

NORDISK TEATERLABORATORIUM

Odin Teatret ■ Odin Teatret Film ■ Odin Teatrets ■ OTA, Odin Teatret Archives
ISTA, International School of Theatre Anthropology ■ CTLS, Centre for Theatre Laboratory Studies

UPDATED 21/07/2021



Odin Teatrets Forlag

BOOKLIST

Books can also be purchased **on-line**: <https://odinteatret.dk/shop/books/>

TTT, Teatrets Teori og Teknikk was published by Odin Teatret in magazine and/or book form from 1965 - 1974. The following issues are still available:

TTT 16 DEN HEMMELIGE TRADITION I NO

Zeami's key work on the training of actors in the classical Japanese Noh theatre. Book form. 244 pages, illus. In Danish. **DKK 105,00**

TTT 17 GRUPPETEATER I NORDEN

Overview of the activities and structure of Scandinavian group theatres. In Danish. **DKK 35,00**

TTT 19 UDVALGTE SKRIFTER

Sergei Eisenstein's most significant writings about his life, his films, montage theory and directing. Book form. 248 pages, illus. In Danish. **DKK 105,00**

TTT 22 BREVE TIL MIN FARS HUS

Audience response to the 1972-74 Odin Teatret performance, in letter form. In Danish. **DKK 35,00**

Books by Eugenio Barba

JENSEITS DER SCHWIMMENDEN INSELN (The Floating Islands)

Eugenio Barba. A collection of Eugenio Barba's most important writings about theatre, theatre pedagogy, and theatre anthropology. In German. Rowohlt Enzyklopädie, Germany 1985. 318 pages, illus. **DKK 120,00**

Greek title for THE FLOATING ISLANDS – BEYOND THE FLOATING ISLANDS

Eugenio Barba. Same as above. In Greek. Dodoni General Edition, Athens, Greece, 2018. 287 pages, illus. **DKK 150,00**

TEATRO. SOLITUDINE. MESTIERE. RIVOLTA

Eugenio Barba. An up to date collection about pedagogy, technique, third theatre and the art of keeping a group alive. In Italian. Edizioni di Pagina, Italy 2014. 320 pages, illus. **DKK 170,00**

THÉÂTRE. SOLITUDE. MÉTIER. RÉVOLTE

Eugenio Barba. Same as above. In French. L'Entretemps Éditions, France 1999. 347 pages, illus. **DKK 170,00**

THEATRE. SOLITUDE. CRAFT. REVOLT

Eugenio Barba. Same as above. In English. Black Mountain Press, Wales 1999. 338 pages, illus. **DKK 230,00**

TEATR. SAMOTNOSC. RZE/MIOSŁO. BUNT

Eugenio Barba. Same as above. In Polish. Instytut Kultury Polskiej, Uniwersytet Warszawski, Poland 2003. 383 pages, illus. **DKK 130,00**

[TEATRO. SOLIDÃO OFÍCIO E REVOLTA](#)

Eugenio Barba. Same as above. In Portuguese. Teatro Caleidoscópio / Editora Dulcina, Brasília 2010. 413 pages, illus. To order: www.teatrocaleidoscopio.com.br **DKK 190,00**

[TEATRU. Singurătate, mestesg, revoltă.](#)

Eugenio Barba. Same as above. In Romanian. Editura Nemira, Bucharest 2010. 477 pages, illus. **DKK 130,00**

[MODSÆTNINGERNES SPIL](#)

Eugenio Barba. The actor's place in society. The training of an actor. Theatre as the art of making others see. In Danish. H. M. Bergs forlag, Denmark 1980. 68 pages. **DKK 45,00**

[LA CORSA DEI CONTRARI](#)

Eugenio Barba. Same as above. In Italian. Edizioni di Pagina, Bari (Italy) 2019. 183 Pages, illus. **DKK 110,00**

[LA CANOA DE PAPEL](#)

Eugenio Barba. In this book Eugenio Barba analyses his thirty years of experience with the actors of Odin Teatret. He relates it to the research he has conducted in different environments and theatrical traditions of Europe, America and Asia, and he presents the results achieved by ISTA, which he founded in 1979. In Spanish. Editorial Arzetzblai 2013. 257 pages. **DKK 160,00**

[LA CANOA DE PAPEL](#)

Eugenio Barba. Same as above. In Spanish. Ediciones ENSAD, Lima (Peru) 2017. 198 pages. **DKK 160,00**

[LE CANOË DE PAPIER](#)

Eugenio Barba. Same as above. In French. L'Entretemps Éditions, France 2004. 270 pages. **DKK 200,00**

[LA CANOA DI CARTA](#)

Eugenio Barba. Same as above. In Italian. Il Mulino, Italy 1993, 2003, 2009. **DKK 160,00**

[THE PAPER CANOE](#)

Eugenio Barba. Same as above. In English. Routledge, England 1994, 2009. 187 pages. **DKK 260,00**

[EIN KANU AUS PAPIER \(Flambovant 7/8\)](#)

Eugenio Barba. Same as above. In German. Studio 7, Germany 1998. 237 pages. **DKK 110,00**

[PAPÍRKENU](#)

Eugenio Barba. Same as above. In Hungarian. SPECTACVLVM, Hungary 2001. 235 pages. **DKK 80,00**

[CANOE Z PAPIERU](#)

Eugenio Barba. Same as above. In Polish. The Grotowski Institut, Wroclaw 2007. 277 pages. **DKK 180,00**

[Greek title for: THE PAPER CANOE](#)

Eugenio Barba. Same as above. In Greek. Dodoni General Edition, Athens, Greece, 2008. 286 pages. **DKK 180,00**

[A CANOA DE PAPEL](#)

Eugenio Barba. Same as above. In Portuguese. Teatro Caleidoscópio/Dulcina Editora, Brasília 2009. 279 pages. **DKK 180,00**

[PAPERISTA TEHTY KANOOTTI](#)

Eugenio Barba. Same as above. In Finnish. Laboratoriateatteri Fennica 2015. 252 pages. **DKK 260,00**

[KANOJA PREJ LETRE](#)

Eugenio Barba. Same as above. In Albanian. Pika pa sipërfaqe, Tirana 2015. 286 pages. **DKK 160,00**

[Chinese title for: THE PAPER CANOE](#)

Eugenio Barba. Same as above. In Chinese. China Theatre Press, Beijing, 2018. 218 pages, illus. **DKK 260,00**

[A MIS ESPECTADORES](#)

Eugenio Barba. Notes about Odin Teatret's performances during 40 years. In Spanish 2004. CajAstur, Spain 243 pages, illus. **DKK 230,00**

[VIAGGI CON/VOYAGES WITH ODIN TEATRET](#)

Photographs by Tony D'Urso, who has been following Odin Teatret's work and travels since 1974. Texts by Eugenio Barba. In English and Italian. Ubulibri, Milano 2000. 391 pages, illus. **DKK 210,00**

[FLAMBOYANT No. 1](#)

Eugenio Barba and Ferdinando Taviani. About Odin Teatret and the performance KAOSMOS. In German. Studio 7, Germany, 1995. 38 pages, illus. **DKK 35,00**

LA TERRA DI CENERE E DIAMANTI

Eugenio Barba. About Eugenio Barba's years of apprenticeship in Poland and 26 letters from Jerzy Grotowski to Eugenio Barba. New revised and changed edition. In Italian. Edizioni Ubulibri, Milano 2004. 219 pages. **DKK 175,00**

LAND OF ASHES AND DIAMONDS

Eugenio Barba. Same as above. In English. Black Mountain Press, Great Britain 1999. 183 pages. **DKK 160,00**

DAS LAND VON ASCHE UND DIAMANT (Flamboyant n. 10/11)

Eugenio Barba. Same as above. In German. Studio 7, Germany 2000. 202 pages. **DKK 145,00**

LA TERRE DE CENDRES ET DIAMANTS

Eugenio Barba. Same as above. In French. L'Entretemps Éditions. Saussan, France 2000. 189 pages. **DKK 180,00**

LA TIERRA DE CENIZAS Y DIAMANTES

Eugenio Barba. Same as above. In Spanish. Escenología, Mexico, 2008. 259 pages. **DKK 120,00**

A TERRA DE CINZAS E DIAMANTES

Eugenio Barba. Same as above. In Portuguese. Perspectiva, São Paulo 2006. 201 pages. **DKK 130,00**

PĂMĂNT – DE CENUSA SI DIAMANT

Eugenio Barba. Same as above. In Romanian. New revised and changed edition - Ideea Europeană, Bucuresti 2010. 309 pages. **DKK 120,00**

HAMU ÉS GYÉMÁNT ORSZÁGA

Eugenio Barba. Same as above. In Hungarian. Nemzeti Színház Kiskönyvtára, Budapest 2015. 199 pages. **DKK 120,00**

Korean title for LAND OF ASHES AND DIAMONDS

Eugenio Barba. Same as above. In Korean. Theatre and Man Press, Seoul 2020, 275 pages. **DKK 150,00**

LA CONQUISTA DELLA DIFFERENZA. TRENTANOVE PASSAGGI TEATRALI

Eugenio Barba. The most important texts by Eugenio Barba since 2000 reflecting upon Odin Teatret's theatrical ancestors, the value of the craft, its ties with Latin America and the significance of theatre in history. In Italian. Bulzoni Editore, Roma 2012. 273 pages. **DKK 210,00**

BRUCIARE LA CASA. ORIGINI DI UN REGISTA

Eugenio Barba. The book presents the technical aspects and the personal motivations of Eugenio Barba's work on directing and dramaturgy. In Italian. Ubulibri, Milano 2009. 265 pages. **DKK 200,00**

ON DIRECTING AND DRAMATURGY. BURNING THE HOUSE

Eugenio Barba. Same as above. In English. Routledge London 2010. 218 pages. **DKK 210,00**

QUEIMAR A CASA – ORIGENS DE UM DIRETOR

Eugenio Barba. Same as above. In Portuguese. Editora Perspectiva São Paulo 2010. 299 pages. To order: www.editoraperspectiva.com.br **DKK 160,00**

QUEMAR LA CASA – ORÍGENES DE UN DIRECTOR

Eugenio Barba. Same as above. In Spanish. Editorial Artezblai 2012. 335 pages. **DKK 145,00**

BRÛLER SA MAISON – ORIGINES D'UN METTEUR EN SCÈNE

Eugenio Barba. Same as above. In French. L'entretemps éditions, Montpellier, 2011. 288 pages. **DKK 205,00**

Spalić dom. Rodowód reżysera

Eugenio Barba. Same as above. In Polish. Warsaw, Osrodek Badan Tworczosci Jerzego Grotowskiego i Poszukiwan Tetralno-Kulturowych, 2011. **DKK 110,00**

CASA ÎN FLĂCĂRI – DESPRE REGI ȘI DRAMATURGIE

Eugenio Barba. Same as above. In Romanian. Nemira, 2012. 404 pages. **DKK 110,00**

Greek title for ON DIRECTING AND DRAMATURGY. BURNING THE HOUSE

Eugenio Barba. Same as above. In Greek. Dodoni General Edition, 2019. 312 pages, illus. **DKK 150,00**

PREDICHE DAL GIARDINO

Eugenio Barba. A compilation of Eugenio Barba's speeches given on occasion of his many *honoris causa*. These texts confront the question of *why* to make theatre. L'arboreto Edizioni, Mondaino 2010. 95 pages, illus. **DKK 120,00**

THE MOON RISES FROM THE GANGES: My Journey through Asian Acting Techniques

Eugenio Barba. The book deals with the various aspects of Barba's collaboration with traditional actors and dancers from the East. It describes their frequent meetings and their work exchanges, which contributed to the 21-07-2021

comparative analysis of their know-how. In English. Icarus Publishing Enterprise, Holstebro - Malta - Wrocław – London – New York 2015. 292 pages, illus. **DKK 210,00**

LA LUNA SURGE DEL GANGES. Mi viaje a través de las técnicas de actuación asiáticas.

Eugenio Barba. Same as above. In Spanish. Paso de Gato, Mexico, 2017. 335 pages. **DKK 180,00**

I CINQUE CONTINENTI DEL TEATRO. Fatti e leggende della cultura materiale dell'attore.

Eugenio Barba and Nicola Savarese. The material culture of the performer, a journey of texts and 1,400 pictures. "Where do I come from? Who am I? Where do I go? In answering these questions, we have to look from a different perspective at the countless forms, experiences, finds and mysteries that the history of our profession has given us. It is the only way to build a personal compass to travel all around the five continents of our craft: when, where, how, for whom and why to make theatre"(Eugenio Barba). In Italian. Edizioni di Pagina, Bari (Italy), 2017. 408 pages, 1.400 illus. **DKK 350,00**

CELE CINCI CONTINENTE ALE TEATRULUI. Fapte si legende din cultura materiala a actorului.

Eugenio Barba and Nicola Savarese. Same as above. In Romanian. Nemira, Bucarest, 2018. 408 pages, 1400 illus. **DKK 350,00**

THE FIVE CONTINENTS OF THEATRE. Facts and Legends about the Material Culture of the Actor.

Eugenio Barba and Nicola Savarese. Same as above. In English. Brill NV/Sense, Leiden – The Netherlands, 2019. 411 pages, 1400 illus. **DKK 350,00**

LES CINQ CONTINENTS DU THÉÂTRE. Faits et légendes de la culture matérielle de l'acteur.

Eugenio Barba and Nicola Savarese. Same as above. In French. Édition Deuxième époque, Lacoste (France), 2020. 407 pages, 1.400 illus. **DKK 350,00**

LOS CINCO CONTINENTES DEL TEATRO. Hechos y leyendas de la cultura material del actor.

Eugenio Barba and Nicola Savarese. Same as above. In Spanish. Artezblai Editorial, Bilbao (Spain) 2021. 413 pages, 1.400 illus. **DKK 350,00**

Books by Odin Teatret's actors

EIK SKALØE – BREVE TIL EN VENINDE

Letters from Eik Skaløe edited and with commentary by Iben Nagel Rasmussen. In Danish. Gyldendal, Denmark 2011. 179 pages. **DKK 100,00**

DEN BLINDE HEST

Iben Nagel Rasmussen. Iben Nagel Rasmussen who has been actress at Odin Teatret since 1966 in this book paints a portrait of Eugenio Barba and his work. In Danish. Lindhardt og Ringhof, Denmark 1998. 206 pages. **DKK 85,00**

IL CAVALLO CIECO. Dialoghi con Eugenio Barba e altri scritti.

Iben Nagel Rasmussen. New revised and changed edition of DEN BLINDE HEST. In Italian. Bulzoni Editore, Roma 2006. 302 pages, illus. **DKK 160,00**

EL CABALLO CIEGO. Diálogos con Eugenio Barba y otros escritos. (Out of Stock)

Iben Nagel Rasmussen. New revised and changed edition of DEN BLINDE HEST. In Spanish. Eternos Pasajeros, Buenos Aires, 2015. 317 pages, illus. **DKK 160,00**

O CAVALO CEGO. Diálogos com Eugenio Barba e Outros Escritos + Digital Materials.

Iben Nagel Rasmussen. New revised and changed edition of DEN BLINDE HEST. In Portuguese. É Realizações Editora, São Paulo SP 2016. 392 pages, illus. **DKK 160,00**

THE BLIND HORSE. Dialogues with Eugenio Barba and Other Writings.

Iben Nagel Rasmussen. New revised and changed edition of DEN BLINDE HEST. In English. The Netherlands, 2018. 429 pages, illus. **DKK 170,00**

DEN FJERDE DØR. På vej med Odin Teatret

A piece of culture and theatre history but also an insight into the hippie culture of the 70's and the curiosity about the diverse life forms of the world.

Written and edited by Iben Nagel Rasmussen, who has been one of the driving forces behind Odin Teatret since its beginning in the 60's, and who is also known for her relationship with the lead singer of the Danish band "Steppeulvene", Eik Skaløe, who died in India in 1968, and who wrote the song "Itsi Bitsi come with me to Nepal" to Iben Nagel Rasmussen. In Danish. Nyt Nordisk Forlag Arnold Busck, Danmark 2012. 196 pages, illus. **DKK 150,00**

VENTO AD OVEST

Julia Varley. Vento ad ovest is the story of a theatrical character, Doña Musica, who tells in first person the wanderings in the labyrinth that led to Kaosmos, a performance of the Odin Teatret. Anecdotes, fortuitous meetings, evocative readings, technical solutions and improvisations reveal the adventure of the director, the actors and their characters as they advance between difficulties and misunderstandings from the disorder of a process (Chaos) towards the coherence of a creation (Cosmos). In Italian. Odin Teatrets Forlag, Holstebro 1996. 68 pages. **DKK 50,00**

WIND IN THE WEST

Julia Varley. Same as above. In English. Odin Teatrets Forlag, Holstebro 1997. **DKK 55,00**

VIENTO AL OESTE

Julia Varley. Same as above. In Spanish. Odin Teatrets Forlag, Holstebro 1997. **DKK 65,00**

PIETRE D'ACQUA - Taccuino di un'attrice dell'Odin Teatret

Julia Varley. The book is a professional diary that intends to fill an empty space in the field of the theatre theory, in which the absence of women, hardly recognised and mentioned as teachers, is evident. The volume covers Julia's Varley professional life story as an actress and theatre researcher beside Eugenio Barba, from the first artistic and political experiences at the Centro Sociale Santa Marta in the Milan of the '70s, to the meeting with Odin Teatret and the decision to follow the group to Holstebro. With the intent of transmitting a different knowledge and theory, the author searches, tracks down and forges words of orientation that allow the reader to get a sense of the implicit and not evident process of theatre practice. In Italian. Ubulibri, Milano 2006. 215 pages, illus. **DKK 180,00**

PIEDRAS DE AGUA - Cuaderno de una actriz del Odin Teatret

Julia Varley. Same as above. In Spanish. Ediciones Alarcos, Cuba 2007. 314 pages, illlus. **DKK 180,00**

PIEDRAS DE AGUA - Cuaderno de una actriz del Odin Teatret

Julia Varley. Same as above. In Spanish. Editorial San Marcos/Yuyachkani, Lima 2008. 270 pages. **DKK 180,00**

PIEDRAS DE AGUA - Cuaderno de una actriz del Odin Teatret

Julia Varley. Same as above. In Spanish. Escenologia/Instituto Queretano de la Cultura y las Artes, Mexico City 2009. 333 pages, illus. **DKK 180,00**

PIEDRAS DE AGUA - Cuaderno de una actriz del Odin Teatret

Julia Varley. Same as above. In Spanish. Ediciones Artezblai, Bilbao, 2012. 299 pages, illus. **DKK 180,00**

PIEDRAS DE AGUA. Cuaderno de una actriz del Odin Teatret

Julia Varley. Same as above. In Spanish. Triskel Artes Escénicas (Chile) 2012. 249 pages, illus. **DKK 180,00**

PIERRES D'EAU - Carnet d'une actrice de l'Odin Teatret

Julia Varley. Same as above. In French. L'entretemps éditions, Montpellier, 2009. 256 pages, illus. **DKK 200,00**

NOTES FROM AN ODIN ACTRESS – Stones of Water

Julia Varley. Same as above. In English. Routledge, Oxon/New York 2011. 188 pages, illus. **DKK 180,00**

أحجار من الماء (STONES OF WATER)

الأودين مسرح من ممثلة لدراسة (Notes from an Odin Actress)

Julia Varley. Same as above. In Arabic. Arab Theatre Institute, Alsharika (The United Arab Emirates) 2016. 270 pages. **DKK 110,00**

PIETRE D'ACQUA - Taccuino di un'attrice dell'Odin Teatret

Julia Varley. Same as above. In Italian. Edizioni di Pagina, Bari 2016. 199 pages, illus. **DKK 180,00**

Chinese title for: NOTES FROM AN ODIN ACTRESS – Stones of Water.

Julia Varley. Same as above. In Chinese. China Theatre Press, Beijing, 2018. 184 pages. **DKK 260,00**

Greek title for NOTES FROM AN ODIN ACTRESS – Stones of Water

Julia Varley. Same as above. In Greek. Dodoni General Edition, 2019. 267 pages, illus. **DKK 150,00**

UMA ATRIZ E SUAS PERSONAGENS. Histórias submersas do Odin Teatret.

Julia Varley. The book is composed of forgotten tales, the hidden side of the performances by Odin Teatret. Through several tales and articles, some of the characters by Julia Varley work hard to bring the image of the intricate labyrinth of the creative process. I collect all the information that may give the reader an idea of what is the submerged mass of the iceberg. In Portuguese. É Realizações Editora, São Paulo SP 2016. 272 pages, illus. **DKK 190,00**

UNA ACTRIZ Y SUS PERSONAJES. Historias sumergidas del Odin Teatret.

Julia Varley. . Same as above. In Spanish, Libros del Balcón, Buenos Aires, Argentina 2019. 237 pages, illus. **DKK 180,00**

TRACCE - Training e storia di un'attrice dell'Odin Teatret

Roberta Carreri. The book is emphasising the importance of training and the transmission of experience, the value of improvisation, the necessity of always finding new stimuli and opportunities for apprenticeship. The text is interwoven with numerous images from performances in which Roberta Carreri has taken part, as well as an extensive photographic documentation of the work demonstration Traces in the Snow, assembled specifically for this edition. Rich in biographical notes, technical indications, personal reflections, and extracts from her work diary, Tracce is a handbook containing the professional secrets of one of the actresses most representative of Odin Teatret, as well as the tale of a life of work, research, and passion. In Italian. Il principe costante Edizione, Italy 21-07-2021

2007. 219 pages, illus. **DKK 180,00**

[RASTROS. Treinamento e história de uma atriz do Odin Teatret](#)

Roberta Carreri. Same as above. In Portuguese, Editora Perspectiva, São Paulo 2012. 225 pages, illus. **DKK 180,00**

[RASTROS. Training e historia de una actriz del Odin Teatret](#)

Roberta Carreri. Same as above. In Spanish, El Apuntador Ediciones, Buenos Aires 2013. 223 pages, illus. **DKK 180,00**

[RASTROS. Training e historia de una actriz del Odin Teatret](#)

Roberta Carreri. Same as above. Updated edition in Spanish, El Apuntador Ediciones, Buenos Aires 2017. 261 pages, illus. **DKK 180,00**

[TRACCE - Training e storia di un'attrice dell'Odin Teatret](#)

Roberta Carreri. Same as above. In Italian. Titivillus, Italy 2013. 250 pages, illus. **DKK 180,00**

[ON TRAINING AND PERFORMANCE. Traces of an Odin Teatret Actress.](#)

Roberta Carreri. Same as above. In English, Routledge, Oxon/New York 2014. 231 pages, illus. **DKK 180,00**

[Greek title for ON TRAINING AND PERFORMANCE. Traces of an Odin Teatret Actress.](#)

Roberta Carreri. Same as above. In Greek. DIAN, Athens (Greece) 2021. 291 pages, illus. **DKK 180,00**

Books by other authors

[TREKLANG](#)

Martin Berg. The first summarising account in Danish of Odin Teatret's activities from 1968-1984. In Danish. Vindrose, Denmark 1986. 288 pages. **DKK 55,00**

[MY LIFE ON THE STAGE](#)

Mei Lan Fang. Excerpts from the autobiography of this famous actor, as well as articles and essays on his work. In English. Tipo-Graf, Italy 1986. 53 pages, illus. **DKK 35,00**

[TOWARDS A THIRD THEATRE: EUGENIO BARBA AND THE ODIN TEATRET](#)

Ian Watson. A study of the historical development of the Odin's training, dramaturgical and production methods contexted by discussion of Barba's theoretical writings and his intercultural research with the International School of Theatre Anthropology. In English. Routledge, England 1993. 195 pages, illus. **DKK 190,00. [In hardback](#) DKK 360,00**

[FÜR EIN ARMES THEATER](#)

Jerzy Grotowski. The same as TTT 7, Towards a Poor Theatre. In German. Alexander Verlag Berlin, Germany 1994. 295 pages, illus. **DKK 160,00**

[ODIN TEATRET 2000](#)

Edited by John Andreassen and Annelis Kuhlmann. About Odin Teatret with articles about Odin Teatret's activities, dramaturgy, training, and barbers. In English. Aarhus University Press, Denmark 2001. 245 pages, illus. **DKK 210,00**

[NEGOTIATING CULTURES: EUGENIO BARBA AND THE INTERCULTURAL DEBATE](#)

Ian Watson and colleagues. A collection of essays and interviews that examines the role of cultural fusion, negotiation and conflict in Eugenio Barba's creative work, research, and theories about theatrical performance. Barba has been cutting edge of the contemporary preoccupation with what Homi Bhabha calls the borders between cultures. The book examines three of Barba's major excursions along these borders: his research work at ISTA, his use of performance as a means of cultural exchange in his barter work, and his ongoing relationship with Latin America. In English. Manchester University Press, USA 2002. 275 pages, illus. **DKK 235,00**

[KJÆRE JENS, KJÆRE EUGENIO](#)

Elsa Kvamme. A portrait of the Norwegian author Jens Bjørneboe and the young Italian student Eugenio Barba, how they met in Oslo and their collaboration when Odin Teatret started and developed through the first years in Oslo. The book contains their whole correspondence. In Norwegian. Pax Forlag A/S, Norway 2004. 327 pages, illus. **DKK 100,00**

[GLI SPETTACOLI DI ODINO. LA STORIA DI EUGENIO BARBA E DELL'ODIN](#)

Franco Perrelli. The story of Eugenio Barba and Odin Teatret told by a spectator-theatre critic who has followed the work of the oldest active group within experimental theatre through direct personal experience and via diverse Scandinavian sources, supplemented by Tony D'Urso unpublished photos. In Italian. Edizioni di Pagina, Italy 2005. 168 pages, illus. **DKK 130,00**

[ALCHEMISTS OF THE STAGE - Theatre Laboratories in Europe](#)

Mirella Schino. The first book on the motivations and experiences of theatre laboratories in Europe with detailed descriptions about the Studios and the laboratory activity of Stanislavski, Meyerhold, Decroux, Grotowski and

Flaszen as well as Odin Teatret. In English. Icarus Publishing Enterprise, Holstebro-Malta-Wroclaw 2009. 272 pages. **DKK 160,00**

ALCHIMISTI DELLA SCENA - Teatri Laboratorio del Novecento Europeo

Mirella Schino. Same as above. In Italian. Editori Laterza, Italy 2009. 196 pages. **DKK 160,00**

GROTOWSKI & COMPANY

Ludwik Flaszen. This collection by Ludwik Flaszen gathers over thirty key texts, nearly all of which have never been published in English. It provides insight into the concepts behind the practice of one of the 20th century theatre's leading lights, and introduces the cultural, literary and historical dimensions of his work. In English. Icarus Publishing Enterprise, Holstebro-Malta-Wroclaw 2010. 330 pages. **DKK 210,00**

GROTOWSKI & COMPANY

Ludwik Flaszen. Same as above. In Italian. Edizioni di Pagina, Italy 2014. 391 pages. **DKK 210,00**

GROTOWSKI et compagnie. Sources et variations

Ludwik Flaszen. Same as above. In French. L'Entretiens éditions, Lavérune 2015. 493 pages. **DKK 230,00**

GROTOWSKI & COMPAÑÍA. Fuentes y varaciones. (Out of stock)

Ludwik Flaszen. Same as above. In Spanish. Horizontes Baldío Editorial, B.A. Argentina, 2016. 471 pages. **DKK 210,00**

EURASIAN THEATRE – Drama and Performance between East and West from Classical Antiquity to the Present

Nicola Savarese. A long history of travelling actors moving between East and West has slowly taken shape, and lies at the foundation of our contemporary, professional performative arts. This updated and revised edition of Drama and Performance Between East and West (first published in 1992), traces this history from classical antiquity to the present. The book constitutes the first complete in-depth historiographic inquiry into the subject. In English. Icarus Publishing Enterprise, Holstebro - Malta - Wroclaw 2010, 640 pages. **DKK 210,00**

L'ATTORE CHE VOLA – Boxe, Acrobazia, scienza della scena

Franco Ruffini. This book examines how Masters of theatre laboratories came into contact with other fields in which the body is at the centre of the attention as it is in actor's work. In Italian. Bulzoni Editore, Roma 2010. 222 pages. **DKK 160,00**

STEPPING STONES

Ingemar Lindh. Stepping Stones is the book of a practitioner. It documents the work of a laboratory-based practice that investigated the principles of collective improvisation as a performance practice. Though the dynamics and mechanisms of collective work and improvisation have been amply researched in training and composition contexts, not so can be said in the context of performance. Ingemar Lindh's research, which announces a resistance to choreography, fixed scores, and directorial montage, has significant implications for the practice and theory of performance in a post-dramatic age. In English. Icarus Publishing Enterprise, Holstebro - Malta - Wroclaw 2010, 232 pages. **DKK 130,00**

ODIN TEATRET - Et dansk verdensteater

A group of Danish artists and professors tell here their personal experience and cultural exchange with Odin Teatret. Aarhus Universitetsforlag, Aarhus, redigeret af Erik Exe Christoffersen, 2012. 362 pages. In Danish. **DKK 310,00**

ODIN TEATRET: THEATRE IN A NEW CENTURY

Adam J. Ledger. Focusing on Odin Teatret's latest work, this discussion is updated by drawing on fresh research. The group's productions since 2000 are included in the book offers a reassessment of Odin's actor training, its community work and legacy are discussed and Barba's intercultural practice is viewed alongside two major Theatrum Mundi productions. Palgrave Macmillan 2012. 240 pages. In English. **350.00 DKK**

BRICKS TO BUILD A TEATERLABORIUM. Odin Teatret and Chr. Ludvigsen

Franco Perrelli. The story of the establishment of the Norwegian Odin Teatret in the Danish town of Holstebro is not only significant in itself. In fact, it shows that Barba's theatre, with the help of partners such as Chr. Ludvigsen, was able to impose avantgarde cultural notions even at legislative levels which usually endorse certain basic categories of an era and of a culture. The achievements of the group are clearly a consequence of its spirit of initiative but, most of all, of its strategic ability to create complex alliances and to practically make the most out of its partners. From this point of view, the relationship between the Odin and Chr. Ludvigsen stands out as crucial to the history of this group, which has been influential to the theatre culture of the 20th and 21st centuries. Edizioni di Pagina, 2013. 115 pages. In English. **DKK 100,00**

THEATRE AND BOXING – The Actor Who Flies

Franco Ruffini. This book examines how Masters of theatre laboratories came into contact with other fields in which the body is at the centre of the attention as it is in actor's work. In English. Icarus Publishing Enterprise, Holstebro - Malta - Wroclaw – London – New York 2014. 184 pages. **DKK 200,00**

JERZY GROTOWSKI'S JOURNEYS TO THE EAST

Zbigniew Osiński. Jerzy Grotowski's Journeys to the East is an unusual collection of facts, quotations, and commentaries documenting the real and metaphorical journeys of the Polish theatre director and "teacher of performers" into a geographical and cultural dimension which we used to and still call the Orient. Grotowski's contacts and meetings with the East are placed here in the context of his biography. Painstakingly researched by Grotowski's main biographer *Zbigniew Osiński*, this book is necessary reading for those interested in Grotowski's deep relationship with the East and in the inspiration he drew from its various cultures. The book will appeal to all readers who feel a need to have a glimpse of the East from the perspective of one of the main theatre reformers in the twentieth century. In English. Icarus Publishing Enterprise, Holstebro - Malta - Wrocław - London - New York 2014. 219 pages. **DKK 200,00**

ETIENNE DECROUX and His Theatre Laboratory

Marco De Marinis. This book is the result of detailed investigations, based significantly on materials which are unpublished or difficult to find. Through the examination of the creative, pedagogical and theoretical work of the "inventor" of the new mime art, Etienne Decroux, De Marinis focuses on the different assumptions underlying the various modes of the problematic presence of mime in the theatre of the twentieth century. The volume focuses specifically on the seminal role played by French mime artist and pedagogue Etienne Decroux, especially on the laboratorial dimension of his work. In English. Icarus Publishing Enterprise, Holstebro - Malta - Wrocław - London - New York 2015. 257 pages. **DKK 200,00**

DRAMATICA No. 1/2014 – Celebrating 50 years with Odin Teatret

A special issue dedicated to Odin Teatret's 50th anniversary, with studies and articles by Eugenio Barba and about Eugenio Barba and Odin Teatret, interview and testimonies, book reviews and documents about its activities, training, performances, barbers, ISTA, tours. In English/French. Studia Universitatis Babeş-Bolyai, Romania, 2014. 458 pages, illus. **DKK 220,00**

PRIMER ACTO No. 346 – Los 50 años del Odin

A special issue partially dedicated to Odin Teatret's 50th anniversary, with interview with Eugenio Barba, articles and texts by Eugenio Barba and actors, articles about Odin Teatret, its activities, performances, tours. In Spanish. Madrid, 2014. 304 pages, illus. **DKK 230,00**

Tysiąc i jedna noc. Związki Odin Teatret z Polska

Edited by Zofia Dworakowska, copy-edited by Monika Blige. Published to mark the 50th anniversary of Odin Teatret. A special issue partially dedicated to Odin Teatret's 50th anniversary, with articles and texts by Eugenio Barba, articles about Odin Teatret and its activities. In Polish. Instytut im. Jerzego Grotowskiego. Wrocław, 2014. 469 pages, illus. **DKK 160,00**

EXTRA DAILY – POESI PÅ EN TORSDAG

A Collection of poems as a gift to Odin Teatret on the occasion of its 50th anniversary. Edited by poet, PhD Martin Glaz Serup and Lene Rikke Bresson, head of the writers workshop at the Danish Talent Academy, Holstebro. With a postscript by professor, dr. phil. Thomas Bredsdorff. Contributors (amongst others): Benny Andersen, Theis Ørntoft, Cia Rinne, HRH Prince Henrik of Denmark, Naja Marie Aidt, Lars Bukdahl, Peter Laugesen. In Danish. DreamLitt, Danmark 2014. **DKK 110,00**

HVID SOM JASMIN. En grafisk biografi om Iben Nagel Rasmussen.

Sille Jensen. Through illustrations, photos, collage and words, Iben Nagel Rasmussen's lifestyle it is told in a new and unusual form. In Danish. People's Press, Danmark 2015. **DKK 150,00**

TEATRO E STORIA. L'altra metà dell'Odin Teatret.

A special issue partially dedicated to Odin Teatret's 50th anniversary, with letters and old articles, retrieved from the Odin Teatret Archives. In Italian. Bulzoni Editore, Rome, 2014. 468 pages, illus. **DKK 235,00**

TEATRO E STORIA. Odin Quaranta Dossier

Published for Odin Teatret's fortieth anniversary, this book brings together a complete chronology of Eugenio Barba and his theatre; a record of every performance of the Odin; a profile of Barba as a writer; documentation of the theatre's work, and critical responses. Articles by Eugenio Barba, Kai Bredhold, Thomas Bredsdorff, Fabio Butera, Jørgen Anton, Francesca Romana Rietti, Luca Ruzza, Mirella Schino and Ferdinando Taviani. Edited by Mirella Schino, Bulzoni Editore, Italy 2004. 290 pages. In Italian. **DKK 50,00**

DRAMMATURGIA DELL'ATTORE

Marco De Marinis. About the work of the actors on themselves and on a role. Teatro Eurasiano n. 3, Marco De Marinis: Drammaturgia dell'attore. I Quaderni del Battello Ebbro, Italy 1996. 293 pages, illus. In Italian. **DKK 140,00**

IL LIBRO DEGLI INVENTARI. Odin Teatret Archives.

Mirella Schino. With an introduction by Eugenio Barba. The book of inventories is a description of the fonds and materials kept at Odin Teatret Archives, founded in 2008. The inventories describe and contextualize the patrimony of documents and audio-visuals, as well as the maze of historical situations, coincidences and contingencies from which they were born. In Italian. Bulzoni Editore, Rome, 2015. 525 pages, illus. **DKK 310,00**

THE ODIN TEATRET ARCHIVES

Mirella Schino translated by Gabriella Sacco. Same as above. In English. Routledge Taylor & Francis Group London and New York, UK 2018. 418 pages. **DKK 250,00**

SOM JEG SÅ DEM...Menneskene I mit kamera.

Tommy Bay. From 2003 to 2016, portraits of theatre people met at Odin Teatret in Holstebro and at Teatret OM in Ringkøbing. In Danish. Vestjyske Kunstnere, Holstebro 2017. 137 pages. **DKK 198,00**

EUGENIO BARBA

Jane Turner. This is the first book of a series of introductory guides to the key theatre-makers of the last century. Each volume explains the background to and the work of one of the major influences on twentieth- and twenty-first-century performance. The book combines an overview of Barba's work and that of his company, Odin Teatret; exploration of his writings and ideas on theatre anthropology, and his unique contribution to contemporary performance research; in-depth analysis of the 2000 production of *Ego Faust*, performed at the International School of Theatre Anthropology; a practical guide to training exercises developed by Barba and the actors in the company. In English. Routledge Performance Practitioners, Taylor and Francis Group, London and New York, 2019. 174 pages. **DKK 180,00**

ODINO NELLE TERRE DEL RIMORSO. Eugenio Barba e l'Odin Teatret in Salento e Sardegna (1973-1975) + DVD "IN SEARCH OF THEATRE" and "DRESSED IN WHITE"

Vincenzo Santoro. With a preface by Eugenio Barba, photographs by Tony D'Urso and texts by Antonio D'Ostuni and Antonello Zanda. From 1973 to 1975, Eugenio Barba and Odin Teatret from Denmark travelled to Sardinia and Salento, with the intention of bringing theatre to "places with no theatre", in contact with a society without a theatrical tradition. It was during these long periods in Southern Italy that Odin Teatret developed the practice of "bartering": a modality of social interaction with local inhabitants, who were predominantly peasants and shepherds. To them Odin Teatret's actors showed their work in exchange of the inhabitants' traditional songs, music and dances. The book is reconstructed with the use of sources from that time, privileging the point of view of the protagonists. In Italian. Squilibri, Roma, 2017. 142 pages. **DKK 135,00**

DET FORANDREDE HOLSTEBRO. En forandrings- og udviklingshistorie om Holstebro 1945-2017

The purpose with this book is to give a description of the positive change and development in Holstebro since the II World War until 2017. Just after the war Holstebro was a very quiet place with a very high unemployment. In 1953 the Jutland regiment was transferred to Holstebro and in 1958 the first regional development act was adopted, which meant that the state and municipalities could provide support to companies willing to establish themselves in one of the areas of development. In Holstebro, foresighted businessmen, politicians, officials and people understood how to grab and develop the positive opportunities. Therefore, the city council's commitment to culture and education became a crucial determinant brick of urban development and change. As a result, Holstebro appears today as a versatile and active center in Northwest Jutland. In Danish. Hardernes Y's Men's Club, Holstebro (DK), 2017. 151 pages. **DKK 100,00**

A THEATRE LABORATORY APPROACH TO PEDAGOGY AND CREATIVITY. Odin Teatret and Group Learning.

Tatiana Chemi. This book considers the pedagogy of the theatre laboratory, focusing on seminal theatre group Odin Teatret. It provides a detailed discussion of the historical background to theatre laboratories, including their conception, before moving on to specific examples of how the work at Odin Teatret crosscuts creativity, pedagogy, and research practices. The book draws on a range of insightful sources, including historical readings and previous literature, interviews with members of the theatre group, autoethnographic pieces, and personal experiences. Its unique narrative brings fresh insights into how to establish inquiry-based learning laboratories, in order to re-think higher education. It will be an invaluable resource for students and academics working on performance, creativity studies and pedagogy. In English. Palgrave Macmillan, Denmark 2018. 263 pages. **DKK 430,00**

MOMENT AND MOMENTUM. Photography and remembrance. Torgeir Wethal

by Jan Rüzsz with contribution by Eugenio Barba.

A book of photos in memory of Torgeir Wethal, the central person in the collaboration of the author and photographer Jan Rüzsz with Odin Teatret for more than forty years, concerning photography, video and film, used for making the images of the performances. He writes: "With this selection of photographs, I want to remember Torgeir Wethal, and at the same time, pay my respects to the performances and to the development of the actors' work as stage artists generated by Odin Teatret". In English. Odin Teatret Forlag, Denmark 2017. 111 pages.

DKK 175,00

SERENDIPITETENS RUM. ODIN TEATRETS LABORATORIUM

Tatiana Chemi & Erik Exe Christoffersen.

Serendipity is a lucky coincidence, where one finds something different from what one seeks. For the Odin Theater serendipity is a special approach or method in the creative process. The theater's history can be seen as a tale of the random serendipity findings, forming a pattern both artistically, geographically, of research and as learning detours. In Danish. Forlaget KLIM, Denmark 2018. 288 pages, illus. **DKK 200,00**

[AN INDRA'S WEB. The age of Appia, Craig, Stanislavski, Meyerhold, Copeau, Artaud](#)

Mirella Schino. To what extent a part of our culture? For centuries, theatre professionals inhabited a society apart. The twentieth century changed this but perhaps not in the way we have always thought it did. This book is about the theatre-makers who were chosen as models in the early twentieth century, as well as about their spectators. Although they never coalesced into a movement, the theatre masters created web that was instrumental to a unique transformation. This radical change was more than an aesthetic revolution or a completely new way of creating performances, and we are still grappling with its meaning. *An Indra's Web* looks at this transformation from a new perspective, subverting the accepted hierarchy of arguments, and describes it in a way that both theatre experts and general readers can benefit from. It does this by drawing upon examples from novels, performances, journals, biographies, events, wars and revolutions. *An Indra's Web* presents a history that cuts across many subjects, with one foot in theatre and the other in the outside world. In English. Icarus Publishing Enterprise, Holstebro - Malta - Wroclaw 2018. 364 pages. **DKK 210,00**

[THE GREAT EUROPEAN STAGE DIRECTORS. GROTOWSKI BROOK BARBA](#)

Edited by Paul Allain.

This volume provides a fresh assessment of the pioneering practices of theatre directors Jerzy Grotowski, Peter Brook and Eugenio Barba, whose work has challenged and extended ideas about what theatre is and does. Contributors demonstrate how each was instrumental in rethinking and reinventing theatre's possibilities: where it takes place - whether in theatres or beyond - and who the audience might then be, as well as how actors train and perform, highlighting the importance of the group and collaboration. The volume examines their role in establishing intercultural dialogues and practices, and the wider influence of this work on theatre. Consideration is also given to each director's documentation of their practice in print and film and the influence this has had on 21st-century performance.

In the volume: *The Tree of Performance Knowledge: Eugenio Barba*, by Annelis Kuhlmann and Adam J. Ledger. In English. Bloomsbury – Methuen Drama, Great Britain 2019. 246 pages. **DKK 200,00**

[L'ALBERO DELLA CONOSCENZA DELLO SPETTACOLO](#)

By Annelis Kuhlmann & Adam J. Ledger. Translated by Leonardo Mancini

Eugenio Barba. L'albero della conoscenza dello spettacolo offre un resoconto inedito sull'opera di Eugenio Barba. Assumendo lo spettacolo dell'Odin Teatret L'albero (2016) come punto di partenza, il libro spazia negli ambiti storico, immaginifico e pratico del lavoro di Barba.

Attraverso l'immagine dell'albero come metafora concettuale e spaziale, il volume offre una narrazione di prima mano su tematiche quali gli spettacoli di Barba, l'interculturalismo, il teatro di comunità, e introduce nuove aree d'indagine dal pensiero paradossale alla drammaturgia, dall'esilio all'eredità.

In questo modo, il libro disvela ambiti inediti della scrittura di Barba.

Kuhlmann e Ledger, grazie a una collaborazione insolita nel campo degli studi artistici, hanno concepito l'opera di Barba non tanto come un resoconto cronologico, quanto come una struttura organizzativa di tipo reticolare: forniscono così una trattazione contemporanea, coinvolgente e poetica, del paesaggio creativo di questo influente regista.

In Italian. Cue Press, Imola (Italy), 2021. 113 pages. **DKK 180,00**

Publications on ISTA - International School of Theatre Anthropology

[JTA 1 \(Journal of Theatre Anthropology\) - The Origins](#)

The first issue of JTA, "The Origins" (252 pages, 190 illustrations), features articles and studies translated into English or written in the original languages (Spanish and French), with a foreword by Eugenio Barba and an editorial by Julia Varley. Organized into five sections, Origins, Comments, Reflections and Discussions, Recurring Principles and News, the contributions range from early research on theatre anthropology to the reflections of scientists and theatre historians such as Peter Elsass, Patrice Pavis, Jean-Marie Pradier, Franco Ruffini, Nicola Savarese, Nando Tavian, Moriaki Watanabe, to testimonies of performers such as Katsuko Azuma, Ana Correa, Sanjukta Panigrahi, I Made Pasek Tempo, Julia Varley and others. In English. Mimesis Edizioni. Italy 2021. 253 pages, illus. **DKK 150,00**

[L'ENERGIE QUI DANSE. Dictionnaire d'Anthropologie Théâtrale.](#)

L'art secret de l'acteur. Eugenio Barba and Nicola Savarese. New revised and changed edition of the previous book "Anatomie de l'acteur". The results of research into theatre anthropology at ISTA 1980 - 95. The book subtly juxtaposes the visual demonstrations of the performer's craft, from a wealth of Oriental and Occidental sources, to uncover knowledge of action in the heightened context of performance – from combat to religion and ritual. Whereas most Western research is concerned with naturalism a psychological realism in acting, the Dictionary focuses on the performer's arduous and eclectic craft. In French. L'entretemps, France 2008. 333 pages, illus.

DKK 390,00

[A DICTIONARY OF THEATRE ANTHROPOLOGY. THE SECRET ART OF THE PERFORMER](#)

Eugenio Barba and Nicola Savarese. New revised and changed edition of the previous book. 2nd edition. In English. Routledge, London 2005. 320 pages. illus. **DKK 370,00**

[L'ARTE SEGRETA DELL'ATTORE. Un Dizionario di Antropologia Teatrale.](#)

Eugenio Barba and Nicola Savarese. New revised and changed edition of the previous book. In Italian. Edizioni di Pagina, Bari 2011. 319 pages, illus. **DKK 370,00**

EL ARTE SECRETO DEL ACTOR. Diccionario de Antropología Teatral.

Eugenio Barba and Nicola Savarese. Same as above. Artezblai Editorial, Bilbao 2012. 331 pages, illus. In Spanish. **DKK 370,00**

A ARTE SECRETA DO ATOR. Um Dicionário de Antropologia Teatral.

Eugenio Barba and Nicola Savarese. Same as above. In Portuguese, Editora E Realizacoes Ltda, São Paulo 2012. 336 pages, illus. **DKK 370,00**

劇場人類學辭典 (The Secret Art of the Performer. A Dictionary of Theatre Anthropology)

Eugenio Barba and Nicola Savarese. Same as above. In traditional Chinese, Lin Book Publishing Limited, Taipei ARTS/Taipei National University of the Arts, Taiwan 2012. 336 pages, illus. Order direct with publisher: <http://www.books.com.tw/products/0010563129>

劇場人類學辭典 (The Secret Art of the Performer. A Dictionary of Theatre Anthropology)

Eugenio Barba and Nicola Savarese. Same as above. In traditional Chinese, Lin Book Publishing Limited, Taipei ARTS/Taipei National University of the Arts, Taiwan, 2nd edition 2014. 319 pages, illus. **DKK 370,00**

arta secretă a actorului. Dicționar de antropologie teatrală

Eugenio Barba and Nicola Savarese. Same as above. In Romanian. Humanitas, Teatrul Național "Radu Stanca", Sibiu-Romania, 2012. 360 pages, illus. **DKK 370,00**

Η μυστική τέχνη του ηθοποιού. Αρχές θεατρικής ανθρωπολογίας

(The Secret Art of the Performer. A Dictionary of Theatre Anthropology)

Eugenio Barba and Nicola Savarese. Same as above. In Greek, Ed. Koan, Athens 2008. 360 pages, illus. **DKK 370,00**

Словарь Театральной Антропологии. Тайное искусство исполнителя

(The Secret Art of the Performer. A Dictionary of Theatre Anthropology)

Eugenio Barba and Nicola Savarese. Same as above. In Russian. Publisher: Артист. Режиссер. Театр, Moscow 2010. 318 pages, illus.. **DKK 370,00**

Oyuncunun Gizli Sanatı. Tiyatro Antropolojisi Sözlüğü.

Eugenio Barba and Nicola Savarese. Same as above. In Turkish. İstanbul Bilgi Üniversitesi Yayınları, İstanbul (Turkey) 2017. 350 pages, illus. **DKK 370,00**

MASCARA NO. 19-20

A special issue about Odin Teatret's 30th anniversary with texts about its activities, training, performances, barbers, ISTA and its tours to Latin America. In Spanish. Escenologia, Mexico City 1995. 224 pages, illus. **DKK 135,00**

A TRADIÇÃO DA ISTA

Edited by Rina Skeel. A record of all essential information about the first 8 ISTA sessions from 1980 to 1994. In Portuguese. FILO/Universidade Estadual de Londrina, Londrina 1994. 164 pages, illus. **DKK 190,00**

FLAMBOYANT No. 3

Eugenio Barba, Ferdinando Taviani, Kirsten Hastrup, Julia Varley, and Peter Simhandl. Articles about ISTA. In German. Studio 7, Germany 1996. 101 pages, illus. **DKK 45,00**

THE PERFORMERS' VILLAGE

Edited by Kirsten Hastrup. An introduction to ISTA. In this volume, the villagers seek to present the times as much as the theories of ISTA. In English. Drama, Denmark, 1996. 223 pages, illus. **DKK 130,00**

THINKING WITH THE FEET/PENSARE CON I PIEDI.

Actor's techniques and theatre anthropology/Tecniche di attore e antropologia teatrale

By Vicki Ann Cremona, Francesco Galli, Julia Varley with contributions by Eugenio Barba, Chiara Crupi.

At its foundation in 1980, ISTA, International School of Theatre Anthropology, was defined a „school“ by Eugenio Barba since its purpose was to explain the principles of a new discipline: theatre anthropology. In the course of 36 years and fifteen sessions, ISTA's western and Asian teachers and the combination of various professions have created a temporary yet periodic milieu which shares questions and research.

In English and Italian. Odin Teatrets Forlag, Denmark, 2017. 259 pages, illus. **DKK 190,00**

The Open Page – the Annual Journal of The Magdalena Project

[THE OPEN PAGE 4 - Theatre-Women-Trespass](#)

Edited by Geddy Aniksdal, Maggie Gale, and Julia Varley. The 1999 issue of the annual journal of The Magdalena Project consists articles about Trespass: intrude, transgress, invade, infringe, usurp, displease... Crossing Borders: physical, geographical, psychological, of genre, of tradition... In English. Odin Teatrets Forlag, Holstebro 1999. 128 pages, illus. **DKK 90,00**

[THE OPEN PAGE 5 - Theatre-Women-Generation](#)

Edited by Geddy Aniksdal, Maggie Gale, and Julia Varley. This issue consists of more than 30 articles about generation. - A *generation* learns and teaches... *generation* of scenic material and performances... one *generation* confronts another. In English. Odin Teatrets Forlag, Holstebro 2000. 158 pages, illus. **DKK 90,00**

[THE OPEN PAGE 6 - Theatre-Women-Text](#)

Edited by Geddy Aniksdal, Maggie Gale and Julia Varley. The 2001 issue of the annual journal of The Magdalena Project. Text as a journey from an imposed silence to a powerful silence. In English. Odin Teatrets Forlag, Holstebro 2001. 136 pages, illus. **DKK 90,00**

[THE OPEN PAGE 7 - Theatre-Women-Travel](#)

Edited by Gilly Adams, Geddy Aniksdal, Maggie Gale and Julia Varley The 2002 issue of the annual journal of The Magdalena Project. Lives on tour and professional, cultural and personal identities defined by encountering that which is different. In English. Odin Teatrets Forlag, Holstebro 2002. 160 pages, illus. **DKK 90,00**

[THE OPEN PAGE 8 - Theatre-Women-Character](#)

Edited by Gilly Adams, Geddy Aniksdal, Maggie Gale and Julia Varley. The 2003 issue of the annual journal of The Magdalena Project. The relationship between the theatrical character and the person, between the artefact and the artist, between the performer's identity and the assumed identity. In English. Odin Teatrets Forlag, Holstebro 2003. 162 pages, illus. **DKK 90,00**

[THE OPEN PAGE 9 - Theatre-Women-Struggle](#)

Edited by Gilly Adams, Geddy Aniksdal, Maria Ficara, Maggie Gale, and Julia Varley. The 2004 issue of the annual journal of The Magdalena Project. This issue of *The Open Page* exudes a general attitude of determination, optimism, authority, energy and strength, pointing towards an understanding of struggle as being a the very heart of our theatre work as women, be it social, political, cultural, personal or professional. In English. Odin Teatrets Forlag, Holstebro 2004. 177 pages, illus. **DKK 90,00**

[THE OPEN PAGE 10 - Theatre-Women-Milestones](#)

Edited by Gilly Adams, Geddy Aniksdal, Maria Ficara, Maggie Gale, and Julia Varley. The 2005 issue of the annual journal of The Magdalena Project. Milestones are an integral part of a continuing process, events or experiences which take on a particular meaning only because they are part of a whole life project. The articles of the 10th issue of *The Open Page* explore the theme of milestones as marks in a horizontal landscape rather than a vertical one, and recurring images of water, peoples, landmarks and necklaces remind us of the importance of details and the everyday dimension when women and theatre are combined. In English. Odin Teatrets Forlag, Holstebro 2005. 172 pages, illus. **DKK 90,00**

[THE OPEN PAGE 11 - Women-Theatre-Practice](#)

Edited by Gilly Adams, Geddy Aniksdal, Maria Ficara, Maggie Gale, and Julia Varley. The 2006 issue of the annual journal of The Magdalena Project. With this issue, *The Open Page* has achieved a milestone, a tangible and solid manifestation of women's work in theatre with the longest and greatest number of articles collected in one issue since 1994. In English. Odin Teatrets Forlag, Holstebro 2006. 218 pages, illus. **DKK 90,00**

[THE OPEN PAGE 12 - Women-Theatre-Song](#)

Edited by Gilly Adams, Geddy Aniksdal, Maria Ficara, Maggie Gale, and Julia Varley. The 2007 issue of the annual journal of The Magdalena Project contains articles which speak of songs which accompany, inspire and reveal a sense of our work of women in theatre: an emotion-filled flowing tide that reaches out to people in other continents and eras. In English, with CD. Odin Teatrets Forlag, Holstebro 2007. 112 pages, illus. **DKK 90,00**

[THE OPEN PAGE 13 – Women-Theatre-Letters](#)

Edited by Gilly Adams, Geddy Aniksdal, Maggie Gale, and Julia Varley. The 2008 issue of the annual journal of the Magdalena Project includes articles on letters that compose words and meanings that become part of books, anthropologies and biographies, but that also speak for themselves to reveal their own secrets. In English. Odin Teatrets Forlag, Holstebro 2008. 148 pages, illus. **DKK 90,00**

[THE WAY OF MAGDALENA](#)

Chris Fry. Chronicles the main activities of the first decade of The Magdalena Project, examines the work of the founder and artistic director Jill Greenhalgh and offers a useful perspective to readers wishing to find out more about the early years of this still growing international network of women in contemporary theatre. In English. The Open Page Publications, Holstebro 2007. 284 pages, illus. **DKK 135,00**

THE MAGDALENA PROJECT @ 25 – LEGACY AND CHALLENGE

The Open Page Editorial Board. This is a collection of writings by women who work in theatre all over the world. It is rare to find such a range of professional experience, age and cultural background in one publication. Key chapters for the book are written by Gilly Adams, Geddy Aniksdal, Jill Greenhalgh and Julia Varley. Contributions include introductions by Maggie B. Gale and Susan Bassnett, and articles by other forty women closely associated with The Magdalena Project. The Open Page Publications, Holstebro 2011. 264 pages, illus. In English.

DKK 160,00

FUTURE CONDITIONAL. Notes for Tomorrow.

The Open Page Publications with the support of Odin Teatrets Forlag, Grenland Friteater and The Magdalena Project. An anthology of essays, poetry and articles by women in theatre. The theme is the impact that expectations of the future have on our present lives and theatre practice. The common aim, expressed in individual ways by different women associated with the network of the Magdalena Project, is to articulate the future hopes and fears, demands and aspirations, that we share with each other, while also remembering the women who have walked before us. Edited by Gilly Adams, Geddy Aniksdal, Maggie B. Gale, Jill Greenhalgh and Julia Varley with articles by other twenty-five women closely associated with The Magdalena Project. The Open Page Publications, Holstebro 2017. 227 pages, illus. In English. **DKK 160,00**

RISKING HOPE. An anthology of women in theatre.

The Open Page Publications with the support of Odin Teatrets Forlag, Greenland Friteater and The Magdalena Project. A collection of four essays on hope written in response to the themes of the 2019 Transit Festival hosted by Odin Teatret in Holstebro, Denmark. The authors are the editorial board of *The Open Page*, the publishing arm of Magdalena Project, a network of women in contemporary theatre. The essays reflect on how hope can manifest in work, in theatre, and in everyday life and ask questions about the future of artistic practice, organisational structures, and education. Edited by Gilly Adams, Geddy Aniksdal, Maggie B. Gale, Julia Varley. Includes painting by Dorthe Kærgaard.

The Open Page Publications, Holstebro 2019. 94 pages, illus. In English. **DKK 70,00**