INDEX OF CONCEPTS
IN EUGENIO BARBA’S WRITINGS

LLUÍS MASGRAU
Eugenio Barba’s written work is a laboratory of concepts. Beyond the numerous texts and the apparent variety of subjects dealt with, there exists in his work a series of inner lines of strength that structure and amalgamate it in a coherent whole. These lines of strength are composed of a range of concepts that Barba takes up and elaborates from one text to another. These concepts move through his writings via innumerable intellectual peripetia.

This document is an index of concepts with the respective bibliographical indications corresponding to Barba’s written work. The bibliographical indications don’t refer to the places where he quotes the concepts in question, but to the fragments where he formulates and elaborates them.

The document includes all the concepts that have a precise and concrete formulation in Barba’s writings, even if they have only one bibliographical reference. The document, however, does not include a whole series of very important concepts in his work which do not possess a precise formulation: "exile", "ethics", "ethos", "journey", "transcendence". This deliberate vagueness constitutes a kind of music or background throughout Barba’s written work.

The title is always in English. If the text doesn't exist in English, it is given in the language of its first publication.

Article titles are written in lower case letters, book titles in capitals.

The references included in every concept are in chronological order, from the most recent to the oldest.

Barba’s text, in which the most elaborate formulation of every concept appears, is in bold.

When a concept is developed only in a part of an article or book that we quote, the indication of the chapter in the book or the section in the article, in which Barba developed the concept, appears in brackets next to the text’s title.

At the end of every concept, we give a list of concepts related to it.
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1. ACTION (Physical)

2009: **BURNING THE HOUSE** (Actor’s Dramaturgy)

2002: **The Ripe Action**

1996: **An Amulet Made of Memory** (A Physical Action: The Smallest Perceptible Action)


2. ACTOR’S DRAMATURGY

2009: **BURNING THE HOUSE** (Actor’s Dramaturgy)

1999: **Le protagoniste absent** (Nouveau Théâtre, noveaux exercices)

1996: **An Amulet Made of Memory** (The Age of Exercises – The Complexity of Emotion)


3. ANCESTORS

2006: **Ellos están en nosotros**

2004: **La conquista della differenza** (La propria terra - Per una storia ermafrodita del teatro)

**2000: THE ESSENCE OF THEATRE**

1999: **Le protagoniste absent** (Eclatement du théâtre d’art et naissance des petites traditions)

1988: **Eugenio Barba to Phillip Zarrilli**

1987: **The Third Bank of the River**


87. Vakthangov, Eugeni
88. Value (of the theatre)
89. Vocation
90. Voice
91. Wound
4. APPIA, Adolphe

2006: *Ellos están en nosotros*  
(Cf. “Ancestors”, “Reformers”, “Tradition”)

5. ARTAUD, Antonin

1967: Effterskrift in *Det Dobbelte teater*  
(Cf. “Ancestors”, “Reformers”, “Tradition”)

6. ATAHUALPA DEL CIOPPO

2001: *Fabricantes de sombras*  
(Cf. “Ancestors”, “Reformers”, “Tradition”)

7. AUTODIDACTISM

1981: *Paradosso pedagogico*  
1980: *Theatre Anthropology: First Hypothesis*  

8. BALANCE (Principle of)

1981: *Theatre Anthropology* (Balance in Action)  
1980: *Theatre Anthropology: First Hypothesis*

9. BARTER

2004: La conquista della differenza (Terra di nessuno)
1983: Written Silence (Secrecy and Barter)
1976: Roots and Leaves (chap.III)
1975: Letter from the South of Italy
1974: Two Tribes (Interview by Stig Krabbe Barfoed, included in The Floating Islands)

(Cf. “Difference”)

10. BIG HISTORY / SMALL HISTORY (See “History”)

11. BJERNEBØE, JENS

2006: Ellos están en nosotros

12. BODY-MIND

2009: THE BURNING HOUSE (The Actor’s Dramaturgy)
1987: The Fiction of Duality (Organicity and Spontaneity)
1985: The Dilated Body


13. BRECHT, Bertolt

2006: Ellos están en nosotros
1998: Om Brecht
1980: Dialogue with Brecht
1977: Dialoghi su Brecht: agli attori
1971: Priëm, Ostranneja, Verfremdung, Hana
(Cf. “Ancestors”, “Reformers”, “Tradition”)

14. CHINES OPERA (See “Eastern Theatre”)

15. CONCATENATION

**2009: BURNING THE HOUSE** (Exú: swimming in a lasting presence)
1983: Dramaturgy

16. CONSISTENT INCONSISTENCY (Principle of)

1980: Theatre Anthropology: First Hypothesis


17. COPEAU, Jacques

1992: THE PAPER CANOE (7. A Theatre Not Made of Stones and Bricks)

(Cf. “Ancestors”, “Reformers”, “Tradition”)

18. CRAIG, Gordon

2006: Ellos están en nosotros
2001: Los teatros del mundo
1992: THE PAPER CANOE (7. A Theatre Not Made of Stones and Bricks)

(Cf. “Ancestors”, “Reformers”, “Tradition”)

19. DANCE

2009: THE BURNING HOUSE (The Actor’s Dramaturgy)
1997: Danza profunda y danza evidente
**1994: All Theatre is Made of Dance**
1990: *THE SECRET ART OF THE PERFORMER* (Meyerhold: the Grotesque, that is Bio-mechanics)
1985: *Silver Horse*
1974: *The Book of Dances*


20. DECROUX, Etienne

1997: *The Hidden Master*
1993: *Lettera di Eugenio Barba a Marco De Marinis*

(Cf. “Ancestors”, “Reformers”, “Tradition”)

21. DIFFERENCE

2010: *Running after oneself*
2005: *The Paradox of the Sea*
2004: *La conquista della differenza*
2001: *Fabricantes de sombras*
1991: *People of Ritual*
1978: *Theatre-Culture*
1975: *Letter from South of Italy*


22. DISORDER

2006: *Angelanimal*
2004: *Children of Silence*
2000: *Incredulity and Seduction* (A Story that is Not to Be Believed)


23. DISSIDENCE

2006: *Ellos están en nosotros*
2004: La conquista della differenza (Viaggi verso la differenza)

2002: A Chosen Diaspora in the Guts of the Monster

2001: Fabricantes de sombras

2000: No pertenecer al mundo al cual pertenecemos

1998: Coltivare semi di dissidenza


24. DRAMATURGY

2009: ON DIRECTING AND DRAMATURGY. BURNING THE HOUSE

2004: Children of Silence (A Clearing in the Confusion – The Anarchy of Fairy Tales and the Art of Error)

2002: The Torrid Zone of Memory

1999: Action, Structure, Coherence. Dramaturgical Techniques in the Performing Arts

1998: The Deep Order Called Turbulence

1997: Il fabbro di Abunaga

1990: Something Rich and Strange

1988: Four Spectators

1985: Diners and Banquets

1983: Dramaturgy

1983: Montage

24/1. ORGANIC DRAMATURGY

2009: BURNING THE HOUSE (A plurality of dramaturgies / Organic Dramaturgy as a level of organization)

2002: Grandfathers, Orphans, and the Family Saga of the European Theatre (Perspicacious Theatre)

1998: The Deep Order Called Turbulence

1997: Il fabbro di Abunaga (Forme dell’attesa)

24/2. NARRATIVE DRAMATURGY

2009: BURNING THE HOUSE (A Plurality of Dramaturgies / Narrative Dramaturgy as a Level of Organisation)

2002: Grandfathers, Orphans, and the Family Saga of the European Theatre (Perspicacious Theatre)

1998: The Deep Order Called Turbulence

1997: Il fabbro di Abunaga (Forme dell’attesa)

24/3. EVOCATIVE DRAMATURGY
2009: **BURNING THE HOUSE** (A Plurality of Dramaturgies / Evocative Dramaturgy as a Level of Organisation)
1998: *The Deep Order Called Turbulence*
1997: *Il fabbro di Abunaga* (Forme dell’attesa – Stati di mutamento)


25. EASTERN THEATRE

2009: *Two Pairs of Eyes*
2005: *The Geography of Illusions*
2004: *La conquista della differenza* (Viaggi verso la differenza)
**2002: The Ripe Action**
1992: *THE PAPER CANOE*
1982: *Orientsk teater – bevegelse og uttrykk*
1981: *Theatre Anthropology*
1981: *Paradosso pedagogico*
1980: *Theatre Anthropology: First Hypothesis*
1972: *Words or Presence*

25/1. CHINES OPERA

2009: *Two Pairs of Eyes*
2005: *The Geography of Illusions*
1971: *Mei Lan-Fan*

25/2. KABUKI

1971: *Kabuki: en introduksjon*

25/3. KATHAKALI

1977: *Un’ altra cultura del corpo*
1965: *Kathakali (en klassisk indisk teaterskole)*
**1964: The Kathakali Theatre**

25/4. NO THEATRE

1971: *Priëm ostranneja, Verfremdung, Hana*

25/5. ODISSI DANCE
1998: Sanjukta Panigrahi: In Memory

“Extra-daily Technique”, “Eurasian Theatre”, “Inculturation / Acculturation”,
Anthropology”)

26. EMOTION

1996: An Amulet Made of Memory (The Complexity of Emotion)


27. EMPTY RITUAL

2009: BURNING THE HOUSE (A plurality of dramaturgies)
Meaning – People of Ritual)
1991: People of Ritual
1987: The Third Bank of the River (The “Why”: the Meaning)
1987: The Fiction of Duality (The Body-Actor and Ritual)


28. ENERGY

1992: THE PAPER CANOE (5. Energy, or Rather, the Thought
1988: La conferencia de Santiago (El trabajo de la energia)
1985: The Actor’s Energy: Male/Female versus Animus/Anima
1985: The Dilated Body: The Energies of Acting
1981: Theatre Anthropology
1980: Theatre Anthropology: First Hypothesis
1979: The Way of Opposites (Communication)

“Theatre Anthropology”)

29. EQUIVALENCE (Principle of)
2009: *BURNING THE HOUSE* (Actor’s Dramaturgy)


1985: *Identidad nacional y Antropología Teatral* (Crear equivalents)


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30. EVCOCATIVE DRAMATURGY (See “Dramaturgy”)

31. EXERCISES

2007: *The Ghost Room* (The Diverse Natures of the Exercises)

**2004: Score and Subscore**

2000: *The Essence of Theatre* (Exercises to Forget the Moon and the Finger)
1999: *Le protagoniste absent* (Noveau Théâtre, noveaux exercises)
1996: *An Amulet Made of Memory* (The Age of Exercises – Inner Life and Interpretation)
1992: *THE PAPER CANOE* (7. A Theatre not Made of Stones and Bricks)
1979: *The Way of Opposites* (Communication)
1972: *II training*


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32. EXTRA-DAILY TECHNIQUE (See “Technique”)

33. EURASIAN THEATRE

1994: *The Steps on the River Bank* (Legacy)

**1997: Eurasian Theatre**


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34. FO, Dario
1997: *Dario Fo and Franca Rame: amicizie di un altro milenio*

1970: *Teater ud til folket*

(Cf. “Ancestors”, “Reformers”, “Tradition”)

35. GARCÍA, Santiago

2001: *Llaneza y vaivén*

(Cf. “Ancestors”, “Reformers”, “Tradition”)

36. GROTOWSKI, Jerzy

2009: *Lettera estiva su Grotowski*

1998: *Letter to Jerzy Grotowski*

**1998: LAND OF ASHES AND DIAMONDS**


1991: *Letter to Aramis*

1979-1989: *The Pedagogical Paradox: Learning to Learn*

1965: *ALLA RICERCA DEL TEATRO PERDUTO*

1964: *Det magiske teater (13-rækkers teater i Opole)*

1963: *Ritual Theatre*

1962: *Theatre Laboratory 13 Rzedów*

(Cf. “Ancestors”, ”Master”, ”Method”, “Reformers”, “Tradition”)

37. GROUP (Theatre)

**2004: La conquista della differenza**

1990: *Klarsyn*

1983: *The Written Silence* (The Secrecy and Barter)

1978: *Theatre-Culture*

1976: *Roots and Leaves*

1975: *Letter from South of Italy*


38. GURU (See “Master”)

39. HISTORY

39/1. BIG HISTORY / SMALL HISTORY

2006: Ellos están en nosotros
2005: The Paradox of de Sea
2003: I cento violini del guerriglero
2002: A Chosen Diaspora in the Guts of the Monster (The Dance of the Big and the Small)


39/2. THE SUBTERRANEAN HISTORY OF THEATRE

2006: Ellos están en nosotros
2002: A Chosen Diaspora in the Guts of the Monster (The Other Face of Continuity)
2000: The Essence of Theatre (Tradition Does Not Exist)
1988: Eugenio Barba to Phillip Zarrilli


40. IDENTITY. PROFESSIONAL IDENTITY / CULTURAL IDENTITY

1994: The Steps on the River Bank (Cultural Identity and Professional Identity – Tradition and Founders of Traditions)
1993: Cultural Identity and Professional Identity
1988: The House with Two Doors (A House with To Doors)
1988: La conferencia de Santiago (La identidad profesional)
1987: Teatro antropológico


41. IMPROVISATION

2009: BURNING THE HOUSE (The Actor’s Dramaturgy)
2005: L’uomo del contrappunto
2004: Improvisation. Memory, Repetition, Discontinuity
2001: L’élève est plus important que la méthode (Première école: l’observation)
1992: THE PAPER CANOE (7. A Theatre not Made of Stones and Bricks)
1981: Pre-expressivity / Improvisation
1979: The Way of Opposites (Creativity)
(Cf. “Actors Dramaturgy”, “Organicity”, “Spontaneity”)

42. INCULTURATION / ACCULTURATION

1993: Le corps credible (Le corps-en-vie – Codification: technique d’inculturation et technique d’acculturation)
1988. La conferència de Santiago (Inculturación – La presencia extra-cotidiana – La lógica de la aculturación)
1987: The Third Bank of the River (The “How”: Technique)
1987: The Fiction of duality (Organicity and Spontaneity)
1984: The Way of Refusal (Body Techniques and Aculturation – Natural / Artificial)


43. INTERCULTURALISM

2005: The Paradox of the Sea
2004: La conquista della differenza
1996: The Paradoxical Space of Theatre
1991: People of Ritual
1985: The Etymological Intellectual


44. ISTA

2004: La conquista della differenza (Terra di nessuno)
1994: How ISTA Came into Being
1994: Aquí no se puede hacer nada
1988: Euenio Barba to Phillip Zarrilli
1987: Eurasian Theatre (The Performer Village)
1981: The Pedagogical Paradox: Learn to Learn
1981: Introduzione all’Antropologia Teatrale
1981: Prefazione per La scuola degli attori
1980: Theatre Anthropology: First Hypothesis

45. KABUKI (See “Eastern Theatre”)

46. KATHAKALI (See “Eastern Theatre”)

47. LABORATORY (Theatre)

   2004: Lettera ai relatori del convegno internazionale “Why a Theatre Laboratory?”
   1990: The Theatre of the Polis, and the Sanctuary of the Metropolis
   1977: Senza illusioni
   1975: Non il teatro politico ma, col teatro, una politica


48. LATINOAMERICA (AND LATINOAMERICAN THEATRE)

   2002: ARAR EL CIELO
   1988: The House with Two Doors


49. LEGACY

   1991: The Legacy from Us to Ourselves
   1990: Eftermæle, that which Will Be Said Afterwards


50. MARCEAU, Marcel

   1993: Lettera di Eugenio Barba a Marco De Marinis

51. MASTER (Guru)


1979-1989: *The Pedagogical Paradox: Lear to Learn*


52. MEANING (of the theatre)

2001: *Llaneza y vaivén*

**1991: The Legacy from Us to Ourselves**


1988: *The House with two Doors*


53. MEMORY

2009: *BURNING THE HOUSE* (The torrid zone of memory)

**2002: The Torrid Zone of Memory**

1996: *Nostalgia*

(Cf. “Wound”)

54. METHOD

**2009: BURNING THE HOUSE (The Field of Poppies)**

2003: “I Don’t Need Money, I Don’t Need Buildings...”

2002: *The Torrid Zone of Memory* (Concrete and Subtle Questions)

2001: *L’élève est plus important que la méthode*


55. MEYERHOLD, Vsevolod
2006: *Ellos están en nosotros*

**2002:** *Grandfathers, Orphans, and the Family Saga of the European Theatre*

1999: *La edad de oro del teatro contemporáneo*


1990: *THE SECRET ART OF THE PERFORMER* (Meyerhold: the Grotesc, that is, Bio-mechanics)

1970: *Vsevolod Meyerhold*

1968: *Meyerhold-Dapertutto*

(Cf. “Ancestors”, “Reformers”, “Tradition”)

56. NARRATIVE DRAMATURGY (See “Dramaturgy”)

57. NO THEATRE (See “Eastern Theatre”)

58. ODISSI DANCE (See “Eastern Theatre”)

59. OMISSION (Principle of)

**1992:** *THE PAPER CANOE* (3. Recurring Principles)

1990: *THE SECRET ART OF THE PERFORMER* (Omission)

1981: *Theatre Anthropology* (The Virtue of Omission)


60. OPPOSITION (Principle of)

**1992:** *THE PAPER CANOE* (3. Recurring Principles)

1990: *THE SECRET ART OF THE PERFORMER* (Opposition)

1981: *Theatre Anthropology* (The Dance of Oppositions)

1980: *Theatre Anthropology* (First Hypothesis)

1979: *The Way of Opposites* (Communication)


61. ORGANIC DRAMATURGY (See “Dramaturgy”)

62. ORGANICITY

2005: THE SECRET ART OF THE PERFORMER (Organicity)
2002: The Ripe Action (Organic Effect – Working Languages)
1997: O-Effect. That Which is Organic for the Actor / That Which is Organic for the Spectator
1987: The Fiction of duality (Organicity and Spontaneity)


63. ORIGIN

2009: BURNING THE HOUSE
1983: Written Silence (In the Heart)

(Cf. “Ancestors”, “Vocation”)

64. OVERTURNING (Principle of)

2009: BURNING THE HOUSE (A plurality of dramaturgies)

(Cf. “Dramaturgy”)

65. PEDAGOGY (Theatrical)

1979-1989: The Pedagogical Paradox: Lear to Learn
1984: From “learning to “learning to learn”
1983: Written Silence (How the Essential is Kept Silent)
1981: Paradosso pedagogico
1973: Two Letters
1972: Words or Presence
1972: Training


66. PRE-EXPRESSIVITY

2005: THE SECRET ART OF THE PERFORMER (Pre-expressivity)
1993: *Le corps crédible* (La foudre et les étrusques, autrement dit l’Antropologie Théâtrale)
1987: *Eurasian Theatre* (The Performers Village)
1981: *Paradosso Pedagogico*
1980: *Theatre Anthropology: First Hypothesis*


67. PRESENCE

2002: *The Ripe Action* (Working Languages)
1993: *Le corps crédible*
1994: *Exister avant de représenter*
1988: *La conferencia de Santiago*
1985: *The Dilated Body* (The Bridge)
1979: *The Way of Opposites* (Communication)


68. REFORMERS (The)

2004: *La conquista della differenza* (La propria terra - Per una storia ermafrodita del teatro)
2004: *Children of Silence* (Silence)
2001: *Los teatros del mundo*
2000: *The Essence of Theatre*
1999: *La edad de oro del teatro contemporáneo*
1998: *Caballeros con espadas de agua*
1997: *Os deus que morreram en Canudos*
1991: *The Legacy from Us to Ourselves*
1990: *The Theatre of the Polis and the Sanctuary of the Metropolis* (The Reformers)
1980: *Dialogue With Brecht*
1978: *Theatre-Culture* (Anti-historical Images)

69. SATS

1979: The Way of Opposites (Communication)


70. SCORE

2009: BURNING THE HOUSE (The Actor’s Dramaturgy)
1992: THE PAPER CANOE (7. A Theatre Not Made of Stones and Bricks)

70/1. SUB-SCORE

2009: BURNING THE HOUSE (The Actor’s Dramaturgy)
1996: An Amulet Made of Memory (The Revolution of the Invisible)
1992: THE PAPER CANOE (7. A Theatre Not Made of Stones and Bricks)


71. SERENDIPITY

2009: BURNING THE HOUSE (Creative thought / The torrid zone of memory)
2002: The Torrid Zone of Memory (The long road of accumulation and destruction)

(Cf. “Dramaturgy”)

72. SIMULTANEITY

2009: BURNING THE HOUSE (Simultaneity: narrating according to the laws of space)
1983: Dramaturgy

(Cf. “Dramaturgy”)

73. SPACE

2009: **BURNING THE HOUSE** (Dramaturgy of the space)
1997: *Il fabbro di Abunaga*

(Cf. “Dramaturgy”)

74. SPECTATOR

2009: **BURNING THE HOUSE** (A plurality of dramaturgies / The spectator’s dramaturgy / A dramaturgy of dramaturgies)
2008. *O espaço interno*
2006: *Angelanimal*
2000: *The Essence of Theatre* (The Nonliving Spectators)
1999: *Action, Structure, Coherence. Dramaturgical Techniques in the Performing Arts*
1999: *Action, Structure, Coherence. Dramaturgical Techniques in the Performing Arts*
1988: *Four Spectators*
1987: *The Actor’s Tradition and the Spectator’s Identity*
1987: *Eurasian Theatre* (Spectator)
1968: *Il regista e la provocazione del pubblico*


75. SPONTANEITY

1987: *The Fiction of Duality* (Organicity and Spontaneity)
1979: *The Way of Opposites* (Spontaneity)


76. STANISLAVSKI, Konstantin

2006: *Ellos están en nosotros*
2002: *Grandfathers, Orphans, and the Family Saga of the European Theatre*
1997: *Os duos que morreram em Canudos*
1992: THE PAPER CANOE (7. A Theatre Not Made of Stones and Bricks)
1984: The Way of Refusal (To Be and To Seem)
1965: Stanislavski Tvil

(Cf. “Ancestors”, “Reformers”, “Tradition”)

77. SUB-SCORE (See “Score”)

78. SUBTERRANEAN HISTORY OF THEATRE (See “History”)

79. SUPERSTITION

2009: BURNING THE HOUSE (A plurality of dramaturgies)
2005: Scale d’ombra
2001: Los teatros del mundo
2000: The Essence of Theatre (Tradition Does Not Exist)

“Reformers”, “Subterranean History”, “Third Theatre”, “Tradition”, “Utopia”,
“Vocation”, “Wound”)

80. TECNIQUE

2006: La danza dell’algebra e del fuoco
2005: The Paradox of the Sea (Organic Subterranean bridges)
1988: La conferencia de Santiago (El organismo en vida)
1987: The Third Bank of the River (The “How”: Technique)
1979-1989: The Pedagogical Paradox: Learn to Learn
1972: Words or Presence
1972: Training
1965: Acerca de nuestro entrenamiento (Text included in the programme of
Ornitofilene. Published also in A mis espectadores)

80/1. EXTRA-DAILY TECHNIQUE

1988: La conferencia de Santiago (La presencia extra-cotidiana)
1984: The Way of Refusal (Body Techniques and Acculturation –
Natural / Artificial)
1981: Theatre Anthropology (Lokadharmi and Natyadharmi)
1981: Introduzione all’Antropologia Teatrale
1981: Paradosso pedagogico
1980: Theatre Anthropology: First Hypothesis


81. THEATRE ANTHROPOLOGY

1994: What is Theatre Anthropology
1992: THE PAPER CANOE
1990: Prefazione a Il corpo scenico ovvero la tradizione tecnica
1981: Theatre Anthropology
1980: Theatre Anthropology: First Hypothesis
1980: Introduzione all’Antropologia Teatrale


82. THIRD THEATRE

1998: El juramento de Atahualpa
1991: The Legacy from Us to Ourselves
1988: The House with Two Doors (Third Theatre)
1988: Reflections upon the Reencuentro Ayacucho 1988
1987: The Third Bank of the River
1979: Speech at the Opening of Madrid Meeting
1978: Theatre-Culture
1977: Senza illusioni
1976: The Mutation
1976: Third Theatre


83. THOUGHT (Creative)

2009: BURNING THE HOUSE (Creative Thought)
1998: The Deep Order Called Turbulence
1985: The Dilated Body

(Cf. “Dramaturgy”)
84. TRADITION

2004: La conquista della differenza (Per una storia ermafrodita del teatro)
2001: Los teatros del mundo

2000: The Essence of Theatre
1999: Le protagoniste absent (Eclatement du theatre et naissance des petites traditions)
1997: Os duas que morreram em Canudos
1995: Ships of Stone and Floating Islands (The Two Faces of Tradition)
1994: The Steps on the River Bank (The Legacy – Tradition and Founders of Traditions)
1993: Tradition and Founders of Traditions
1988: The House with Two Doors (Atahualpa del Cioppo and the Tradition-in-life)
1987: Eurasian Theatre


85. TRAINING

2007: The Ghost Room
2004: Children of Silence (Organic Material)
2003: I Don’t Need Money, I Don’t Need Buildings
1992: THE PAPER CANOE (7. A Theatre Not Made of Stones and Bricks)
1987: The Third Bank of the River (The “How”: Technique)
1985: The Actor’s Energy: Male/Female versus Animus/Anima (The Actor in His Origins)
1976: Questions on Training (Interview by Franco Ruffini included in The Floating Islands)
1984: From “learning to learn”
1973: Two Letters
1972: Words or Presence
1972: Training
1965: Acerca de nuestro entrenamiento (Text included in the programme of Ornitolifene. Published also in A mis espectadores)


86. UTOPIA

2002: *A Chosen Diaspora in the Guts of the Monster* (Dissidence and Utopia: a Time within another Time)


87. VAKTHANGOV, Eugeni

1968: *Kjetteren Vakthangov*

(Cf. “Ancestors”, “Reformers”, “Tradition”)

88. VALUE (Of the Theatre)

1999: *Le protagoniste absent* (Eclatement du theatre et naissance des petites traditions)

1999: *La edad de oro del teatro contemporáneo*


89. VOCATION

**1995: Ships of Stone and Floating Islands**

1990: *The Theatre of the Polis and the Sanctuary of the Metropolis*

1983: *Written Silence*

1975-1978: *The Disciple Who Walked on the Water*

1968: *Waiting for Revolution*

1968: *Strangers in the Theatre* (Interview by Bent Hagested included in *The Floating Islands*)

1967: *Letter to Actor D.*

1965: *Professionelt teater og amatørteater*

1964: *A Rift Theatre*


90. VOICE

**2009: BURNING THE HOUSE** (Sonorous dramaturgy)
2000: THE ELOQUENCE OF THE DUMB
1979: Voice, Sound, Music
1972: Words or Presence
1972: Training (Vocal Training)
1965: Acerca de nuestro entrenamiento (Text included in the programme of Ornitofilene. Published also in A mis espectadores)

91. WOUND (The)

2009: BURNING THE HOUSE (The torrid zone of memory)

2002: The Torrid Zone of Memory (A Castle of Perfumes)
2000: The Essence of Theatre (The Essential Can Only Be Mute)
1996: Nostalgia (The Wounds from Memory)