, and it comes out like Roberta.²²⁰

Carreri truly is an embodiment of her training. She 'owns' the five laws of pre-expressivity and uses them instinctively in the creation of her physical scores and in her sequences of actions. The "extra-daily" Flamenco walk, for instance, certainly follows the principles of a 'luxury balance'. The Flamenco steps and the use of the stick force Carreri to discover a new point of balance. Novel tensions and energies emerge as a result of the execution of this walk, and these confer to Carreri and her character a strong scenic presence. Ferslev's scenic presence is as strong as Carreri's. Even if his role had appeared to be like that of an accompanying musician, he is not, however, a simple outside observer. He holds his instruments in a variety of ways that draw the spectator's attention to him, and it is clear that his character is constantly engaged with that of Carreri.

Carreri's training and the application of the laws of pre-expressivity to her physical scores have been completely incorporated at a subconscious level. Their assimilation into her second nature allows her to focus on the creation of discrete montages, composed of music, rhythm, written text, actions and the props themselves. Before they are presented to Barba, these montages have already undergone elements of editing by Carreri herself. Iaiza has written that these fragments, however, left many unanswered questions and possibilities for Barba to progress subsequently according to his own vision.²²¹

Each of the fragments in this montage relates a small storyline that is focussed around particular props. Indeed within the entire creative process, props

²²⁰ Carreri has never formally studied Balinese Topeng, but in this interview with Ian Watson she commented that she has always tried to imitate Balinese performers. She was fascinated by the various tensions in their torso and the focus of their eyes. See Watson 2002, p.80 & p.84.

²²¹ Iaiza's journal, p.2.

are so dominant that sometimes Carreri seemed to assume the role of a puppeteer, helping each of them to find their own life in order to tell their story. The first prop that seems to take Carreri through a journey is a white shawl that makes its first appearance with her as a marionette. She presents it to the spectator and interacts with it. It is, however, very unclear at this stage what this dynamic exchange actually signifies. The puppet/shawl squeaks undecipherable sounds through Carreri, and these are reminiscent of the voice of a small child. Carreri suddenly places the shawl over her head with the shawl fringe hanging loosely over her arms. She then begins to dance. The dance with the shawl is based on small movements of Carreri's arms, the fine, almost jittery, motion of the shawl fringe creating the illusion of children covered in a sheet, playing at ghosts. She ends this sequence by placing the shawl over a wooden support, though remaining hidden beneath the shawl herself.

At this point Ferslev starts singing *The Water is Wide*. The ballad is about an unattainable or impossible love. It is a love which has proved in time false and the choice to make at this point is "to sink or swim". Ferslev begins to sing the song, and is followed line by line by Carreri who translates each of his lines into Italian, and rather than singing, speaks each of the lines of the first stanza of the song.²²² They then sing the song together sitting on the wooden chest and for the first time in the montage they physically interact with each other. Through the words of the music and the memory of the previous actions, the image of a woman travelling in search of someone, perhaps her lover or even her missing child begins to be invoked in the spectator. Sometimes the impression is given that she is living solely in her memories. The spectator observes a woman in pain

²²² It is important to stress here Carreri's clear determination to use Italian even at this early stage.

as a result of love, and a woman filled with anger and disappointment about a love that “grows old // and waxes cold // [and] fades away like morning dew”.²²³

After this song, Carreri introduces the first discrete fragment into the montage, where words, actions and props are carefully woven to create a ‘micro-text’ that will become part of the final performance. Carreri goes to the suitcase placed downstage left and opens it. She then steps inside the suitcase and starts walking, following the Flamenco steps and creating a rhythm that suggests the passing by of a train. The sound produced by the steps is the sound of her heels sinking into what turns out to be salt. The audience not only begins to link this action with the notion of a journey on a train. They have also made a leap of thought to the sea through Carreri’s use of an excerpt of text from a Jeanette Winterson novel.²²⁴ In this book, the image of the sea plays a significant role. The novel deals with the intricacies of modern life. It is also intertwined with a story of love and of the painful choices made in relationships. The selected fragment from Winterson’s novel places the reader at the beginning of a story: “It began on a boat, like *The Tempest*, like *Moby Dick*, a finite enclosure of floating space, a model of the world in little”.²²⁵ Carreri has created a monologue here mixing a selection of fragments taken from different parts of the novel. The fragments are all related to the image of the sea, and to the self that Winterson describes as “resistant to change”.²²⁶

Carreri steps out of the suitcase and continues the monologue: “Walk with me through the nightmare of narrative... Every story I begin to tell talks across a story I cannot tell. And if I were not telling this story to you but to someone else,

²²³ These are the last lines of *The Water is Wide*.

²²⁴ Jeanette Winterson, *Gut Symmetries*, London, 1997.

²²⁵ *Ibid.*, p.9.

²²⁶ *Ibid.*

would it be the same story?”²²⁷ The spectator is being taken back in time on a journey towards Carreri’s character’s own past experience. Interestingly, Carreri has selected an excerpt from Winterson that reflects her own musings on nostalgia, recognising that her tales might be received differently by each spectator, according to their own past experience. This parallels Barba’s description of the notion of the ‘torrid zone of memory’, in which recollections might be re-experienced, though not necessarily perceived in the same manner in which they were originally viewed.

Carreri delivers the Winterson text keeping the rhythmic motion of her Flamenco steps. In terms of Carreri’s use of the laws of pre-expressivity, there is clear evidence of *sats* here. The Flamenco steps and the actions of the upper body undergo moments of suspension, where the rhythm is broken and a minimal pause occurs, brimming with “muscular, nervous and mental commitment”.²²⁸ After each of these pauses, Carreri maintains the same Flamenco walk and rhythm. What is important here is the recognition that Carreri at this point has already begun to edit her physical score in a way that confers an emergent though unclear narrative meaning to her actions.

Another fragment that has the characteristic of a complex “micro-text/speech genre” composed of music and actions, and using props, starts with Carreri hiding behind her what the spectator subsequently discovers to be a book. Most of these actions suggest that the book is a joyful stage companion. Ferslev skilfully plays both the flute and mandolira at the same time here. The flute enhances the cheerful connotation of the use of the book on stage, but the sound of the mandolira somehow anticipates a more dramatic effect to Carreri’s actions.

²²⁷ *Ibid.*, p.24.

²²⁸ Barba 1995, p.56.

This subsequently becomes clear to the spectator. In time to the melody of Ferslev's flute, Carreri dances with the book, placing it on her back, and then balancing it on her head. This book at other times on stage becomes the silent beak movements of a bird, and then the flapping wings of a butterfly, and then the gentle movement of a leaf floating to the ground. Finally it simply functions within the frame of its original purpose: as a book, resting on the floor. It is at this point in time that the spectator watches the backward and forward rapid steps and jumps that Carreri had initially demonstrated in the first video to the continued musical accompaniment of Ferslev. It is interesting to note that Carreri unites the action of the steps backwards and forward to the actions of pointing in different directions and by directing her gaze in the opposite direction to her arm movements. The principle of reduction is further applied here. The steps are maintained as in the first video, but the movements of the upper body are quite clearly reduced. Only the essence or 'intent to movement' is present in her upper body. The reduction in the upper body's movements has conferred to those actions a very different meaning. The character is now actively engaged in searching and looking. The result is a train of actions in which it seems as if Carreri is trying to escape from someone, looking behind her to ensure she is not being followed.

Following this Carreri staggers as if she is going to faint. She kneels down over the book, rips out a single page and eats it. A sad and melancholic sensation replaces and overwhelms the previously festive portrayal on stage. At this point Carreri opens the wooden chest where Ferslev was sitting, pushing him out of the way in the process, takes out a glass bottle full of water and places it on the

proscenium while singing in Italian the recipe of the 'Scarlet Tongue'.²²⁹ She goes to the proscenium carrying a suitcase and she extracts from it a cup and saucer, two glasses, some matches, an oil burner and parts of a glass flask used as a prototype percolator. She prepares coffee. While the coffee is coming to the boil, Carreri carries out a series of actions that might be interpreted as being at times violent, and others that are steeped in desolation. It seems as if the activity of making coffee marks the beginning of another section of the montage. Carreri at this point picks up the stick and she starts to sway, reproducing an action that mirrors a scythe cutting grass.

After this fragment Carreri and Ferslev start singing *Bird in a Cage*. The song is about the love between a man in jail and a woman waiting for him outside, and their separate existences. After the song, Carreri wraps her face up in a long white veil. Ferslev accompanies this action by starting to play the aquaphone. The sequences of actions that follow are focused on the use of a doll. The spectator witnesses Carreri showing the doll to the audience and lying on the floor tenderly cradling her 'child'. With this image, however, there emerges the sensation that she might almost be about to carry out a sacrificial offering. Her arms rise in a supplicant gesture that suggests she is presenting the child to her God. She says the line, "The journey stops here". She then unwraps herself and ties one end of the veil to Ferslev's harp. They walk back and forth holding the veil, creating a sail-like image across the stage.²³⁰ The journey of Carreri's character, it is intimated, has finished with the loss of her child. Carreri further

²²⁹ The original text is *lingua alla scarlatta*. The recipe describes the action thus: the tongue needs to be rubbed and left in salt for eight days. In so doing, the tongue is tenderised, producing something delicious and savoury. There is also the implication of the notion of preservation. The resultant redness of the dish clearly also evokes the idea of passion and of pain, like salt in a wound.

²³⁰ This image remains uncut in the final performance of *Salt*.

enhances this potent image: dressed in a black coat and the veil, she sings a mournful religious song in Italian whilst playing the harmonium.²³¹

The coffee is finally ready and Carreri begins to tap the glass bottle with the two empty glasses, using them as if they were drumsticks. As an accompaniment to this, her voice produces a continuous shriek. She picks up the suitcase full of salt, as seen earlier, she holds it over her head, and opening it, she creates a swirling cascade. It is a powerful image with which the montage ends.

Even though the montage is at an early stage in its development it is presented as a final performance. I found it significant that the initial montage was already being presented with the structure of a finished presentation. This montage was offered to Barba for the first time in this format, demonstrating clear themes and the specific choices of the actors. In his journal Raúl Iáza has written about Barba's method of directing. He described the concept of "*consolidare il provvisorio*" [consolidation of the provisional], which alludes to the notion that all of the actors' rehearsals and subsequent presentations of their evolving montages are treated as if they were final performances by both the actors and the director himself.²³² Iáza has contemplated the reasons for this method in his writings. He has identified a practical motive. As a result of the company being on tour for so much of the time, that period dedicated to the rehearsals for a new performance is usually relatively limited and every rehearsal period has "to proceed through an attentive dose of precarious possibilities".²³³ Iáza also perceived a methodological reason underlying the method. He

²³¹ The song is entitled *Mira al tuo popolo bella signora* [Look at your people beautiful lady]. This song remains in the final performance. Carreri chose to keep the melody of the song but changed the words. The new words all refer to 'salt': "you are salt in the sun", "you are salt on wounds", "you are salt tears", and "you are the salt of my life".

²³² Iáza's journal, p.6.

²³³ *Ibid.*, p.4.

suggested that by watching the rehearsal as a final performance the director can identify in a clearer manner those elements that will work best as part of the ultimate production. It also allows Barba to see the consequences that possible changes he might make will have for the whole scheme of the performance, and help him to appreciate the possible impact of these changes on the audience. Iaiza has written that Barba generally recognises very early on in this process the impossibility of maintaining the particular use of a certain prop, or action, or specific piece of music. Having said that, Barba does not rid the montage of these elements immediately. They persist in the montage until he has understood why it is that these components do not work within the piece. Iaiza has proposed that Barba's method actually allows the disclosure of different possibilities and meanings that would not otherwise be revealed. It is only in this way, by creating circumstances in which two separate actions are forced to collide unexpectedly, that the discovery of what Barba describes as their "unimaginable strength" can be discovered.²³⁴

Considering the videos in temporal sequence (20/04/01, 11/05/01, 17/09/01, 22/03/02, and 16/05/02), together with Iaiza's journal and directing notes, an impression is created that Barba's intervention in the process can be characterised by a number of very specific aspects.²³⁵ First, Barba's "moment of the hatchet", which includes his decision to remove certain aspects of the

²³⁴ Booklet *Salt*, p.30. Having trained as an actor myself, I do acknowledge the importance of treating even the initial improvisation as a final presentation piece. It forces actors to take their work very seriously and as a method of preparation places them within certain constraints. Most of the time, these constraints reveal themselves as extremely creative triggers for the actor. They also usually force an actor to consider other possibilities and to discover unexpected directions in their research projects.

²³⁵ During 2002, rehearsals took place first from the 4th - 22nd March, and then from April 22nd until May 16th. I had access to Iaiza's directing notes made during the first cycle of rehearsals.

montage and to reorganise those that remain.²³⁶ Second, the obstacles he encountered in interweaving the written text with Carreri's use of the props and her sequences of actions and physical scores. Third, there was the problem of the independent life and evolution of specific props. And finally, there is Barba's employment of the technique of 'framing'.

The "moment of the hatchet" is the moment in which Barba decides to eliminate some props or sequences of actions created by his actors. It is usually a consequence of an impasse in the creative process. Barba has described it thus: "an extreme solution, a furious reaction against the impasse, which the work process has forced me into".²³⁷ It is a painful though revelatory moment, in which Barba is often able to perceive a new route for the performance, and to achieve a clear vision of this new direction. Barba's editing process includes the activity of removing or adding specific actions, and commenting on physical scores, texts, and even the lighting effects. The 'moment of the hatchet', however, becomes a very specific episode in the process. It is an essential moment in Barba's creative role as director. There can be few such moments during the creative process, but they are instantly recognisable because they are episodes for Barba of extreme clarity. Using the analogy again from the visual arts, Barba's process is comparable to the creation of a sculpture. There is a precise moment in which the sculptor knows when to get rid of all the excess clay or rock from around a creation in order for it to be better visualised. At a

²³⁶ The "moment of the hatchet" is translated from the Italian, "*Il momento dell' accetta*". The word *accetta* in Italian conveys the idea of a dramatic and definite cut. It also evokes the image of a sacrifice. In my interview with Carreri, the concept of the 'sacrifice' emerged spontaneously. She stated, "Eugenio always says something that I find very beautiful. He borrowed this sentence from a biography of a poet who wrote, 'Writing is an act of sacrifice. It is because to write a book of eighty pages, you have to write at least six hundred pages. Five hundred and twenty pages must be sacrificed for these eighty pages'". In the same way, Carreri is more than aware that the majority of her created actions in the montages might be destined to suffer similar consequences.

²³⁷ Booklet *Salt*, p.28.

certain point the *sculpture* itself appears to assume command of the direction of its own development. In this respect, Barba behaves much as a sculptor. He wrote:

[For the performance *Salt*]... at a certain point, the scenic space became suffocating. The actress and the actor were swimming in it like fish in a very small fish tank. It could satisfy your eyes. But it did not nurture your mind or your heart. In situations like this, the hatchet has to be particularly pitiless. But I wonder to myself, am I manoeuvring the hatchet, or is it the hatchet that is manoeuvring me?²³⁸

In my opinion, both the 'hatchet' and Barba manoeuvre around each other. In every artistic creative process there is one creator and one creation. There is always a moment in which the creation starts to realise some form of independence and to decide on its own direction. At this moment the creator has to be brave enough to use the hatchet or "chisel" to let the creation emerge.²³⁹

My analysis of the videos produced the sense that Barba tended to eliminate the superfluous on stage and to maintain only those props that were constructive and absolutely necessary for the unfolding of the storyline of Tabucchi's text. In Iaiza's directing notes is recorded Barba's decision to be rid of the majority of the props used so far. Iaiza calls it the rehearsal of the "turning point" [15/03/02].²⁴⁰ Iaiza documented Barba asking his actors and Iaiza himself to eliminate the suitcases that did not have any functional purpose in the montages.²⁴¹ He asked for Ferslev's wooden chest to be taken off stage,

²³⁸ Booklet *Salt*, p.28. Interestingly, the metaphor of the fish tank was previously used by Barba and his actors to describe a certain realisation of the company: that the individual work of each actor could influence the work of other Odin Teatret actors at an energetic level, even if they were not physically interacting with each other. See Watson 1993, pp.59-60.

²³⁹ Booklet *Salt*, p.28. The concept of the creation as having a life of its own and as leading the creator towards new directions is clearly expressed in Barba 1999(b), p.23.

²⁴⁰ Iaiza's directing notes, p.19.

²⁴¹ In the video dated 11/05/01, Carreri had moved the suitcases within the theatre space as if directing the movement of the spectator's focus from one part of the stage to another. Most of the

substituting it with a table and chair on which to place a candle, a glass and a bottle of wine.²⁴² In the video subsequent to these rehearsals [dated 22/03/02], the majority of the props have disappeared. There is now a table and chair upstage right, and a washbasin and hat stand upstage left. Downstage left there is a heap of salt and the wrought-iron chair is behind it. This setting remained fixed until the final performance. This procedure of elimination had started some time before the 15/03/02 rehearsals, but it is only at this time that Barba appears to have crystallised his concept regarding the direction of the performance.

In the video dated 11/05/01, it was clear that Barba had already started to re-shape the 'preparatory sketch' provided to him, pursuing his initial vision and aided by the influence of Tabucchi's novel. According to Carreri's diary, it was only in May 2001 that Barba received the novel and decided to call her in order to get involved in her work to "transform the montage into a performance based on Tabucchi's book".²⁴³ It is evident that the literary text has provided the actors and director with a new direction and focus.

The new montage, as seen in the video dated 11/05/01, starts in an identical way with Ferslev playing the same tune on the mandolira. This time, however, he is wearing a cream suit and hat and now appears to have a more defined character, his appearance suggesting to the spectator an intellectual or perhaps journalist of the Sixties travelling about in a hot country. Carreri enters using her Flamenco walk. She stops and she says an adaptation of the first three lines of Tabucchi's *Lettera al vento*: "I landed on this island at the end of the

time this movement not only defined space, but also marked the beginning of a new fragment of the performance, and thereby functioned as if introducing a new chapter.

²⁴² *Ibid.* Barba is recorded as having said: "When did we accumulate all this stuff? [...] We have to be able to travel with this performance..." Clearly, there is in this statement the practical concern of taking the performance on tour. I would not, however, consider this as Barba's primary reason for using the hatchet at this point.

²⁴³ Booklet *Salt*, p.8.

afternoon. From the ferry I could see the white town getting closer, and I was thinking: maybe he is here".²⁴⁴ The spectator is immediately thrown into the idea of a woman on a journey who is searching for someone. The repetition later on in the final script of *Salt* of the phrase, "Maybe he is here", further enhances the idea of a persistent and unsuccessful quest, which has clearly instilled within the unnamed female character a sense of both anxiety and frustration. It is interesting to note that Barba decided to keep the song *The Water is Wide*, and asked Carreri and Ferslev to introduce it at the end of this fragment in the montage. This song with its clear reference to the separation between two lovers reinforces the notion of the character's isolation.

The woman's arrival at a vague Mediterranean setting now finds its precise location: the Greek island of Paros. Tabucchi's *Lettera al vento* tells the story of a woman desperately searching for her lover. The character addresses him in the form of a monologue, describing to him her journey and all of her encounters on the voyage. The text subsequently continues to accuse him of betrayal. She states: "You cannot betray me like that, cutting the thread. [...] You have given yourself up to your Minos, who you thought you had been mocking, but he, in the end, has swallowed you".²⁴⁵ Tabucchi ends *Lettera al vento* thus: "I have lost the thread, the one I had given to you, Theseus."²⁴⁶ The use of mythological figures like Minos and Theseus certainly confers to *Lettera al vento* a universal aura. Tabucchi's tale is a love story, one of passion, abandonment, regret and nostalgia.

²⁴⁴ Booklet *Salt*, p.11 and Tabucchi 2001, p.216.

²⁴⁵ *Ibid.*, p.219. According to mythology, Minos had many lovers. It has also been suggested that Theseus could have been one. One of Minos' daughters was Ariadne, who helped Theseus by giving him a thread to allow him to escape from the labyrinth on the Cretan Palace of the Minotaur. This was on the condition that he would take her with him. Theseus, however, according to the most famous version of the tale, abandoned Ariadne in Naxos.

²⁴⁶ Tabucchi 2001, p.220.

Barba has ultimately used *Lettera al vento* as the heart of the final script for *Salt*, inserting different fragments from a variety of letters taken from Tabucchi's novel *Si sta facendo sempre più tardi*. It is informative to consider the nature of *some of* the fragments chosen by Barba in order to realise which threads he decided to knit together to weave his own storyline. The significant change made by Barba for the stage included the transformation of the principal writer of the fragments of the letters into a woman, who now writes to a man. The fragments chosen by Barba provide the script with a more substantial plot and give the spectator a more sophisticated insight into the characters. The spectator/reader is informed about the past of the two characters: their professions, where they met, which experiences they shared together, and how their lives developed without each other. The fragments offer the spectator a richer texture to the evolving love story, and they add to the intricacy of the female character's psychology. However, the specificity of these details about the characters does not make their story any less universal. Both of the characters remain unnamed and anonymous. The love story that unfolds could belong to anyone.

It is fascinating to note that even at this early stage (video dated 11/05/01) Tabucchi's text has been greatly edited. Though the written texts of Winterson and Pessoa are still present at this stage, they will have disappeared by the time of the recording of the video dated 17/09/01. Other fragments of text taken from the letters in Tabucchi's collection will be employed in their place. Besides the introduction of Tabucchi's written text, the songs and the recipe for 'Scarlet Tongue' will remain as part of the final performance.

The fragments that have been introduced from Tabucchi's novel mainly relate to the memories of the protagonist. It remains very unclear, however, which of the episodes described so intimately did in fact ever take place. The memories recollected become a mix of confused and confusing elaborate episodes, and even though the spectator is drawn into the stories, an unsettling impression remains. The audience is left with the intrusive doubt that the stories might in fact be a sophisticated reconstruction of a life never lived. Starting with the video dated 17/09/01, a fragment of text that recounts a journey never made is applied to the action of the 'train', conjured up by the sound of Carreri's shoes in the suitcase full of salt. Carreri asks: "Do you remember when we didn't go to Samarkand?"²⁴⁷ And then the female character recounts in detail the exact trip, explaining that the journey had been accurately imagined and planned by them. The recollection of a memory of an event that never happened gives an insight into Carreri's character, who, suffering in her loss, tries to remember moments in which she was planning her life with her lover.

It is important to consider at this stage Barba's activity of applying the new text to the physical actions presented to him by his actors. Carreri explained to me that when Barba decided to use Tabucchi's text he had asked her to memorize *Lettera al vento* plus a few other fragments. The written text was then applied to her physical scores and Barba edited it until he reached the final version of the

²⁴⁷ This fragment employed by Barba was taken from the letter entitled, 'Libri mai scritti, viaggi mai fatti' [Books never written, journeys never made], in Tabucchi 2001, p.137, and Booklet *Salt*, p.13. The other fragments that Barba took from *Lettera al vento* are: "You used to call me shining eyes and hair of honey", taken from the letter entitled 'Occhi miei chiari, capelli di miele' [Shining eyes and hair of honey] in Tabucchi 2001, p.182, and Booklet *Salt*, p.14; "My love, excuse me if I still call you like this after all these years, as I used to call you then..." Tabucchi 2001, p.110, and Booklet *Salt*, p.17. This fragment is taken from the letter entitled 'A che cosa serve un' arpa con una corda sola?' [What is the use of a harp with just one string?]. "Do we want to embellish memories? Or falsify them? Memory is here for this purpose." Tabucchi 2001, pp.44-45, and Booklet *Salt*, p.17. This fragment was taken from the letter entitled 'Forbidden Games'. Interestingly, Tabucchi gave this letter an English title.

script of the performance that was half the length of the one with which they had started.²⁴⁸ The video of the montage dated 11/05/01 is the first insight the viewer has of Carreri's response to Tabucchi's text within the montage. Carreri is seen to keep her previously created sequences of actions and physical scores and tries to apply Tabucchi's text to non-related actions. In this video, Carreri delivered the text without any particular emphasis, hoping to let the associations between the written text and her actions become apparent. It is evident, however, that this process was also very much guided by Barba's own association of thoughts. It is interesting to note that the initial expression of *sats* demonstrated in the first montage by Carreri became here more accentuated with Ferslev reiterating and echoing Carreri's *sats* with his own musical pauses.

After Carreri's actions of the train, Barba introduced into the script of the performance the following fragment, which starts with, "You used to call me shining eyes and hair of honey".²⁴⁹ This section of the performance describes memories of the time the two lovers first met and fell in love. At this point the spectators realise that the characters' relationship started on a trip to the mountains. They also come to learn that the lover is a writer for a local newspaper, that he is left wing, and that he is as old as the woman's father.

Barba asked Carreri to apply this section of text to the physical scores carried out with the red book. Carreri's actions with the book thus acquire a specific meaning. The use of the book does not only hint at the idea that both of the lovers are writers, but it also comes to symbolise the lover for Carreri's character. All of her actions are directed to the book/lover. Carreri's action with the book symbolising a leaf floating to the ground has been accelerated and

²⁴⁸ Author's interview with Roberta Carreri.

²⁴⁹ Tabucchi 2001, p.182, and Booklet *Salt*, p.14.

applied to the lines of the script that describe the lover skiing hazardously down the ski slopes. After Carreri places the book on the floor, she carries out the actions of the jumps forwards and backwards.

After this, Barba introduced another textual fragment: "Three years later I was a wife, with the first fruit in my womb and a beautiful husband".²⁵⁰ Barba decided to introduce the recipe of the 'Scarlet Tongue' after this fragment. This text is delivered by Carreri while carrying out the actions of assembling the coffee percolator and making coffee. She typifies the perfect Italian wife. From the same fragment of text Barba selected another section that explained that Carreri's character had become a writer herself who dedicated her books to her lover with the inscription: "To you, to you, to you with the complicity that links us".²⁵¹ Barba had asked Carreri to use the physical score related to the eating of a page of the red book to this text, thereby intimating her physical link with writing. The image is a powerful one: the action now conveys a profound sense of anger and frustration directed towards both her lover and his profession. Carreri is also asked to link the potentially violent and destructive action of the scythe seen earlier to the declaration of the written inscription, "to you, to you..." What is fascinating about this section is that Barba at the rehearsal dated 04/03/03 asked Carreri to carry out the actions of the scythe without the stick and to work on the moment of the counterpoint between this part of the script and the action of swiping.²⁵² The actions and the script stop following the same rhythm. The temporal association of the swiping of the scythe and the words "to you, to you" is broken. The swiping action is completed and then Carreri speaks the

²⁵⁰ Tabucchi 2001, p.184, and Booklet *Salt*, p.14.

²⁵¹ *Ibid.*

²⁵² Iaiza's directing notes, p.3.

words. The effect of this disruption to the flow of temporally associated words and action is dramatic.²⁵³

The song *Bird in a Cage* followed this section. The words further establish the idea of the character not only waiting for her lover, but who remains entrapped by a love that clearly remains in the past.²⁵⁴ While singing the song Carreri introduced here the previous actions of the shawl without using the shawl. The jittering movements of her arms are maintained, giving the impression of the character representing a bird ensnared.

Barba at this point returned to *Lettera al Vento*, inserting a section of the letter into the performance script, which embodies the protagonist's continued search for her lover. Her frustration is gradually turning into desperation: "Do we want to embellish memories? Or falsify them? Memory is here for this purpose".²⁵⁵ Intertwined here are the ideas of the effects of time on memory and the obfuscating aspects of recollection for a 'passive' mind, together with an individual's 'active' need to embellish his/her past, be it real or imagined. There is also introduced the theme of the need potentially to falsify memories in order to make them more palatable and sustainable so that hope can be upheld. To this section of text Barba applied Carreri's physical scores carried out with the use of the veil. The potent image of Carreri's face wrapped up in her veil creates in the spectator the idea that the character wants to hide herself from her memories, that she does not want to remember because it is simply too painful. Carreri then places the veil over Ferslev and the image of the two walking backwards and

²⁵³ A clear parallel might be made here with Eisenstein's own use of the concept of counterpoint in film montage. See Sergei Eisenstein, 'A Dialectic Approach to Film Form', in Eisenstein, 1949, pp.52-63.

²⁵⁴ The appearance of the song *Bird in a cage* remains at this point throughout the evolution of the creative process to the final performance.

²⁵⁵ Tabucchi 2001, pp.44-45, and Booklet *Salt*, p.17.

forwards creating a sail is seen. Barba thus made use of this striking image that the actors had created in the earlier montage, and the veil thus remains the linking thread between the two characters on stage. At this point Ferslev freed himself and Carreri confirmed the notion of linkage between them with the introduction of a new textual fragment: "You cannot betray me like that, cutting the thread".²⁵⁶

In the final section of the performance a beautiful passage taken from *Lettera al vento* underlines the character's despair. She accuses the lover of having cut the thread that linked them within the labyrinth. She declares:

I helped you get out of your labyrinth but you made me enter it, without there being a possible exit for me. Not even death was to be an option for me. My life has past me by, and everything is slipping away without any possibility of making a connection that can bring me back to myself or to the world...I have lost my thread, the one I had given to you.²⁵⁷

It is important to remind the reader that the actual text from the novel makes reference to the mythological character of Theseus. Barba makes use of the concept intimated in this mythological storyline, though he does not specifically refer it back to the named characters of the myth.

Towards the end of the performance, after the cascade of salt on stage, Carreri delivers the potent last line of *Salt*: "Who could find him if not myself?"²⁵⁸ Despite everything, the main character has decided to continue her quest, picking up the thread once more and recommencing her search. This is to become the purpose of her journey.

²⁵⁶ Tabucchi 2001, p.220, and Booklet *Salt*, p.18.

²⁵⁷ *Ibid.* See n.247.

²⁵⁸ Tabucchi 2001, p.219, and Booklet *Salt*, p.19.

The employment of Tabucchi's text in sequences of actions created by Carreri and Ferslev created many problems in the development of the performance. The application of specific text in relation to a precise action or particular prop is a very delicate practice seen in Odin Teatret, which produces quite a challenging constraint for Barba and his actors.

Iaiza described the significant role Tabucchi's text played in the creative process. Barba wanted to remain faithful to Tabucchi's written word. Barba's way of editing seemed to be based on the idea of targeting specific words and sentences, which were perceived as best embodying specific physical actions. Descriptive lines or adjectives were avoided in favour of vivid and precise 'active' sentences in the text. For instance, a line such as "*and while I wandered through the small streets with stairs that could reach the tower*" was separated into two halves.²⁵⁹ The first part of the clause, which described an action, was kept for the performance, whilst the second was not included.

Barba's editing of Carreri's actions was substantial. Some of her physical scores were sacrificed completely, and others only minimally adjusted to Tabucchi's text. Furthermore Barba asked Carreri to create new physical scores as he began to adapt the script to her actions. Iaiza's directing notes regarding the rehearsals of the beginning of March 2001 swarm with Barba's requests to Carreri to carry out her actions with extreme precision. He also asked her to say the text clearly without substituting any of the words. Barba insisted on the precise use and repetition of words in order to promote the discovery of associations between words and actions, and to foster leaps of thoughts that the audience could potentially perceive. In his attempt to link actions and words,

²⁵⁹ Tabucchi 2001, p.224. Author's emphasis.

Barba provided Carreri with a new sub-score. This included either further clarification of the meaning of the script as he saw it, or represented more directly Barba's own leaps of thought. An example of the former occurred at the beginning of the montage when Carreri entered the stage following her Flamenco walk. Barba here suggested to Carreri to maintain the same physical score, but to demonstrate that "she is searching for houses, that she recognises some places, that she has got lost, that she is disorientated and yet is trying to understand where she is..."²⁶⁰

An example of changes to Carreri's sub-score as a result of a leap of thought by Barba might be seen in the action of the train. Barba had suggested to Carreri at this point to think about the waves of the sea when she was carrying out the Flamenco steps in the suitcase of salt. He added that the audience had to perceive that Carreri's character was travelling towards the sea. This is an important point. Barba took into consideration the kinaesthetic relationship of Carreri with the spectator. It is Carreri's intention in her body that has the potential to change the audience's perception of the action. Even though her actions appeared almost the same, their execution became enriched with new intention and the audience, it was hoped, would perceive this on a subliminal level. The audience could appreciate the idea of the sea not only because Carreri had shown the grainy substance to them beforehand, but also because the image is reinforced by the sound of the salt under her heels. Barba's intervention also took into consideration the vocal score. One such example of this was his

²⁶⁰ Jaiza's directing notes, p.5.

suggestion that Carreri delivered the words "Ich sterbe" like a scream through the gorge of a mountain.²⁶¹

There is no documented evidence that Barba's work with Carreri ever directly related to her acting. No criticism is made about her application of the extra-daily technique. Their thirty years of working together has certainly established between them a strong sense of professional trust. Barba's input focused mainly on the montage. He seemed to reduce certain specific actions (the shawl, for instance), slow down or accelerate the rhythm of other actions (the book as a floating leaf), and to maintain actions without the use of the physical object that generated the original action (both the stick and shawl). Barba's intervention with the work of Ferslev seems to have had another nature. Barba related to the participants of the Odin Week (May 2003) that Ferslev is an actor that usually finds a better solution on his own, without being prompted. Iaiza documented only minimal acting instructions by Barba for Ferslev, and these reviewed both his entrances/exits on and off stage, and Ferslev's physical score relating to how he ought to pick up his instruments.²⁶² Barba, however, made a much greater commentary on Ferslev's music. In his journal, Iaiza wrote about *Il regista musicista* [The director as musician]. Iaiza described Barba as a composer, who could hear the melodies in his head and would sing them in a low voice while watching the rehearsals.²⁶³ He also noted Barba asking Ferslev to create a new melody. Barba did this by singing to him, trying to convey to Ferslev the quality of the melody he could hear in his head, though asking for a different tonality. The concept of the director as musician does not only involve

²⁶¹ Iaiza's directing notes, p.6.

²⁶² *Ibid.*, p.4.

²⁶³ Iaiza's journal, pp.14-15. The concept of the director as a musician can also be seen in Meyerhold. See Mejerchol'd 1977, pp.127-28 & p.130.

the activity of directing the music. It also implies the idea of the director orchestrating all of the diverse elements that create the performance: physical and vocal actions, the spoken text, the use of props and of course the music itself all have to follow a specific rhythm and have to be woven into a very precise 'score'. That is the score of the performance itself.²⁶⁴ Iaiza viewed the performance as being framed within the concept of a musical suite, one characterised by an alternation of music and dance.²⁶⁵

The application of Tabucchi's text also confronted another constraint: the independent life of certain props. Most of the initial sequences of actions and physical scores were created with the use of a prop. The stick, the wrought-iron chair, the old coffee machine, the black veil, and the book, the suitcases, and of course salt, were fundamental collaborators in the development of the performance. However, some of them clearly created considerable problems for Barba in terms of their application to Tabucchi's text. The storyline that they developed prior to the inclusion of Tabucchi's text was so clearly already woven within Carreri's physical score that Barba found it difficult to extricate the prop from its previous context and adjust it to the new script. In the booklet *Salt*, Barba wrote about props, making reference to them as *accessori*, the term used in Italian theatre criticism. This is a word that in Italian conveys the meaning of 'accessories', or 'objects that are not essential'. Barba maintains, however, that this word is absolutely incorrect in this sense. He wrote: "Accessories is the wrong term. [The props] are actually partners. They are not as deaf-and-dumb as

²⁶⁴ *Ibid.*, p.130.

²⁶⁵ The concept of the suite emerged at the beginning of the 17th century. It initially consisted of putting together melodies that had common tonalities. But by the end of that century, dance was also included in the suite form. Iaiza's journal, p.15.

they might seem from the outside".²⁶⁶ Their ability to become partners is due to the fact that the props are animated by the art and inventiveness of the actors. Without Carreri's creativity, the props would have remained inanimate objects or simply ornamental units belonging to the scenery, rather than active proponents of the storyline. Carreri's use of props appears to fulfil Honzl's consideration of props as 'signs' when the actor uses them.²⁶⁷ Carreri often uses props in a symbolic way. In general, props are employed in *Salt* in a way that is different to their expected everyday use.²⁶⁸ They are not always used in their literal, visual sense; that is, a book simply representing a book and nothing else. The props can sometimes be transformed in their function, thereby representing another aspect of the storyline. The red book signified at different times a bird, a leaf, and even a gravestone. The objects on stage that are not used by the actors are not considered props/partners according to Barba's definition. They are simply elements of the scenery. The distinction between 'signs of a sign of a material object' and 'signs of the material object', as explained by Bogatyrev, is important in order to understand the function of props in *Salt*.²⁶⁹ Props in the performance are not usually utilized as 'signs of a sign', but as 'signs of a material object', which are, however, in continuous transformation. The red book is not explicitly

²⁶⁶ Booklet *Salt*, p.28.

²⁶⁷ "The sign (representative) function of the scenery and props is determined solely by the movements of the actor and by the manner in which he uses them, but even then their representative function is not entirely unambiguous". Jindřich Honzl, 'Dynamics of the Sign in the Theater', in Ladislav Matejka & Irwin R. Titunik, (Eds.), *Semiotics of Art*, Cambridge & London, 1976, p.78. For further information about props considered as 'sign' in theatre, see also Petr Bogatyrev, 'Semiotics in the Folk Theater', in Matejka & Titunik 1976, pp.33-56 and Elam 1988, pp.19-20.

²⁶⁸ For further information about signs that in theatre performances acquire different qualities, see Bogatyrev, 'Semiotics in the Folk Theater', 1976, p.34, and Elam 1988, p.19.

²⁶⁹ Bogatyrev explained the difference with the example of an actor playing the role of a millionaire wearing a diamond ring. The audience take the ring as a sign of his wealth, without wondering if the ring is in fact really a diamond ring or a fake. The ring is a 'sign of a sign of the material object' (i.e. the man's apparent wealth), not a 'sign of the material object', meaning a direct representation of the ring itself. The use of a real diamond ring would not change the audience's perception of the sign of the ring. See Bogatyrev, 'Semiotics in the Folk Theater', 1976, p.34.

used by Carreri to represent, for example, that she is a writer (i.e. as a 'sign of a sign of a material object'), but is used as the 'sign of the material object' (i.e. simply a book with a red cover). It is Carreri's use of the prop that transforms it into a symbol or metaphor for other objects or meanings. The stick, the veil and salt are employed in the same manner.

Following on from Barba's concept of props as partners, I would suggest that props are not therefore signs of the social, spatial or temporal context of the performance or of the characters (i.e. 'signs of a sign of a material object'). This function is given to the elements of the scenery and of the costumes that remain passive or non-activated by the actors. In contradistinction to this, the true props in *Salt* are active collaborators within the development of the performance. They are like actors, who with their symbolic skills enliven the performance. They are fundamental threads for the evolution of the story and for the creation of the final text/texture. Most of the props were present at a very early stage in the process of the creation of the performance. The red book, the wrought-iron chair, the stick, the veil, the coffee machine and salt, were all in the very first montage. They were essential ingredients for the creation of the first physical scores and sequences of actions. They have played a significant role in the development of the storyline. Without these props the final storyline could not have taken the direction that it did, and the final text/texture of the performance would not have been realised in quite the same way.

In his journal, Iaiza wrote about the importance of the props in the development of the performance and their specific role in the phase before the rehearsal of the 'turning point' (15/03/02).²⁷⁰ He wrote that in that phase of the

²⁷⁰ Iaiza's journal, pp.5-6.

process, props had the power to threaten the entire structure of the physical scores and of the scenery as well. One of the props that Iaiza considered to have played a major role in the revolutionary change of the entire performance was the red book. Some of Carreri's physical scores related to the use of the book suffered Barba's 'hatchet', as he simply could not unite Tabucchi's text with it. They were simply two disparate elements within the montage. Barba preferred at those points to accentuate the meaning of the written text. In Iaiza's directing notes dated 04/03/02, he recorded Barba's requirement for Carreri to create a new physical score for the book.²⁷¹ His direction for her was that she had always to keep the book in her hands. The following day, Barba asked Carreri to create another new physical score, relating it to the martyrdom imagery of Saint Sebastian.²⁷² At the rehearsals on 07/03/02, Iaiza's comments specify that it was during those rehearsals that the book started to present other possibilities to Carreri and Barba. In that rehearsal, Barba gave new instructions to Carreri asking her to consider the book as a sinner. Iaiza reported Barba's words thus: "The book is tortured and you have to make it suffer, but you also have to be like the angel looking after the sinner".²⁷³ Carreri's physical actions in relation to the book were very different in the video dated 22/03/02. She now took the book out of a suitcase and licked the cover. She placed the book under her blazer, as if securing it within her womb. The book was subsequently extracted, almost as if it were being delivered like a baby, and then she observed it, reading the pages and being drawn into the very substance of the paper. Ferslev at this time was playing the flute and mandolira. Subsequently, Carreri hurled the book across the stage and jumped on it expressing her anger and rage.

²⁷¹ Iaiza's directing notes, p.2.

²⁷² *Ibid.*, p.4.

²⁷³ Iaiza's directing notes, p.6.

Immediately after the sequence of actions related to the telling of the recipe of the 'Scarlet Tongue', Carreri picked up the same book again and placed it centre-stage, maintaining the physical score of the first montage. In the montage dated 11/05/01, the book is then placed in a suitcase. In the montage 22/03/02, there is the introduction of a heap of salt downstage left. It is under this heap of salt that the book is now replaced. Later in the script, Carreri informs the audience that three years after the mountain trip episode described, her character had become a wife and mother. The sequence of the image of the book in the 'womb' only becomes clear after she has declared this statement. There is thus a physical score describing the 'birth of the book/child' that remains temporally dislocated from the actual spoken text. In the meantime, those actions have already revealed other potential connotations and meanings to the audience.

In the montage of 17/09/01, the use of the veil as a prop acquires a more specific significance. To date, the veil had been one of those partners to Carreri, which did not seem to have an explicit meaning. Throughout the creative process the veil is in fact the only prop that Carreri and Ferslev had used together. Since the first improvisation, it had represented a tie between the two: a form of umbilical cord suggestive of a very present physical and nurturing attachment, a tie signifying their apparent love, which at times was both suffocating and painful. From the first montage the physical scores related to the use of the veil had always been very similar. The only aspect that did change was the colour of the veil, which was initially white but from the 17/09/01 montage became black. Jaiza's directing notes are filled with different attempts to find the right technical

solution for the veil.²⁷⁴ His notes also indicate the effort to try to find its meaning within the context of Tabucchi's newly applied text.²⁷⁵

Perhaps the most striking and pervasive prop throughout the process is that of salt. In the montage dated 22/03/02, the main structure of the performance is clear. In this video a heap of salt downstage left is seen for the first time. In his directing notes, Iaiza recorded Ferdinando Taviani's suggestion of incorporating into the performance the heap of salt that had been casually left on stage after cleaning up from the previous rehearsals.²⁷⁶ Iaiza dated this event 12/03/02. This heap of salt subsequently became part of the final performance and replaced the use of one of the suitcases. In fact, that particular suitcase had contained everything necessary to make coffee during the performance. In her previous improvisations, Carreri carried the suitcase to the proscenium and with the tools therein she prepared the coffee. In this montage (22/03/02) all of these tools are now hidden underneath the salt. Carreri also makes use of the salt mound as a little table on which to prepare the coffee. Salt as a physical substance was the linking thread to the final performance, and it is clear that it was the common connection running through the entire woven creative process. Carreri wrote that it was a Jeanette Winterson book that very early in the process motivated the action of filling a suitcase with salt and subsequently using it in her research.²⁷⁷ Carreri quoted an adaptation of the Winterson line that had inspired her work: "What is salted up in the memory of you?"²⁷⁸ In this montage some salt is contained in the suitcase that Carreri brings in at the very beginning. When she

²⁷⁴ Iaiza's directing notes, p.20.

²⁷⁵ *Ibid.*

²⁷⁶ *Ibid.*, p.14.

²⁷⁷ Booklet, *Salt*, p.7.

²⁷⁸ *Ibid.* The actual quotation in *Gut Symmetries* is, "Who wants to salt themselves into a Lot's Wife of memory?" Winterson 1997, p.31.

picks up the suitcase the salt begins to leak from one side. This escape of the salt draws a circular space at the centre-stage. From now on salt is used as a device to define space and boundaries.

The first impression invoked at an early stage in the creative process is that salt is very invasive. It is always there. Salt is instantly visible from the beginning of the performance piled up in the heap downstage left. It is in the suitcases, it is on the character's body and, by the end of the creative process, as seen in the last two videos and final performance, salt rains down from the ceiling above the proscenium at the end of the production. This final potent image of a sheet of salt cascading from above creates a complete physical barrier between the audience and the actors on stage. The visual effect of the curtain of salt produces a notion of being insulated, of being far away and caged in another time. It also reminds the spectator visually of an old faded postcard or photograph, the once vivid recollections of those persons captured therein gradually becoming washed out and finally obliterated both from sight and memory.²⁷⁹

In Tabucchi's *Lettera al vento*, there is a section dedicated to 'windows', which are considered as metaphors for Humanity's need to attempt to produce a structure or framework for reality. Despite the fact that this part of the text was not formally employed in the final performance, I would suggest, however, that the idea of 'framing' reality or perhaps a moment glimpsed in an individual's memory influenced both Carreri and Barba. Scrutinising the videos and considering Iaiza's directing notes, I would suggest that the tendency to enclose

²⁷⁹ Interestingly, Carreri wrote in the booklet *Salt* about the creation of a little postcard as the result of her work with Ferslev: "From my work with Jan, a postcard which tastes of nostalgia was born". Booklet *Salt*, p.5. The word *cartolina* in Italian literally means postcard, but it also conveys the idea of a window on to a fragment or memory frozen in the past.

the performance in a 'frame' is seen to be a constant throughout the creative process. This notion of 'framing' the performance is visible in the montage dated 17/09/01. A novel character appeared on stage at the very beginning of the performance; to be more correct, the character entered the stage prior to the start of the performance. It was in fact Carreri who entered after Ferslev's arrival. She was dressed like a stagehand and wore white overalls. She lit the candles placed on the proscenium and near Ferslev. She then took her exit. Ferslev started playing and Carreri returned in a new costume following the Flamenco walk. This stagehand character disappeared very soon in the creative process and was not to be part of the final performance. This short-lived figure was used to help frame the main story. By presenting to the spectator a sequence of actions that set the stage up for the performance, Carreri drew a boundary around the story that was to emerge subsequently on stage. This activity of boundary setting was in fact taken over by the character of Ferslev in the final performance. In the 'turning point' rehearsal of 15/03/02, Taviani commented thus: "[Ferslev's character] is transforming, he is changing from the lover [in the storyline] into the author of the book".²⁸⁰ The man singing and playing downstage right has been transformed from an initially ill-defined role and has found his place as Tabucchi himself telling the story of this performance. By so doing, he begins the performance out with the frame of the stage upon which his story will develop, presenting to the audience the snapshot of this fragment of the past as the creator of Carreri's character.

It is clear that Carreri's and Ferslev's initial themes of nostalgia, the sea and of a journey, together with aspects of their life-experiences which resonated

²⁸⁰ Iaiza's directing notes, p.20.

with those themes, all found their place within Tabucchi's novel, a text that had been written completely independently of the actors. The raw materials that the actors developed were then moulded and re-woven through the interventions of Barba according to his aesthetic vision. Chance events played a significant role in this process. It is however important to stress that it was the ability of the actors and director to seize these chance events and to make them their own that allowed this process to progress. This skill is certainly a result of many years of experience as theatre practitioners. It is remarkable that all the apparently unrelated professional and private threads assimilated by Carreri and Ferslev in the creation of their first montage have been given a shape in a performance that could be meaningfully "shared with an audience".²⁸¹ It was without doubt Barba's intervention through his "folly" that made this possible.

The theme, the text, and props have certainly operated as strong constraints in the organic development of the entire process. However, other subtler constraints on Barba's direction further moulded the evolution of *Salt*. I am referring here to the relationship between Barba and his actors, which is based on some thirty years of rigorous professional collaboration.²⁸² This has clearly established between them a strong sense of trust in and respect for their individual work, which has fostered a great deal of creative freedom for all of them. All parties can indulge in their own experimentations. However this activity also produces restraints for Barba's creativity, for he tries his utmost to incorporate his actors' original physical scores in order to uphold the essence of their initial inspirations. It was Carreri and Ferslev who selected the preliminary themes, music, songs and props. It was up to Barba to give shape to their vision.

²⁸¹ Booklet *Salt*, p.8.

²⁸² Ferslev became a full time member of the company in 1984 but his collaboration with Odia started some ten years before. See n.4.

Carreri's dream was in Italian. Her social context and background is Italian. Her intuition for things Italian clearly produces a more profound understanding for those things, be they in the form of Tabucchi's writing, or even harking back to the nostalgic smell of coffee. This is another important constraint for Barba's editing process. The desire to "eviscerate the feeling of nostalgia" in a certain sense had no choice other than to be expressed in Italian.²⁸³ But these feelings not surprisingly struck a chord in Barba. He too is Italian, and they both decided to leave their homeland. He escaped from the "corrosive culture" of the military school to Norway at the age of seventeen, following his "revolt impulse".²⁸⁴ Carreri left Italy to follow the work of Odin Teatret, finding that the company's ethos paralleled her own left wing views. It could be suggested therefore that the resonance for the theme of nostalgia is probably related to their feeling as Italian emigrants. It also represents a certain nostalgia for the Sixties and Seventies and for the times of political upheaval. It is out of this historical and cultural framework that Barba and Odin Teatret derive. The company has evolved within the arena of theatre laboratory, where the methodology of work is based on the research of the craft of the actor and on devised performances. Odin Teatret has always promoted strong left wing ideals. Barba's interest in Tabucchi's novel was thus fostered not only by the fact that it was written in Italian, but also that there is an underlying theme of political nostalgia. *Salt* is not ostensibly a political performance. On the surface it deals with a relationship of love, loss and memory. However, there are seeds of left wing ideology within it that Barba entraps within the fabric of the woven performance text and that are made available for the audience to consider.

²⁸³ Booklet *Salt*, p.5.

²⁸⁴ Barba 1995, p.5.

CHAPTER FOUR

THE RECEPTION OF THE PERFORMANCE

My first exposure to the completed performance of *Salt* was at the Odin Teatret, Holstebro, on May 15th 2003. The audience numbered about sixty, composed of participants of Odin Week and others. We were waiting outside in the foyer of the theatre. The door opened and Ferslev, dressed in a cream linen suit with a Panama hat and glasses, welcomed the audience in. He indicated the way to the seats, smiling and greeting without speaking. There was no particular sign of him acting; his attitude was very natural. The embarrassment of the spectators was clearly palpable. We were unsure how to relate to Ferslev: was this the actor, already in character; or simply Ferslev the man, waiting for the audience to settle in their seats before starting the performance? The confusion was further enhanced by the fact that the participants of Odin Week had already interacted with Ferslev in the previous few days, and had therefore set him within the context of being one of the Odin Teatret actors/actor-training tutors. That he was recognised by the audience to be in a costume opening the door and seemingly behaving quite naturally, though without speaking, certainly created a level of discomfort among the Odin Week participants. However, this uneasiness was also evident in the rest of the audience, who, in order to avoid any contact with the actor went rushing to their seats. They were clearly unsure how to respond to him in this rather ambiguous role. There was no-one who appeared to have been duped into thinking that he was truly there as an usher within the auditorium. Perhaps the tension so created was also a product of their anxiety of being expected to participate in the performance itself.

The 'theatrical frame' in semiotic and sociological terms is the product of a series of conventions that allows an audience to perceive a performance as a 'performance'.²⁸⁵ The audience, feeling that they have "neither the right nor the obligation to participate directly in the dramatic action occurring on the stage..." tacitly accepts all of the standard rules of a performance.²⁸⁶ But when applying this notion of 'theatrical frame' to the performance *Salt*, the audience is challenged with something unexpected, something that does not appear to fit within the spectators' conventional rules. The fact that Ferslev was in costume and therefore already 'in character', helped to reassure the audience to feel less challenged and thus more able to re-locate him within the frame of the performance.²⁸⁷ They could thereby reduce their own level of confusion and anxiety.

As seen in the previous chapter, Barba's notion of framing *Salt* began with the introduction of Tabucchi's novel into the creative process. At first, Ferslev's role as the offstage 'usher' confers to the location of the performance a rather ambiguous quality. From the spectators' point of view, where indeed is the performance space located, and are they unsuspectingly already part of the performance?²⁸⁸ It is only when Ferslev closes the theatre door, enters the stage and sits down to play the mandolira that the spectator is able to re-fix the stage within a performance frame. This frame is the performance space created by Ferslev's character. What is challenging to the spectator, therefore, is

²⁸⁵ Erving Goffman, *Frame Analysis*, Boston, 1974, p.247. See also, Elam 1988, pp.91-101.

²⁸⁶ Goffman 1974, p.125.

²⁸⁷ For those spectators who had previously interacted with Ferslev, it was clear that Ferslev's character was much calmer than Ferslev the man. For further information about the boundaries between the actor and character, see Elaine Aston & George Savona, *Theatre as a sign-system. A Semiotics of Text and Performance*, London & New York, 1991, pp.34-50 esp.pp.42-48. For the relationship between the character and the notion of framing, see Elam 1988, pp.94-95.

²⁸⁸ The audience had entered the theatre from a door that is in line with and perpendicular to the stage itself; the seating area was to the right of the entrance, consisting of rows of seats ordered directly in front of the stage.

understanding the significance of Ferslev's initial off-stage appearance as an 'usher'. How does this relate to what happens subsequently on stage? This remains an unanswered question for some of the audience. But their attention is nonetheless captured. They wait for Ferslev's character to present to them the story of *Salt*. In a similar manner, towards the end of the performance, when a cascade of salt falls from the ceiling to the proscenium, half of the face of Carreri's character emerges through the sheet of falling salt, and thereby breaks the boundary set by the physical frame of the stage. This dramatic image reinforces to the audience that the performance is enclosed in the frame set by Ferslev at the beginning. Carreri, however, does not seem to engage with the audience at this point. This represents her character's attempt to look beyond her cage, thereby confirming to the audience that her story and quest continue on stage behind the falling salt. The actors at the end of the performance do not come out for applause, as per the Odin Teatret tradition. The boundaries of the frame are once again reiterated. The audience is left with the unsettling sensation that the actors are still entrapped. The illusion thus remains uninterrupted.

The stillness of the opening scene is broken by Ferslev's music. He plays the same melody that he had been playing at the beginning of the preparatory montages. This activity signals the beginning of a story and Ferslev, with the second round of his melody, draws Carreri's character onto the stage. Carreri enters with a red coat, a stick and a suitcase, and she follows the Flamenco walk. With the music and the sound created by Carreri's entrance, the audience finds itself immediately transported into the characters' lively and engaging world. For the audience, Ferslev the usher has already been left behind. Despite this, in visual terms his role on stage has changed only minimally. The physical features

and costume of his character stay the same. He does not speak, but sings, and he plays music to accompany and complete every chapter of the story, which is enlivened by Carreri's character. Ferslev's character is subtly though totally involved in the experience of the performance occurring on stage. But he is not like an audience member, simply bearing witness to these activities. He is in fact a dynamic character within the developing storyline. He becomes credible through his music, his singing and through his physical actions. He is with his presence actually part of the very same journey, and he interacts with Carreri even if from afar.

The final performance of *Salt* maintains the same basic structure and sequence of scenes with musical interludes/songs created in the 11/05/01 montage, as seen in the videos.²⁸⁹ Clearly the roles and actions of Carreri and Ferslev are more polished, more precisely defined. The occasionally confusing mêlée of activities of the preparatory phases of the performance's evolution have finally found their place. The performance is visually enclosed within a dark space: the floor of the stage, the side- and back-walls are now all painted black. The darkness of the stage is set in stark contrast to the whiteness of the heap of salt downstage left, the wrought-iron chair, the table upstage right, and of course Ferslev's cream suit.²⁹⁰ However, the black of the floor and walls, and the specific effects of the lighting do not imply gloominess. Carreri's red coat is

²⁸⁹ The sequence of action is as follows: First there is Carreri's entrance with the Flamenco steps, then the actions at the washbasin, followed by the song, *The Water is Wide*. The episode of the train in the suitcase full of salt, and the actions with the red book follow, and then there is the recipe of the 'Scarlet Tongue', sung whilst Carreri's character is preparing coffee. Next comes the action of the stick as a scythe, the duet of *Bird in a Cage* is sung, and the actions with the veil are performed. The coffee is then ready, and the swirling with the suitcase and the subsequent cascade of salt take place.

²⁹⁰ The other objects in the setting of the final performance include a coat hanger, a washbasin upstage left and a black panel placed upstage centre. On the table are a glass and a bottle of wine, a candle and a box of matches, and a notebook and pen. Behind the table are Ferslev's instruments, which are the mandolira, the aquaphone and the *Seltje* flute.

visually shocking within this monochromatic setting. Her passionate acting dispels the potential for gloom. Barba's considerations about the performance do in fact hint at a sort of emotional darkness. He wrote:

The curtains are opened. Even if the text mentions a Mediterranean world, its sea, its light, we find ourselves in front of a dark space. On one side there is a white heap. Is it sand? No, it is salt. Maybe it is a grave. A shard of sunlight splits open the darkness and illuminates a solitary woman who is looking for her lover. Are we on an island in the Mediterranean Sea, or within a *balagán*, a traveller's stage at a funfair?²⁹¹

I would suggest that Barba's reference to a grave is not explicit in the performance, but the sensation of being alone and segregated, and of being unsettled by a feeling of menace is what is conveyed by the darkened stage. Barba's passionate visual allusions in the quotation to the sharp and wounding effects of the shard of light reinforce the essence of threat, darkness and pain. At the same time, however, it is this light that allows the female character to narrate her story to the spectators, to become re-animated through her experience.

It is interesting to note that in the booklet of *Salt*, Barba does not give the final performance a precise and definite setting, nor has he meticulously defined its unnamed characters. He has left for the audience unanswered questions. Carreri's character, however, states that she is on the Greek island of Paros. But why is this island chosen specifically? Paros comes from Tabucchi's *Lettera al vento* and probably represents just one of the character's many stops on her never-ending journey. Somehow, however, words do not seem enough to contain the story of *Salt* in a specific geographical context. The use of the coffee

²⁹¹ Barba, 'The Torrid Zone of Memory', in Booklet *Salt*, p.35. I have translated "a shard of sunlight splits open the darkness" here from the Italian "una lama di sole ferisce l'oscurità", which is literally "a blade of light which wounds the darkness".

machine, Ferslev's linen suit, and the heap of salt, all tend to convey very visually the idea of a Mediterranean setting. The dark stage, however, seems to obscure this Mediterranean atmosphere and becomes a symbol of the character's progressive isolation and abandon. In fact the darkness comes to represent the character's emotional setting.

The storyline of *Salt* is clear, though there are multiple areas of deliberate ambiguity, with the result that the audience might interpret aspects of the story in different ways. The fact that Barba leaves many aspects of the performance not explicit could be interpreted as implying that he is not interested in conveying to the audience his underlying message. This lack of clarity carries with it another puzzling question: is Barba's main concern one of being faithful to the creative process of the performance, even if in so doing he is potentially limiting the audience's access to it? This somewhat problematic issue has arisen since the early productions of Odin Teatret and it is not easily resolved. The enigmatic nature of some of Odin Teatret's performances is well-known and still piques even the *connoisseurs*. Apart from the two songs, *Salt* is presented in Italian, and therefore the script is potentially not accessible to a large fraction of the international audience.²⁹² I would suggest, however, that this is not a reflection of Barba's inability to adapt to his audience, nor indeed his desire to challenge them on a linguistic level. In my opinion, the fact that *Salt* is in Italian reflects more Barba's intent to remain faithful to the very actor-centred process by which Odin

²⁹² I would like to remind the reader here that the English verse of *The Water is Wide*, sung by Ferslev, is in fact delivered in Italian line by line by Carreri.

Teatret's performances are generated. Clearly, Tabucchi's novel is written in Italian, and an Italian actress has interpreted this for *Salt*.²⁹³

It is important to consider here that Carreri chose to start working on the theme of 'nostalgia' completely independently of Barba in the initial phase. This began as the sole project of Carreri and Ferslev. It was only later on that she had to ask Barba to intervene with his 'folly' in order to make her and Ferslev's work accessible to an audience. Barba's involvement in the creative process was motivated by his intention to transform the preliminary montages into a performance that might be shared. Raúl Iáza wrote that during the creative process of *Salt*, Barba invited visitors to Odin Teatret to the rehearsals and would ask for their feedback.²⁹⁴ Interestingly, these privileged spectators were completely unacquainted with the creative process that had led the actors and director to that specific stage in the development of the performance. The spectators were asked to watch the rehearsal as if it were a preview performance. They had designated seats and they were not in any way involved in the preliminary preparations, such as setting up the props, or checking the lights and so forth. Iáza suggested that Barba's interest was to reflect on the "first reactions" of the spectators.²⁹⁵ Barba was curious about those aspects of the performance that the audience considered "would not work", and about their associations of thoughts linked to particular moments in the performance.²⁹⁶ The notion of presenting a preliminary montage to 'outsiders' identifies Barba's concern about the accessibility of his performances to the audience, and the

²⁹³ For Carreri, the possibility of delivering a performance in her native tongue was particularly rewarding and satisfying, given that she has always been an avid reader of Tabucchi. Personal communication with the author.

²⁹⁴ Iáza's journal, p. 4.

²⁹⁵ *Ibid.*

²⁹⁶ *Ibid.*

spectators' active role in the performance's construction. The invited guests' feedback could thus be potentially taken into account with regard to the performance's future direction.

The fact that Barba produces a booklet for his performances might be viewed as a way of explaining to the audience more fully the underlying basis for the choice of his direction, and as a means of allowing the spectator to understand better the different nuances within the performance. The booklet of *Salt*, at present only available in Italian, explains certain aspects of the performance. There is an introduction by Tabucchi and a brief explanation by Carreri about the genesis of the performance. The booklet also offers the reader a written script of *Salt* and the reflections of Carreri and the director. It is certainly a handbook that aids an understanding of the performance, and if accessed beforehand, enriches the quality of the audience's perception of *Salt*. Having said that, *Salt* in many respects is far more accessible than other Odin Teatret productions, and I would suggest that for those that have not read the booklet there are few problems with not understanding the storyline. What is more challenging to understand in the Booklet on *Salt* is that Barba poses a variety of questions to readers of the booklet, and presents them with different possible interpretations of the characters and their roles. But these questions are posed towards the end of the booklet. On the first page, however, it appears as if Barba has clearly set the scene. The performance is described thus:

A female odyssey. A woman travels from one Mediterranean island to another in search of a loved one who has disappeared. A phantom accompanies her in a dance, which brings her closer to an awareness of a definitive absence.²⁹⁷

²⁹⁷ Booklet *Salt*, p. 1.

And this storyline is very much what the spectator views as the essence of the performance. Further description of the characters comes from Barba later in the booklet, however. The audience that have read the booklet are challenged with a variety of possible interpretations. Barba asks,

Who is the man? Is he the owner of the *balagán*? [...] Who is the woman? Is she a fun-fair attraction or a monster exhibiting her viscera, her inner self? Or is she a ghost next to her grave, like in Nô Theatre, where burned and possessed women come back looking for peace?²⁹⁸

I would suggest that there are no definitive explanations for Barba's challenging of the audience in this way, other than his attempt to make the spectator more active in the performance. But he also presents these questions to himself. His answer is that from this performance, parallel stories can develop within the spectator and these triggered associations of thoughts all derive from the individual's 'torrid zone of memory'.²⁹⁹ Each of these storylines is equally valid and equally applicable. During Odin Week (May 2003), Barba related to his audience that Carreri's work created in his mind the story of a Palestinian woman, a refugee, searching for her disappeared lover/husband. This statement is quite important in terms of the reception of the work of Odin Teatret. The spectator is left to create his/her own meaning and to nurture his/her own

²⁹⁸ *Ibid.*, p.35.

²⁹⁹ The idea that an image or action triggers in the spectator new associations of thoughts and therefore embellishes his/her own interpretations of the performance can be further elucidated using Peirce's concept of the 'interpretant'. He wrote, "The sign addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign." This concept allows one to understand that the reception of a sign by an individual potentially creates a cascade of other signs in the mind of the interpreter. See Charles Sanders Peirce, 'Logic as Semiotic: The Theory of Signs', in Justus Bucher (Ed.), *The Philosophy of Peirce. Selected Writings*, London, 1950, p.99. See also Umberto Eco, 'Peirce and the Semiotic Foundations of Openness: Signs as Texts and Texts as Signs', in Umberto Eco, *The Role of the Reader. Explorations in the Semiotics of Texts*, Bloomington & London, 1979, p.198. Fischer-Lichte also recognised that the "receiver might relate a textual element via external recoding to an extra-textual structural chain that the producer did not have in mind". Fischer-Lichte 1992, p.246.

associations of thoughts. Barba promotes this activity through building his performance as an “open work”.³⁰⁰ *Salt* might be viewed as an “open work” because Barba has deliberately left some ambiguities in the performance that are open to diverse interpretations.³⁰¹ The characters are nameless; the stage is dark and indefinite. Carreri’s costume is very ambiguous: a scarf on her head might evoke the idea of a Muslim woman, but equally so, it could represent a typical Italian woman in the Sixties. Carreri also appears in a black dress, which is clearly not Italian in design; it is more reminiscent of something Eastern-European. But instead she speaks in Italian. Is she a widow? Is she in mourning? To what time period does she really belong? The character of Ferslev becomes recognised later as being equally ambiguous: Is he a ghost or does he in fact represent a real person? Is he in the same place as Carreri’s character? Or is he solely a product of her mind? The entire performance poses such questions but issues no clear answers. On the other hand, the script is very clear. It is the story of a woman searching for her lover, a story of loss, memory and nostalgia.

As part of my fieldwork, I decided to interview some members of the audience to clarify how accessible the performance had been to them, to determine the effects of reading the booklet as part of the experience of *Salt*, and to find out if spectators from different cultures perceived the performance in an alternative way.³⁰² Five of the interviewees were Italian. The others were two

³⁰⁰ See Umberto Eco, ‘The Poetics of the Open Work’, in Eco 1979, pp.47-65. See also Umberto Eco, *Opera aperta: forma e indeterminazione nelle poetiche contemporanee*, Bompiani, Milano, 1962.

³⁰¹ Eco wrote, “A work of art is a complete and closed form in its uniqueness as a balanced organic whole, while at the same time constituting an open product on account of its susceptibility to countless different interpretations which do not impinge on its unadulterable specificity”. Eco 1979, p.49.

³⁰² Owing to time constraints, I only managed to interview some of the Odin Week participants. I also interviewed two external spectators who had seen the performance on another occasion. One

individuals of Polish origin and a French woman. The Italian interviewees all reported a story of a woman travelling and searching for her lover. They stressed that the female character's journey was not only through geographical places, but also through the different zones of her memory. This journey had become the woman's reason for life. It had, however, also become her cage.

The two Italian spectators who had read the booklet before the performance were particularly struck by the use of the props. They had become more aware of their individual significance. They were closely attuned to the storyline, and underlined the importance of the role of memory in the performance, recognising that Carreri's character could also be viewed as being on a journey in her mind.

Interestingly, the participants who did not understand Italian also perceived the idea of the female character's journey in search of her lover. They also pointed out the evocative power of the visual imagery of the performance, and the significance of the employment of salt. They seemed to understand the use of salt as a symbol of life and of re-birth. It is of note that those spectators who had not understood the language of the performance's script, still fully appreciated the storyline. Non-Italian interviewees stressed the importance of the physicality of the two actors, and their imaginative use of props for the comprehension of some of the scenes; for instance, the employment of the suitcase of salt to create the image of a train. Perhaps this is a rather obvious point: for those unable to understand on a linguistic level the text of the script, the relevance of other visual

of the latter knew about Odin Teatret's work, and the other had no prior knowledge. Out of the total eight interviewed, two had read the booklet before watching the performance; another four had some insight about the performance, as participants of Odin Week. The two external spectators had not looked at the booklet before the performance.

cues on stage becomes all the more important. Clearly their visual understanding of the storyline was reinforced by the strength of the acting on stage.

The two spectators who had not been part of Odin Week both related to me the idea of the woman looking for her lover. Surprisingly, even though they were Italian, they were not able to report in detail the development of the plot, nor indeed did they appreciate either the reason for some of the physical actions, or the style of the acting. It was not clear to them why Carreri might suddenly have a raised voice or her unusual intonation. Despite this, they liked the performance and were able to remember and quote quite precisely entire lines that seemed to haunt them afterwards. Fascinatingly from my point of view, these were phrases in which the vocal score was most evident. These lines would never have been said with such intonation in everyday spoken Italian. In Iaiza's directing notes there were included some of Barba's requirements for Carreri to stress certain words, or to speak them in a very particular manner.³⁰³ The intonation of a word or the building of a vocal score behind a sentence certainly seems to have captured these spectators' attention, even though they were unsure why this might have been. Even the non Italian-speaking members of the audience described how they too had been struck at times by the "bizarre melody" of some of Carreri's sentences.

None of the interviewees put emphasis on the role of Ferslev. I had to ask the question specifically in order to gain more information from them. Ferslev was viewed mainly as the embodiment of the lover, who, it was thought, had

³⁰³ See, for example, Iaiza's directing notes, p.5: Barba asked Carreri to say the lines, "Quante memorie, quante immagini," [so many memories, so many images], as if she were "a siren, with a green tone in her voice". One example of Barba's direction to stress a particular phrase might be the following: for the phrase, "Io muoio, io muoio" [I'm dying, I'm dying], Barba asked Carreri to say this without pausing between the two phrases and without breathing. Iaiza's directing notes, p.3.

either abandoned the female character, or who had had to leave for reasons beyond his control. None of the spectators interviewed suggested that Ferslev's role was simply as an accompanying musician. Furthermore, it was not at all appreciated that Ferslev did in fact represent in the end Tabucchi himself.

It is interesting to note that all of the spectators appeared to understand the storyline of the performance without any difficulty, whether or not they had understood the Italian script, had read the booklet, or had knowledge of Odin Teatret's style of production. Some of the spectators had gained an appreciation of the weave of the text, and the manner in which the actions and their symbolic meanings worked in parallel and at different levels. Acting at a subliminal level, the potency of the vocal and physical scores as a form of sub-text clearly exerted an influence on the spectators. They had been emotionally moved by the performance and had clearly been drawn into the world of the characters.

It is clear from my interviews that the spectators from different countries interpreted certain aspects of the performance in different ways. Carreri's action of adding a pinch of salt to her drink of coffee towards the end of the performance is one interesting example to consider here. As an Italian, this certainly created a specific resonance for me: it not only represented a release from a painful struggle, but was also a sign of being resigned to one's situation in life. There is no escape. It is better to accept one's fate than to fight against it. In the Italian culture, salt has also come to represent Mother Earth, and evokes in those Italians away from their homeland the call to return to Italy. The image of Carreri adding salt to her coffee could thus be seen as a reiteration of her own concept of nostalgia for her homeland, being an Italian living in Denmark.

In Britain the image of drinking a coffee does not have the same clear connotation as in Italy. It does not signify resignation. The notion of a “pinch of salt” in English might suggest to an individual to use reason before fully accepting a particular situation, to be aware that the situation being recounted might be potentially exaggerated and thus not entirely believable.³⁰⁴ One of the two spectators from Poland related to me that the presence of salt throughout the performance intimated to her the notions of “sourness”, “delusion”, and of the “inevitability of a dramatic outcome to the situation”. On the other hand, the French interviewee regarded the use of salt in the performance more generally as a symbol of life and re-birth. It is clear that the influences of belonging to a different culture mediated very different understandings of the actions of salt within the performance.

It is, however, important to point out that the interpretation of a sequence of actions is dependent on the specific position they have within the montage. The image of salt appears just after the climax of the performance. Barba had placed Carreri’s action of preparing and subsequent drinking of the coffee as opening and closing parentheses at the finale of the performance. The actions related to the coffee contain a time-period within which Carreri’s character finally releases her pent-up emotional turmoil, in which she expresses her feelings of anger and resentment for the man who had left her. Drinking the coffee draws a close to the emotional outburst. What follows is her resignation and acceptance of her lot. The choice she makes is to continue looking for him.

As a *connoisseur* of Odin Teatret’s work and as an Italian, I saw the performance from a very privileged position. I had read the booklet before the

³⁰⁴ Unfortunately, there were no British members in the audience to interview in order to ascertain whether this might have occurred to them as a visual trigger for that linguistic expression. Clearly salt and coffee are not normally associated together in the UK.

performance, and I had already ascertained its basic format and meaning. I had not, however, seen the videos of the creative process at that time. Despite my rigorous preparation, *Salt* still managed to surprise me. For the first few minutes of the performance, the stillness produced by the stage setting of a chair, table and washbasin was reinforced by Ferslev's composure. My initial expectations were that this was a presentation of a naturalistic performance. The heap of salt was the only distracting factor that created a nagging sense of discordance. Why would an individual have a pile of salt in his/her room? It was Carreri's entrance with the Flamenco walk that completely shattered the atmosphere. This was certainly not a naturalistic entrance. Carreri's character moved around the stage in a striking manner in tune to Ferslev's melody, constructing the performance space as a place by way of her winding path.³⁰⁵ The sound of the music and the beating of her stick and heels immediately evoked other imagery for me. Her physical form and demeanour appeared to represent a metaphor. It was only later that this repetition of sounds and actions became linked to the gentle movement of the salt in the suitcase underfoot, and thus fiercely attached to the notion of travelling on a journey. The journey is set up for the audience as being a cyclical motion, a form of never-ending search.

Carreri's acting was a constant alternation between the employment of symbolic gestures (through both actions and props) and 'natural', everyday actions, like making coffee or getting washed. The challenge for me, however, was the arrival of a series of demanding questions: Was this lover real, or was he the creation of a fantastically elaborate ruse? Did her journey belong within the

³⁰⁵ De Certeau distinguishes space from place, pointing out that the 'space' is where an event occurs. Carreri's demarcation of her space was seen in the initial montage with the movement of the suitcases and the spillage of salt. In the final performance the intention remains the same. Her use of salt and her circular walk define the space in which her story will take place. See Michel De Certeau, *The Practice of Everyday Life*, Berkeley, 1984.

realms of a dream or was she really travelling in search of him? Perhaps there are no answers to these questions. Barba is correct in formulating his own questions at the end of the booklet. But in many respects it does not matter that there are no definitive answers. This is a performance about memories and loss, and about the ability of the individual to escape, or rather not, from their past.

Does the performance work? From my own point of view, *Salt* is a theatrical form of poetry. The use of symbolism, metaphors and allegories evoke a rich texture of images. The themes are universal, and as such strike a chord with members of the audience (wherever they may be from) on different levels, in a manner that may or may not be fully appreciated at the time. It is the somewhat disturbing potency of the essential aspects of the performance that creates this. Every member of the audience could recognise certain elements in *Salt* that confronted them with a past deed or action, and which stirred up an emotional response.

Without doubt, Barba is faithful to his creative process, which remains very much actor-centred. This does not however imply that he is not concerned with his audience. His approach to the spectator is an active process of negotiation in which he mediates the needs and challenges of his actors with those elements of the performance that demand the attention of his audience. His active choice to set ambiguities within the fabric of the performance text and to present questions that perhaps have no definitive answers represent his collision with the spectator, his desire to inspire in them a novel set of associations of thoughts that have not necessarily been implicated by the company's performance, but that will resonate deeply within the individual spectator.

CONCLUSION

The value of theatre is in the quality of the relations it creates between individuals and between the different voices within a single individual.³⁰⁶

When Odin Teatret creates a performance multiple heterogeneous threads are juxtaposed and gradually integrated. Only some of the threads eventually find their place within the final performance text. The nature of the dynamic relationship between the different threads is based on a progressive and interactive dialogue, which fosters alterations in meaning and the subsequent development of novel directions. This process occurs with the unexpected intervention of chance events. It is up to Barba and his actors to seize the opportunity that chance presents to them as part of that creative process.

The building of a physical score marks the beginning of Odin Teatret's dramaturgy. The actor creates his/her pattern of physical actions as an immediate response to the chosen theme. This initial micro-text carries with it the professional, psychological and personal backgrounds of the actor, and these histories all form part of the actor's initial sub-score.³⁰⁷ This notion of a summation of past life-experiences bound to the sub-score represents an important aspect in Odin Teatret's work and in their concept of dramaturgy and the creative process.

The creation of a performance starts with the improvisations of an "individual". This individual actor is free to present his/her personal response to the theme chosen for the performance. In so doing, the actor expresses the essence of his/her memories, together with his/her past experiences, be it

³⁰⁶ Interview with Eugenio Barba by Ian Watson, in Watson 2002, p.255.

³⁰⁷ See Chapter 2, p.39.

consciously or subconsciously. In an interview with Ian Watson, Roberta Carreri described this process thus:

I am what I am, and what I am is the sum total of what I have been living. It is the result of all my life experiences [-] I am...all of those things. Yet, not quite all these things. I am only what I have kept of them. When you read a book there are only four or five sentences that you keep. These are the four or five sentences that you have chosen which are different from the sentences that another might choose... and this choice is you.³⁰⁸

The individual actors thus arrive at the start of the process with their identity. But this has been moulded by a number of factors: their past experiences and their perceived understanding of those events, together with their social and cultural heritages, irrespective of where they might be living now. Furthermore, the history of their relationships within Odin Teatret, with the other members of the company, including Barba, are embedded seamlessly within the fabric of their natures. This history flows effortlessly between them, it is part of the ether of their actual working environment; it is part of their very existence as a theatre group. This is the culture that has been nurtured by Barba, through his notion of Odin Teatret as a Third Theatre group, initially poorly recognised for their work and operating in isolation, and employing a laboratory process to create devised performances. Among the many interested spectators and *connoisseurs* of the company I bear witness to its continually evolving history as a process that remains organic, influenced by its political ideologies and intercultural exchanges in the 'no-man's land' of theatre professionals at ISTA.³⁰⁹

³⁰⁸ Watson 2002, p.87.

³⁰⁹ See also Hastrup's ethnographic analysis of ISTA in terms of the performers' village. Hastrup 1996.

The experience of the creative process of *Salt* takes into account all of these factors. This particular 'encounter' between Carreri, Ferslev and Barba was the result of thirty years of collaboration. It was only at this distinct moment in time that Carreri felt the compelling need to "eviscerate her feeling of nostalgia". A particular concatenation of events had created a specific resonance within her and wormed its way out. It was thus Carreri who decided to initiate this performance, and it was the trust between actor and director that allowed the encounter to result in the creation of *Salt*.

The 'encounter' represented the forum in which the participants came together to exchange their preliminary improvisations with the director.³¹⁰ The edited version of the dialectic between Carreri and Ferslev so produced was a carefully mounted preliminary montage that was presented to Barba as if it were a finished performance. They were more than aware that their efforts were to be dismantled and re-structured, but there was an implicit belief and trust in Barba by his actors that his purpose would attempt to maintain their original scores, and any actions of the hatchet would serve the evolving progression of the performance text. This practice, however, clearly created a level of uncomfortable strain between actor and director, who nonetheless remained on an equal footing in this active process of negotiation. But as with all of Odin Teatret's productions, this tension becomes a source of creativity that confronts all the participants, ensuring that they cannot remain in the 'comfort zone' of their own experience.

In this way, Barba did not just represent in this process Hardy's figure of the spinner of the years, simply deciding when the two hemispheres should jar in

³¹⁰ Grotowski 1991, p.95.

order to create novel and unexpected ways forward with the montage material. It was through the process of exchange and intervention that Barba re-wove the threads offered to him into a final performance text, which thus became available to be shared by an audience in the form of *Salt*.

What was fundamental in this encounter between the participants was not simply an artistic exchange of material and ideas. It also represented the basis of a constantly evolving social act of communication and negotiation between the individuals. Barba's theatre process is fundamentally a *mêlée* of human relationships, a system whereby each participant's separate identity is nurtured, though encouraged to expand through challenging it with the novel and unexpected. The audience is also part of this exchange. They become part of the creative process through providing Barba with their feedback. Barba incorporates them into the role of active negotiators with whom he shares his performances, offering them the opportunity to create their own idiosyncratic meanings, and altering the fabric of the performance text in order for them to appreciate its complexity more fully.

The result of unravelling the individual threads of Barba's dramaturgy in *Salt* in an attempt to understand the meaning of the different layers within his creative process clarified for me that his process is determined by a variety of factors that change with each new performance. These include the number of actors involved in the montage, the choice of theme and how this triggers certain responses from the participants, the nature of the different constraints imposed on the creative process, and of course the idiosyncratic clash of the actors' and Barba's "torrid zones of memory".

It would be too reductive for me to give precise laws about Barba's dramaturgical process in the *oeuvre* of Odin Teatret. The factors that influence it vary each time and will continue to do so because Odin Teatret is a research-based theatre company in continuous evolution.³¹¹ So too are its members. It is in this way that the possibilities of re-inventing the self and indeed the company becomes a possibility. It is also imperative to consider the company's creative process by reflecting on the dynamics of the relationships within the group, their professional and political ideologies, and their historical background, all of which continue to shape their work.

Salt has been the product of a creative process that has distilled the potent effects of nostalgia and memory. What is fascinating is that even those elements that were discarded during the process have remained as an invisible though tenacious residue that continue to exert an influence, not only on the direction of the process itself, but also potentially on the perception of the audience. This is an activity connected to the obfuscating effects of remembrance. Furthermore, the layers that went to form the complex weave of the performance textile not only reflect the process-oriented approach of this particular performance (and indeed all of the *oeuvre* of Odin Teatret), but also the intricately layered and at times perplexing elements of the life-experiences of those actors involved in the performance. After all, it was Carreri who suggested that she was the result of those experiences she had wanted to keep.

As a theatre practitioner, I appreciate that this research project has been a big challenge for me. The combined experience of investigating both theoretical and practical disciplines of theatre research into performance creation has

³¹¹ Carreri has stated "You cannot see us now and think that this is Odin Teatret. You see us now and this Odin Teatret now, which is not Odin Teatret of twenty years ago, and it is not Odin Teatret in two years. This is very important". Carreri interview with the author.

certainly enriched my knowledge. Scrutiny of performance theory in this way has allowed me to articulate an insight that only my body had previously experienced through rigorous training. This research or 'naming process' has added a deeper understanding to my training as an actor, in a way that has allowed it to be shared with and transmitted to my students. This process of revelation has also given me access to different aspects of performance theory and has fostered in me the need to broaden my mind to new possibilities.

This research project into the study of the theory behind the work of Barba and the creative process of Odin Teatret has certainly provided me an insight into the practicalities of performance creation in general. It has reiterated the notion that was seeded in me as an actor in training that a deep attention to the craft of the actor is essential. After all, it is the actor that gives life to a character on stage. Psycho-physical training needs to be continuous and active and should aim to foster the inspiration to search for the novel. The actor needs to be aware of his/her limitations, in order to strive to overcome those limitations. This is possible only through an encouragement of the belief that openness to diverse forms of training can allow an actor to progress. This is clearly related to the psychological predisposition of the individual learner, whatever their field of interest might be: actor, director, playwright, or academic. It is this that does not allow the stagnation and thus limitation of the individual.

In terms of performance creation, the dismantling of the different layers of the process has allowed me to pinpoint some specific elements that I find fundamental. It is only through the actor's ability to remain dedicated to his/her craft and open to the constant struggle and opportunity to events that are unexpected and unforeseeable, that creativity emerges. An appreciation for

detail, in fact being obsessed with the detail, not only affects the degree of the actor's presence on stage, but also the montage itself: only precise sequences of actions can produce viable links between different fragments of the montage.

This project has had certain idiosyncratic effects on me as an individual and as an actor. It will, indeed has, become part of my essence, my history, my identity. It is another layer that adds to my own personal complex fabric and that will influence my perception of theatrical expression. It is only through assimilating what has been done before and the ideas of other theatre practitioners and theorists that an actor can progress. This knowledge becomes incorporated into the second nature of the actor, with the result that his/her creativity is richer because of the multiple layers of his/her experience. After all, being an actor means not anticipating what follows and being 'present' on stage: to theorise on stage obfuscates the ability to create a body-in-mind.

BIBLIOGRAPHY

- ANDREASEN, John & KUHLMANN, Annelis, (Eds.), *Odin Teatret 2000*, Aarhus University Press, Aarhus, 2000.
- ANTZE, Rosemary Jeanes, 'Esempi Orientali', in Barba & Savarese, *L' arte segreta dell' attore: un dizionario di antropologia teatrale*, Argo, Lecce, 1996, pp.28-31.
- ASTON, Elaine & SAVONA, George, *Theatre as a Sign-System*, Routledge, London & New York, 1991.
- BAKHTIN, Mikhail M., *Speech Genres and Other Late Essays*, Eds. Caryl Emerson & Michael Holquist, tr. Vern W. McGee, University of Texas Press, Austin, 1986.
- BARBA, Eugenio, 'Theatre Laboratory 13 Rzedów and Ritual Theatre', *Tulane Drama Review*, 9(3), 1965, pp.153-171.
- BARBA, Eugenio, *Alla ricerca del teatro perduto: Grotowski, una proposta dell' avanguardia polacca*, Marsilio, Padua, 1965.
- BARBA, Eugenio, 'The Kathakali Theatre', *Tulane Drama Review*, 11(4), 1967, pp.37-50.
- BARBA, Eugenio, *The Floating Islands*, Drama, Holstebro, 1979.
- BARBA, Eugenio, 'The Way of Opposites', *Canadian Theatre Review*, 35, 1982, pp.12-37.
- BARBA, Eugenio, *The Dilated Body*, Zeami Libri, Rome, 1985.
- BARBA, Eugenio, *Beyond the Floating Islands*, Paj Publications, New York, 1986.
- BARBA, Eugenio, 'L' azione reale', *Teatro e Storia*, VII, No.2, 1992, pp.183-202.
- BARBA, Eugenio, 'La scala sulla riva del fiume', *Il Patalogo*, Ubulibri, Milan, 1994, pp.114-122.
- BARBA, Eugenio, *The Paper Canoe*, Routledge, London, 1995.
- BARBA, Eugenio, *Teatro, Solitudine, Mestiere, Rivolta*, Ubulibri, Milan, 1996.
- BARBA, Eugenio, & SAVARESE, Nicola, *L' arte segreta dell' attore: un dizionario di antropologia teatrale*, Argo, Lecce, 1996.

- BARBA, Eugenio, 'Mejerchol'd: il Grottesco, cioè la biomeccanica', in, Eugenio BARBA & Nicola SAVARESE, *L' arte segreta dell' attore: un dizionario di antropologia teatrale*, Argo, Lecce, 1996, pp.222-225.
- BARBA, Eugenio & Nicola Savarese, 'Ritmo', in Eugenio Barba & Nicola Savarese, *L' arte segreta dell' attore: un dizionario di antropologia teatrale*, Argo, Lecce, 1996, pp.201-203.
- BARBA, Eugenio, 'In Memory', *The Drama Review*, 42(2), 1998, pp.5-8.
- BARBA, Eugenio, *Land of Ashes and Diamonds: My apprenticeship in Poland*, tr. Judy Barba, Black Mountain Press, Aberystwyth, Wales, 1999(a).
- BARBA, Eugenio, *Il Prossimo Spettacolo*, Ed. Mirella Schino, Edizioni Textus, L' Aquila, 1999(b).
- BARBA Eugenio, 'The Deep Order Called Turbulence', *The Drama Review*, 44(4), 2000, pp.56-66.
- BAUMAN, Richard & BRIGGS, Charles L., 'Poetics and Performance as Critical Perspectives on Language and Social Life', *Annual Review of Anthropology*, 19, 1990, pp.59-88.
- BECKER, Alton L., 'Text-Building, Epistemology and Aesthetics in Javanese Shadow Theatre', in Alton L. Becker, *Beyond Translation: Essays towards a Modern Philology*, The University of Michigan Press, Ann Arbor, 1995, pp.23-62.
- BINER, Pierre, *The Living Theatre*, tr. Robert Meister, Horizon Press, New York, 1972.
- BOGATYREV, Petr, 'Semiotics in the Folk Theater', in *Semiotics of Art*, Eds. Ladislav Matejka & Irwin R. Titunik, MIT Press, Cambridge, Mass., 1976, pp.33-50.
- BRAUN, Edward, *Meyerhold on Theatre*, Methuen Drama, London, 1991.
- BRECHT, Bertolt, *Gesammelte Werke*, Vol. 15, Suhrkamp, Frankfurt, 1967.
- BRECHT, Bertolt, 'A Short Organum for the Theatre', in John Willett (Ed.), *Brecht on Theatre*, Eyre Methuen, London, 1973, pp.179-205.
- BRECHT, Bertolt, *On Chinese Acting*, tr. F. Bentley, in Carol Martin & Henry Bial (Eds.), *Brecht Sourcebook*, Routledge, London, 2000, pp.15-22.
- BROOK, Peter, *The Empty Space*, Penguin Books, London, 1972.

- BROOK, Peter, *Threads of Time. A Memoir*, Methuen Drama, London, 1998.
- CARRERI, Roberta, 'Traces in the Snow', in *Odin Teatret 2000*, Eds. John Andreasen & Annelis Kulmann, Aarhus University Press, Aarhus, 2000, pp.53-68.
- CERTEAU De, Michel, *The Practice of Everyday Life*, University of California Press, Berkeley & London, 1984.
- CHAMPAGNE, Lenora, *French Theatre Experiment Since 1968*, UMI Research Press, Ann Arbor, 1984.
- CHRISTOFFERSEN, Erik Eke, *The Actor's Way*, Routledge, London & New York, 1993.
- CHRISTOFFERSEN, Erik Eke, 'Between Dance and Theatre', in *Odin Teatret 2000*, Eds. John Andreasen & Annelis Kuhlmann, Aarhus University Press, Aarhus, 2000, pp.44-52.
- COLOBERTI, Claudio, *Whispering Winds*, Video, Odin Teatret Film, 2002.
- ECO, Umberto, *Opera aperta: forma e indeterminazione nelle poetiche contemporanee*, Bompiani, Milan, 1962.
- ECO, Umberto, 'Peirce and the Semiotic Foundations of Openness: Signs as Texts and Texts as Signs', in Umberto Eco, *The Role of the Reader. Explorations in the Semiotics of Texts*, Indiana University Press, Bloomington & London, 1979, pp.175-199.
- ECO, Umberto, 'The Poetics of the Open Work', in Umberto Eco *The Role of the Reader. Explorations in the Semiotics of Texts*, Indiana University Press, Bloomington & London, 1979, pp.47-165.
- ELAM, Keir, *Semiotica del Teatro*, il Mulino, Bologna, 1988.
- ELAM, Keir, 'Text Appeal and the Analysis. Paralysis: Towards a Processual Poetics of Dramatic Production', in Tim Fitzpatrick (Ed.), *Altro Polo – Performance: from Product to Process*, Sydney, 1989.
- ERASMUS, Desiderius, *The Praise of Folly and Other Writings*, Ed. Robert M. Adams, W.W. Norton & Norton, New York & London, 1989.
- EISENSTEIN, Sergei, *Film Form*, Harcourt & Brace, New York, 1949.
- EISENSTEIN, Sergei, 'A Dialectical Approach to Film Form', in Sergei Eisenstein, *Film Form*, Ed. & tr. Jay Leyda, Harcourt Brace & Co., New York, 1949, pp.45-63.

- EISENSTEIN, Sergei, 'Methods of Montage', in Sergei Eisenstein, *Film Form*, Ed. & tr. Jay Leyda, Harcourt Bracc & Co., New York, 1949, pp.72-83.
- FISCHER-LICHTE, Erika, *The Semiotics of Theater*, Indiana University Press, Bloomington & Indianapolis, 1992.
- GOFFMAN, Erving, *Frame Analysis*, Northeastern University Press, Boston, 1974.
- GORCHAKOV, Nikolai M., *Stanislavski Directs*, tr. Miriam Goldina, Grosset & Dunlop, New York, 1962.
- GORDON, Mel, *Il sistema di Stanislavskij*, Ed. Claudio Vicentini, tr. G. Buonanno, Saggi Marsilio, Venice, 1992.
- GROTOWSKI, Jerzy, *Towards a Poor Theatre*, Ed. Eugenio Barba, (1st ed. 1968, Odin Teatrets Forlag, Denmark), 4th ed., Methuen Drama, London, 1991.
- HASTRUP, Kirsten, (Ed.), *The Performer's Village: Times, Techniques and Theories at ISTA*, tr. Judy Barba & Leo Sykes, Drama, Graasten, Denmark, 1996.
- HONZL, Jindrich, 'Dynamics of the Sign in the Theater', in *Semiotics of Art*, Eds. L. Matejka & I.R. Titunik, MIT Press, Cambridge, Mass., 1976, pp.74-93.
- ILINSKIJ, Igor, *Pamiętnik Aktora*, Wydawnictwa Artystyczne i Filmowe, Warsaw, 1962.
- JONES, Clifford R., & JONES, Betty T., *Kathakali: An Introduction to the Dance-Drama of Kerala*, Theater Arts Books, New York, 1970.
- KERSHEW, Baz, *The Politics of Performance. Radical Theatre as Cultural Intervention*, Routledge, London & New York, 1992.
- KOCH, Walter, 'Le texte normal, le théâtre et le film', *Linguistics*, 48, 1969, pp.40-67.
- LETZLER COLE, Susan, *Directors in Rehearsal*, Routledge, London & New York, 1992.
- MALCOVATI, Franco (Ed.), *Vsevolod Mejerchol'd. L'Attore Biomeccanico*, Ubulibri, Milan, 1993.
- MARINIS, Marco De, *Semiotica del Teatro: L'analisi testuale dello spettacolo*, Bompiani, Milan, 1982.

- MARINIS, Marco De, 'Theatrical Comprehension: A Socio-Semiotic Approach' *Theatre*, 15(1), 1983, pp.8-15.
- MARINIS, Marco De, 'Dramaturgy of the Spectator', *The Drama Review*, 31(2), 1987, pp.100-14.
- MATEJKA, Ladislav & TITUNIK, Irwin R., (Eds.), *Semiotics of Art*, The Massachusetts Institute of Technology, Cambridge & London, 1976.
- McGRATH, John, *The Bone Won't Break: On Theatre and Hope in Hard Times*, Methuen Drama, London, 1990.
- McGRATH, John, *A Good Night Out - Popular Theatre: Audience, Class and Form*, Nick Hern, London, 1996.
- MEYERHOLD, Vsevolod, 'La bio-mécanique', in *Le théâtre théâtral*, tr. N. Gourfinkel, Gallimard, Paris, 1963, pp.171-174.
- MEYERHOLD, Vsevolod, *L' Ottobre teatrale (1918-1939)*, Feltrinelli Editore, Milan, 1977.
- MEYERHOLD, Vsevolod, 'Meyerhold on Music', in Paul Schmidt (Ed.), *Meyerhold at work*, University of Texas Press, Austin, Texas, 1980, pp.154-156.
- MEYERHOLD, Vsevolod, 'First Attempt at Stylised Theatre', in Edward Braun, *Meyerhold on Theatre*, Methuen Drama, London, 1991, pp.58-63.
- MEYERHOLD, Vsevolod, 'Biomechanics' in Edward Braun, *Meyerhold on Theatre*, Methuen Drama, London, 1991, pp.197-204.
- MEYERHOLD, Vsevolod, 'Tristan and Isolde', in Edward Braun, *Meyerhold on Theatre*, Methuen Drama, London, 1991, pp.80-98.
- MEYERHOLD, Vsevolod, 'Lezioni di regia nel 1921 ai GUYRM', in Fausto Malcovati (Ed.), *Vsevolod Meyerhold's L'Attore Biomeccanico*, Ubulibri, Milan, 1993, pp.57-59.
- MEYERHOLD, Vsevolod, 'L' attore. Indicazioni per l' attore pubblicate dai GEKTEMAS', in Fausto Malcovati (Ed.), *Vsevolod Meyerhold's L'Attore Biomeccanico*, Ubulibri, Milan, 1993, pp.94-98.
- MOORE, Sally Falk, 'Explaining the Present: Theoretical Dilemmas in Processual Ethnography', *American Ethnologist*, Vol. 14, No. 4 (Nov. 1987), pp.727-736.

- PASRICHA, Avinash & KOTHARI, Sunil, *Odissi: Indian classical Dance*, Marg Publication, India, 1990.
- PAVIS, Patrice, 'Theatre Analysis: Some Questions and a Questionnaire', *New Theatre Quarterly*, 1(2), 1985, pp.208-12.
- PAVIS, Patrice, *Theatre at the Crossroads of Culture*, Routledge, London & New York, 1992.
- PASOLI, Robert, *A Book on The Open Theatre*, MacMillan, Indianapolis, 1970.
- PEIRCE, Charles Sanders 'Logic as Semiotic: The Theory of Signs', in Justus Bucher (Ed.), *The Philosophy of Peirce. Selected Writings*, Routledge, London, 1950.
- PESSOA, Fernando, *Fernando Pessoa. Obra Poética*, Ed. Maria Aliete Galhoz, Companhia Aguilar Editôra, Rio De Janeiro, 1965.
- QUADRI, Franco, *L'avanguardia teatrale in Italia: (Materiali 1960-1976)*, Einaudi, Turin, 1977.
- RICHARDS, Thomas, *Al lavoro con Grotowski sulle azioni fisiche*, Ubulibri, Milan, 1993.
- RUFFINI, Franco, 'Semiotica del Teatro: ricognizione degli studi', *Biblioteca Teatrale*, 9, 1974, pp.34-81.
- SHANK, Theodore, *Beyond the Boundaries*, The University of Michigan Press, Ann Arbor, 2002.
- SCHECHNER, Richard, *Environmental Theatre*, Hawthorn Books, New York, 1973.
- SCHECHNER, Richard, *Performative Circumstances from the Avant Garde to Ramlila*, Seagull Books, Calcutta, 1983.
- SCHECHNER, Richard & ZARRILLI, Philip, 'Collaborating on Odissi: An Interview with Sanjukta Panigrahi, Kelucharan Mahapatra, and Raghunath Panigrahi', *The Drama Review*, 32(1), 1988, pp.128-138.
- SCHECHNER, Richard, 'Restauro del Comportamento', in E. Barba & N. Savarese, *L'arte segreta dell' attore: un dizionario di antropologia teatrale*, Argo, Lecce, 1996, pp.191-96.
- SCHECHNER, Richard, *Performance Studies: An Introduction*, Routledge, London & New York, 2002.
- SCHINO, Mirella, *Il crocevia del Ponte d' Era. Storie e voci da una generazione teatrale 1974-1995*, Bulzoni Editore, Rome, 1996.

- SCHINO, Mirella & MENCHINI, Stefania (Eds.), 'La via dell' India. Dossier sul Teatro Tascabile di Bergamo', *Teatro e Storia*, 24, 2002-2003, pp.3-17.
- SELBOURNE, David, *The Making of 'A Midsummer Night's Dream': An Eye-Witness Account of Peter Brook's Production from First Rehearsal to First Night*, Methuen, London, 1984.
- SILVERSTEIN, Michael & URBAN, Greg, (Eds.), *Natural Histories of Discourse*, The University of Chicago Press, Chicago, 1996.
- STANISLAVSKI, Constantin, *Creating a Role*, Methuen Drama, London, 1981.
- STANISLAVSKI, Constantin, 'Units and Objectives', in Constantin Stanislavski, *An Actor Prepares*, Methuen Drama, London, 1988, pp.111-126.
- STEWART, Nigel, 'Actor as *refusenik*: Theatre Anthropology, semiotics and the paradoxical work of the body', in Ian Watson, *Negotiating Cultures. Eugenio Barba and the intercultural debate*, Manchester University Press, Manchester, 2002, pp.46-58.
- TABUCCHI, Antonio, *Si sta facendo sempre più tardi*, Feltrinelli, Milan, 2001.
- TAVIANI, Ferdinando, *Il Libro dell' Odin: il Teatro-Laboratorio di Eugenio Barba*, Feltrinelli, Milan, 1975.
- TAVIANI, Ferdinando, 'The Odin Story', in Eugenio Barba, *Beyond the Floating Islands*, Paj Publications, New York, 1986, pp. 236-75.
- TAVIANI, Ferdinando, 'Visioni', in Eugenio Barba & Nicola Savarese, *L' Arte Segreta dell' Attore: Un dizionario di antropologia teatrale*, Argo, Lecce, 1996, pp.256-267.
- TOPORKOV, Vasily Osipovich, *Stanislavski in Rehearsals: The Final Years*, tr. Christine Edwards, Theatre Arts Books, New York, 1979.
- TYTELL, John, *The Living Theatre. Art, Exile and Outrage*, Methuen Drama, London, 1997.
- URBAN, Greg, 'Entextualization, Replication, and Power', in *Natural Histories of Discourse*, Eds. Michael Silverstein & Greg Urban, The University of Chicago Press, Chicago & London, 1996, pp.21-43.
- VARLEY, Julia, 'Sanjukta Panigrahi: Dancer for the Gods', *New Theatre Quarterly*, 14(55), 1998, pp.249-273.

- VARLEY, Julia, 'Dramaturgy according to Daedalus', in *Odin Teatret 2000*, Eds. John Andreasen & Annelis Kulmann, Aarhus University Press, Aarhus, 2000, pp.120-132.
- VATSYAYAN, Kapila, *Classical Indian dance in Literature and the Arts*, 2nd ed., Sangeet Natak Akademi, New Delhi, 1977.
- VOLOŠINOV, Valentin Nikolaevič, *Marxism and the Philosophy of Language*, tr. Ladislav Matejka & I.R. Titunik, Seminar Press, New York & London, 1973.
- WATSON, Ian, *Towards a Third Theatre: Eugenio Barba and the Odin Teatret*, Routledge, London & New York, 1993.
- WATSON, Ian, *Negotiating Cultures. Eugenio Barba and the intercultural debate*, Manchester University Press, Manchester, 2002.
- WEBER, Carl, 'Brecht's concept of *Gestus* and the American Performance Tradition', in Carol Martin & Henry Bial (Eds.), *Brecht Sourcebook*, Routledge, London, 2000, pp.43-49.
- WEIL, Kurt, 'Gestus in Music', tr. E. Albrecht, in Carol Martin & Henry Bial (Eds.), *Brecht Sourcebook*, Routledge, London, 2000, pp.43-49.
- WETHAL, Torger, *Physical Training at Odin Teatret*, Video, Odin Teatret Film, 1972.
- WETHAL, Torger, *Vocal Training at Odin Teatret*, Video, Odin Teatret Film, 1972.
- WETHAL, Torger, *Training at the 'Teatr Laboratorium' in Wroclaw*, Video, Odin Teatret Film, 1972.
- WETHAL, Torger, *Traces in the Snow*, Video, Odin Teatret Film, 1994.
- WINTERSON, Jeanette, *Gut symmetries*, Granta Books, London, 1997.
- ZARRILLI, Philip, *Kathakali Dance Drama: Where Gods and Demons Come to Play*, Routledge, London, 2000.
- ZOETE, Beryl De & SPIES, Walter, *Dance and Drama in Bali*, Oxford University Press, Kuala Lumpur, 1973.

