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The Women of Odin Teatret: Creativity, Challenge, Legacy

Adam J. Ledger

Odin Teatret is unparalleled in its work internationally. Based in the ethos of the laboratory tradition and the praxis of collective creation, this more than fifty-year old company continues to produce performances and projects, tour, undertake community work, training, teaching, writing and publishing, and amassing a significant archive.¹ A group of dynamic women has always been at the centre of this complex, interrelated theatre activity. Quietly insisting upon their own creative space, the women of Odin Teatret have brought about lasting and significant change within the complexities of a long-term organization.

My discussion includes Else Marie Laukvik, Iben Nagel Rasmussen, Roberta Carreri, Julia Varley, and Sofia Monsalve. These women joined Odin Teatret in 1964, 1966, 1974, 1976, and 2008 respectively.² Drawing on original conversations with these women and director Eugenio Barba, I explore what the women have achieved within and emerging from a collective, especially their contributions to the group's interrelated actor training and performance making practices. I suggest that the Odin women are figures of significant authority within the collective tradition.

Contexts: A Floating Island

In 1964, following his assistantship at Jerzy Grotowski's Theatre of the Thirteen Rows (1961-64),³ later to become the Teatr Laboratorium, Barba founded Odin Teatret in Oslo, Norway, inviting the first set of actors to join him as co-founders.⁴ The Odin moved to Holstebro, Denmark, in 1966, converting a disused farm, which it still occupies today. Odin Teatret is sometimes referred to as "Third Theatre": lying somewhere between the "traditional" theatre and the avant-garde, with actors, rarely traditionally trained, undertaking

a range of diverse activities and creating work because of personal or socio-political need and an acute sense of its spectators.⁵

Barba used Grotowski's laboratory as a model for his own theatre: a group structure with a focus on practical investigation and diverse activities as opposed to rehearsal and production.⁶ Although Odin Teatret's work has proliferated internationally, the number of its actors has remained relatively stable at around ten.⁷ Many actors have come and gone over the last fifty years; women constitute the majority of long-serving actors though, with Laukvik (despite illness which forced her to withdraw for a time) the only remaining founding member besides Barba.

In early writing, Barba likens Odin Teatret to a "floating island," "an uprooted reality."⁸ An actor⁹ too is "a person who goes away from the land and takes to water. But not just to discover or to reach other regions. Some, although they seem to isolate themselves far out in the water, nevertheless wish to remain close to others."¹⁰ The resilience of Odin's long-term actors has nurtured connections to, within, and beyond the group, fuelling the possibilities of their theatre practice, something often referred to as "autonomy" within the group. Amongst the women, it was Nagel Rasmussen who first insisted on her own pupils and, later, threatened to leave with her breakaway group, Farfa.¹¹

Today, the staff numbers some twenty-five; the majority of Odin's administrators are women too. Statistically, Odin Teatret can be seen as a group made up mainly of women though headed by the dynamic, authoritative, male figure of Barba. But Barba is, as Carreri puts it, "a good cultivator" of individual actors as well as of the collective and has been fuelled creatively, as has the group he struggled to form in 1964, by these resilient women.

Gender at the Odin

In my discussions with the women of Odin Teatret, each expressed a non-ideological relationship to gender; they are first and foremost theatre artists. As Nagel Rasmussen, explains, “My mother and women in her generation were fighting against -- or suffering from -- gender discrimination, but I have never felt it myself.”¹² Yet that she and other women *could* become a dynamic part of a laboratory group emerging amid the new perspectives of the 1960s, contributing to and often leading its development, is a pertinent socio-historical observation. While Barba saw in Torgeir Wethal¹³ a potentially central (male) figure comparable to Grotowski’s actor Ryszard Cieslak,¹⁴ over time Barba has been drawn to the “particular power” of the female actors, viewing their influence as in some sense “Dionysiac.”¹⁵

Artistically, gender is not fixed and actors portray the gender of their characters, not of themselves. In *The Gospel According to Oxyrhincus* (1985), for example, Laukvik played a Hasidic tailor; in *The Chronic Life* (2011), Monsalve plays a boy, Varley’s character started life in rehearsal as a man and subsequently turned into a woman, and male actor-musician Jan Ferslev’s “Linda” evolved in rehearsal into a male rock singer. Nagel Rasmussen recounts:

my characters in the Odin have often been androgynes. My first real character though (in *Min Fars Hus* [1972]) was very female/erotic and it was strangely enough my breakthrough -- I consider that role, the development of that performance and period, together with the other actors and Eugenio, as the turning point of our theatre. Here we began a new direction very different from that of Grotowski.¹⁶

Though we should not overplay the point, it is striking that Nagel Rasmussen links a strong, feminine performance to a significant historical period, which nurtured Nagel Rasmussen’s identity beyond the obliqueness of androgyny and saw the group emerge from the shadow of its forebears.¹⁷ Yet from her perspective at the other end of Odin’s history, Monsalve writes

“my position in the group was related more to age than to sex. I felt (more in the beginning) like a grandchild or daughter, not a ‘woman’ (I was 17 when I came).”¹⁸ Here, experience and seniority are key, not gender.

But on a more personal level, Carreri is the only female Odin actor to have had a child and to have remained with the group. When her daughter, Alice, was very young, Carreri and Barba agreed a schedule whereby breaks would be taken to coincide with the need to breastfeed. Juggling the significant personal and professional demands was not of course easy; Carreri explains, “I cannot say how I did it, it was an improvisation; there was no example in front of me.”¹⁹ Later, in 1987, Carreri created *Judith*, the Odin’s first solo performance and now its oldest production, in order that she could sometimes tour away from the main ensemble once Alice started school and could no longer come away on major tours.

From Training to Performance Creation

Initially, Barba led training, based upon his experiences at Grotowski’s theatre. Actors also taught each other: where each had a specific skill, this was shared. This autodidactic approach was partly pragmatic -- the group had virtually no money in the early days -- but also ethical in that it began to create a self-sustaining collective. Autodidacticism includes self-training, as well as the training of fellow actors. This personal, creative, and typically lonely pursuit has characterised the training of several of the women.

Historically, training at Odin Teatret has been the same for women as men; Carreri draws attention to this²⁰ and Nagel Rasmussen adds “it was not a surprise to me that the women were often more powerful in their expressions of feelings and sometimes also in the physical actions than the men, but I didn’t really think about it.”²¹ Again, there is a lack of desire to speak of women in isolation, yet an acknowledgement that they were somehow different.

Over time training has shifted from a group activity centered around specified exercises (as seen in the early films *Physical Training at the Odin Teatret* and *Vocal Training at the Odin Teatret* [1972]), to solo activity, and to activity that explores creative improvisation or individual interests. The women have been central to this development. Carreri reports that, at the Odin, “women have been cultivating, cherishing, the training. Only one man, Jens Christensen,²² has been so dedicated”.²³ It was Nagel Rasmussen who first developed a program of personal training, creating what have sometimes been called the “Swiss exercises.” At first, she explains, “I asked myself, ‘what is a dramatic action?’ and I found a way of going out of balance, going to the floor, then back up again.”²⁴ Rather than learning an identifiable exercise so that it can be nuanced through, say, weight, rhythm, or a personal “subscore” -- essentially a set of images or associations²⁵ -- a form is *arrived* at here. Rasmussen’s insistence on developing her own practice was very influential, such that group work declined towards the 1970s -- and Barba began to withdraw from the training room, an indication that the actors had become self-reliant.

While training has altered over time, the group’s training philosophy cuts across the decades. Training fundamentally concerns personal and professional development rather than the adoption of a fixed curriculum established to reinforce a set of theatrical norms. Laukvik, for instance, describes several influences which inspired her own training experiments in the early years. Though basic acrobatics were learnt and taught, Laukvik was influenced by an early encounter with Korean actors performing in Oslo, inspiring her to experiment with ways of using the hands and walking.²⁶ Influenced by Odin trainee Stanley Rosenberg,²⁷ she experimented with karate-inspired walks. Meeting Grotowski’s actors in Sweden in 1966, she found herself

particularly inspired by watching the actress Rena Mirecka, performing her plastic exercises. She had these very precise and clear movements, as if she

were cutting the air with her hands. They were strong movements which for me contained at the same time a feminine and masculine force.²⁸

This is an early, influential connection between women in the laboratory tradition.

“Composition training” also appeared, a development that can likewise be traced to Grotowski and Ryszard Cieslak’s visit to Holstebro in 1966. Composition utilizes a conscious placing together of actions, rather than a continuous improvised sequence, and reinforces the connection between subscore and physical action. Composition has been a particular interest for Laukvik, who continues to teach this work today.

The creation of performance scores is linked to the group’s training praxis: a score, like the improvised or structured sequences in training, is a chain of psychophysical actions supported by a subscore. In the early days, training and score development was undertaken collectively, sometimes through a *fiskedam* (fishpool) process, a kind of collective “jamming” in the rehearsal room. Now, actors’ scores are created individually: textual fragments are layered over extant scores and action can change meaning as the score shifts into new contexts. It is Barba who takes parts of the scores, interweaving them over many months to make the complex, enigmatic and poetic ensemble performances, as elaborated in his account *On Directing and Dramaturgy* (2010). Performances are not narrative based, but offer spectators “sensorial incitements.”²⁹

Today, training exists primarily in the context of production preparation as a means to create material, as a way to remain fit and flexible, and, most often, as a by-product of teaching.³⁰ As a form of individual devising, training and performance has regularly been linked, which exemplifies the conceptual and processual innovations and self-directedness of the Odin Teatret’s women. Nagel Rasmussen’s figure in the film *Dressed in White* (1976) emerged from her self-training, as did the character Kattrin, consciously formed via

composition training and appearing in *Brecht's Ashes* (1980-84) and *The Great Cities Under the Moon* (from 2003).

Varley has particularly developed her voice work. In her early training, she encountered severe vocal problems, which appeared to derive from a combination of physical factors and psychological inhibitions.³¹ Again, she found her own solutions:

How the Odin worked with the voice traditionally did not function for me.

Using a voice that was more “timid,” not so outward or strong, took me very much to the women of the Magdalena, some of whom are singers. And this work has come back *into* the Odin.³²

Varley's personal innovation was not merely accepted, but shifted the Odin's work. She is also a leading figure in The Magdalena Project, which is an international network of women in theatre.³³

In the 1980s (some twelve years after her arrival), Carreri's training too began to shift and might best be understood as *étude*-based, in the early twentieth century laboratory sense. She began to explore what she calls “segmentation” (isolating body parts) and to develop the idea of a theatrical “close up,” whereby her gaze is focussed downwards in order to draw attention away from her eyes and to a particular body part. Through daily repetition, Carreri explored similar actions and, slowly, fixed material emerged. Carreri describes, “training is the free space, the creative space, in my work ...the genesis of *Judith* is in my creative work inside the training.”³⁴ It was Barba who eventually brought the biblical story of Judith into alignment with Carreri's material. Her work demonstration, *Traces in the Snow* (from 1989) ends with a short extract from *Judith*, reinforcing the cross-fertilization between a training that is creative, exploratory, intercultural and technical, and a resultant performance that is aesthetically rich, even formal.

This exploratory approach to “training” likewise led to the development of *Salt* with Jan Ferslev (from 2004). Beginning in 1997, performance material emerged out of Carreri and Ferslev’s collaboration on a section of a group work-demonstration, *The Whispering Winds* (from 2004), in which they experimented with interweaving scores and shifting narratives, music and text.³⁵ Much later in the process, Carreri and Ferslev would incorporate the text of “Letter to the Wind,” a story by Antonio Tabucchi.³⁶

The working process for *Salt* was very free; as Carreri explains, “the only thing we had was, in my mind, this feeling of nostalgia. This was completely new for me, starting to work from a *feeling*! ‘Feeling’ was a word that was almost prohibited at Odin Teatret.”³⁷ Ferslev and Carreri explored this apparently alien recourse to “feeling” without knowing where they were heading, content to “follow the invisible thread of our nostalgia.”³⁸ Working at either end of the studio, Ferslev experimented with new musical instruments, and Carreri responded in movement; next certain melodies were identified, and Carreri began to fix scores in relation to these emerging soundscapes. Barba became involved only after five years of development, yet *Salt* retains much of Carreri’s interest in art and.³⁹ The music, text, and Ferslev’s interesting collection of musical instruments produce an almost incessant, richly evocative auralty, amidst a painterly aesthetic.

Teaching, Directing, and Performance

Since training is autodidactic, the actors’ relationship to it is simultaneously experiential and objective; teaching is thus an extension of training. Extending the perception realized through her own training to affective awareness of the trainee, Carreri speaks of “moving through the body of the pupil,”⁴⁰ commenting or adjusting as needed through a kinaesthetic, empathetic pedagogy. Since all of the actors teach or lead workshops, teaching is not a specifically female preserve at the Odin; there is, though, a sense that the women

develop and transmit traditions: in the early period, both Carreri and Varley were influenced by Nagel Rasmussen and Laukvik; much later, Nagel Rasmussen became Monsalve's teacher. Nagel Rasmussen's older engagement with Farfa evolved into her leadership of the Bridge of Winds and the New Winds, groups which share a collective training practice based on physical action and vocal work.⁴¹ Both Monsalve and the violinist Elena Floris were "borrowed" from the Bridge of Winds to take part in *The Chronic Life*, during which Monsalve both continued her personal training and received a rigorous apprenticeship through the rehearsal process.

A striking feature of the women's teaching is the enduring relationships they have built: Carreri has groups she works with regularly; Varley has steadily increased her directing and teaching; and Nagel Rasmussen has shaped the Bridge of Winds training material into performance pieces. Laukvik has developed a parallel directing career, employing a strategy of creating performances through long group improvisations; she has lately focussed on environmental issues. Varley too directs, and her choices have particularly enhanced her connections to women's issues:

I have a mass of women that ask me all the time to work with them, and I think it's because I have become a kind of reference for them, an example of how a woman can be within theatre work; so it is important that they choose *me* because they look at me as an example and as a woman within the Odin. Definitely in my choices as a director, even when I work with men, the women's point of view is very strong.⁴²

To move from teaching into directing may seem natural, but such projects mean extra work on top of the daily demands of the Odin's activities and regular performance work, all of which is directed by Barba.

Among its laboratory-based work, Odin Teatret has a relatively large number of productions in the repertoire at any time: some four main ensemble pieces, three small group pieces (either two or three actors), and five solo performances. Though productions are maintained for many years, the organization is elastic enough to enable the necessary time, space, and internal agreement for personally-driven projects. This flexibility has been crucial to the group's longevity, but has not always been easy. Nevertheless the women have created new performances of their own volition. Varley, for instance, has a personal repertoire of three solo performances and three work demonstrations. Although the male actors too have their own interests, no man at Odin Teatret has developed a solo performance there.⁴³

Performances created by the women frequently foreground personal experience, or draw on personal responses to source ideas.⁴⁴ Nagel Rasmussen's *Ester's Book* (2005) and *Itsi Bitsi* (1991) are (auto)biographical. *Ester's Book* is about Nagel Rasmussen's mother, Ester, a writer, who suffered from dementia and died in 2005. The performance material is drawn from Ester's *The Book of the Seed*, as well as Nagel Rasmussen's father's old home movies. The performance was created over some time by Nagel Rasmussen virtually alone; Barba did not direct, though he saw a little rehearsal and is credited enigmatically as "scenic adviser." Given the physicality of Odin Teatret's praxis, *Ester's Book* is startling in its staging: Nagel Rasmussen spends most of the performance sitting as "Ester," while the "voice" of "Iben" is delivered by the accompanying violinist.⁴⁵ Although deeply personal, *Ester's Book* achieves an unsentimental simplicity; the aim is to "let things speak for themselves."⁴⁶ The homage to her mother relies absolutely on Nagel Rasmussen's own self, repeatedly refracted: the actor embodies her own mother, listens to "Iben," and remains present as herself.

Nagel Rasmussen's earlier *Itsi Bitsi* is much more complex theatrically, but has a similarly fluidity of identity, and of present and past. *Itsi Bitsi* draws on Nagel Rasmussen's

previous characters and performance sequences as a lens through which to comment on her own life, especially her encounter with drugs and relationship with Danish beat poet and singer Eik Skaløe, who was found dead in India in 1968. The performance is kaleidoscopic: her shaman figure from *Come! And the Day Will Be Ours* (1976-'80) has a "vision" of Skaløe; Kattrin from *Brecht's Ashes* and *The Great Cities Under the Moon* appears, and becomes a double of Nagel Rasmussen herself, asking "since I, as an actor, started to feel myself as a whole, I apparently lost the ability to speak. Was that the price I had to pay to find my own language?"⁴⁷ *Itsi Bitsi* is thus a simultaneous reimagining of Nagel Rasmussen's work and difficult past and a metaphorical theatricalization of her life.

Nagel Rasmussen's troubled relationship with speech is explored further in her *White As Jasmine* (1993), a vocal tour through her Odin Teatret performances. Varley's difficulties with voice are similarly explored in her work demonstration *The Echo of Silence* (1991), and in her book.⁴⁸ Although professional virtuosity appears in many performances, the women are open -- and bold -- enough also to make work that reveals and explores personal challenges, and in some cases the need to find a voice -- both in terms of speaking and as a woman-- as part of the process of becoming a "floating island".

Dramaturgically, Carreri's *Judith*, developed in collaboration with Barba, is dramaturgically structured as if on the waves of the (female) orgasm; it is a performance of magnetic, seductive power, centred absolutely around the presence of a skilled performer. The staging is simple (partly to aid solo touring): a large cloth hung upstage, a bonsai tree, and a bundle, later to be revealed as the head of Holfernes. Carreri explores a shifting identity; as Christoffersen explains, "the actress tells the story, but also becomes possessed by it, possessed by Judith. ...At one moment she is Judith thinking back to what has happened, at the next she is the subject of what has happened."⁴⁹ This slippage is similar to her

colleague's work in *Itsi Bitsi* and *Ester's Book*, and that of Varley, who has similarly explored quite oblique issues of identity and character.

Varley has a particularly developed repertoire of solo work. Her character Doña Musica, who first appeared in the ensemble piece *Kaosmos* (1993), has developed an intriguing independent existence. After *Kaosmos*, Varley wrote a novel, *Wind in the West*,⁵⁰ exploring the character's life before her appearance in the production. Varley later created *Doña Musica's Butterflies* (1997), in which Doña Musica contemplates her relationship to the actor, Varley. Material is drawn from *Kaosmos*, from *Wind in the West* and from physics. As the piece often tours in conjunction with work demonstrations and workshops, the set is simple: a circle of cloth and flowers, with an integrated lighting system. Varley appears at an upstage dressing table as Doña Musica, who explains that one day Varley "got dressed and made her face up with grey and white to surprise the director. She wanted him to see again his grandmother with her long loose white hair, the image of little girl and old lady that he had described in his book *The Paper Canoe*."⁵¹ Here, again, is the mix of biography, overlapping identities, and cross references with other work, punctuated in this case with imagery of butterflies, which Varley makes in performance by folding cloth and paper in what becomes a playful, existential meditation on the nature of being.

Such repeated iteration of the same character is also exemplified by Varley's adventures with the quirky Mr Peanut, a figure that returns questions of identity to gender. Mr Peanut has a skeleton head and appears in either black tailcoat, as a female version in red, or as a bride in a white dress. In *Ode to Progress* (1997) both male and female versions appear. Outside of performances, Mr Peanut has appeared in parades and community events and gotten up to mischief walking the streets. Varley's relationship with this long-term character drives her *Castle of Holstebro II* (1999), which stages a kind of love affair between Varley and Mr Peanut. Varley explains:

In *The Castle of Holstebro* I chose Mr Peanut once again to speak for me. He asks questions, thinks, and tells secrets out loud, in this way, through him, I dialogue with myself.⁵²

Varley appears dressed in white as in a fairy tale in Mr Peanut's Danish castle, dances with him (no mean feat given Varley is the only performer) and, finally, cradles his skeleton head in her lap. Echoing Nagel Rasmussen's work in *Ester's Book*, Varley is simultaneously woman, actor, Mr Peanut, and the "Julia" of the performance.

The dramaturgical mechanisms of identity and doubling reappear in *Ave Maria*, conceived as "a ceremony for the Chilean actress Maria Cánepa,"⁵³ a friend and associate of Varley's, who died in 2006. While it is humorous -- drawing on material from *Killing Time* (2009), Mr Peanut reads the newspaper, hangs out washing, and cares for a skeleton baby, all to a zany soundtrack -- the action is presided over by anonymous figures which we understand as manifestations of death, and which hide Varley's face. The performance notes explain, "it is thus Varley herself who is able to become 'Death' [who] itself celebrates the creative fantasy and dedication of Maria, who was able to leave a trace after her departure."⁵⁴

Transmission

The women of Odin Teatret have transformed personal needs into the introduction of new praxes that have impacted positively not only upon Odin Teatret, but through the Odin's international networks, upon laboratory and collective practices broadly. Their self-training, teaching, directing, and performance work has forged a collective legacy, embedded in the work and presence of others.

Pointing towards the future, Barba enjoys the fact that "when they gather, these women, they are able to induce a sort of virus in the younger generation."⁵⁵ The Odin's external influence seems also principally female: Carreri notes that "most of the people who

come to my workshops are women ...I cannot say why.”⁵⁶ If writing too is a form of legacy, at Odin Teatret it is clearly a female heritage. Aside from Barba’s writing, publication at the Odin has its origins overwhelmingly in the women. Carreri, Varley, and Nagel Rasmussen have all written books and numerous articles. Nagel Rasmussen writes a great deal; Varley is especially prolific. The actors’ writings are gathered in the theatre’s library, but Varley has a separate section of the Odin Teatret Archives (OTA) dedicated to her output.⁵⁷

Whether in training, performance or the passing on of traditions, the women of Odin Teatret root their work in the collective, laboratory tradition. Through relentless and resilient work, they have considerably challenged and stretched the Odin Teatret and have been instrumental to its development, reach, and continued success over more than half a century.

Notes

¹ See Odin Teatret Archives (OTA), accessed December 17, 2013, [www/odinteatretarchives.dk](http://www.odinteatretarchives.dk).

² Monsalve decided to leave in 2015.

³ Teatr 13 Rzędów, Opole, Poland.

⁴ See Adam J. Ledger, *Odin Teatret: Theatre in a New Century* (Basingstoke: Palgrave Macmillan, 2012); Jane Turner, *Eugenio Barba* (London: Routledge, 2004); Ian Watson, *Towards a Third Theatre: Eugenio Barba and the Odin Teatret* (London: Routledge, 1995); Ian Watson, “Eugenio Barba and the Odin Teatret: A Collective Ethos,” in *Collective Creation in Contemporary Performance*, eds. Kathryn Mederos Syssoyeva and Scott Proudfit (New York: Palgrave Macmillan, 2013), 71-94.

⁵ Eugenio Barba, *The Floating Islands* (Holstebro: Drama, 1979), 145-7; Ledger, 33-34; Ian Watson, *Negotiating Cultures: Eugenio Barba and the Intercultural Debate* (Manchester: Manchester University Press, 2002), Part III.

⁶ See Mirella Schino, *Alchemists of the Stage: Theatre Laboratories in Europe* (Holstebro, Malta, Wroclaw: Icarus Publishing Enterprise, 2009).

⁷ A point Nando Tavianini also makes; *Ibid.*, 189.

⁸ Barba, 161.

⁹ Although the term “actress” is common at Odin Teatret, I use the contemporary “actor” for both men and women.

¹⁰ Barba, 161.

¹¹ Ledger, 35.

¹² Nagel Rasmussen, correspondence with the author, December 4, 2013.

¹³ Wethal co-founded Odin Teatret and remained until his death in 2010.

¹⁴ Julia Varley, conversation with the author via Skype from São Paulo, November 6, 2013.

¹⁵ Eugenio Barba, conversation with the author via Skype from São Paulo, November 6, 2013.

¹⁶ Nagel Rasmussen, correspondence.

¹⁷ See Ledger, 10-11; Iben Nagel Rasmussen, *The Blind Horse*, Part II, 33, unpublished translation (2008) by Judy Barba of *Den Blinde Hest* (Lindhardt og Ringhof: Denmark, 1998), *Il Cavallo Cieco* (Italy: Bulzoni Editore, 2006); Iben Nagel Rasmussen, “The Mutes of the Past: Responses to a Questioning Spectator,” in program to *Itsi Bitsi*, Odin Teatret, 1991.

¹⁸ Sofia Monsalve, correspondence with the author, January 24, 2014.

¹⁹ Roberta Carreri, conversation with the author via Skype from São Paulo, November 5, 2013.

²⁰ *Ibid.*

²¹ Nagel Rasmussen, correspondence.

²² With Odin Teatret 1970-74.

²³ Carreri, conversation.

²⁴ Nagel Rasmussen, interview with the author, Wroclaw, October 23, 2010

²⁵ Julia Varley, “‘Subscore’: A Word That is Useful -- But Wrong,” *New Theatre Quarterly*, 11, no. 42 (1995): 166-71.

²⁶ Else-Marie Laukvik, correspondence with the author, December 29, 2013.

²⁷ With Odin Teatret briefly 1966-’67.

²⁸ Laukvik, correspondence.

²⁹ Eugenio Barba, *On Directing and Dramaturgy: Burning the House* (London: Routledge, 2010), 25.

³⁰ Ledger, Chapter 2.

³¹ See Julia Varley, *Notes from an Odin Actress: Stones of Water* (London: Routledge, 2011).

³² Varley, conversation.

³³ See www.themagdalenaproject.org, accessed January 6, 2014; Susan Bassnett, *Magdalena: International Women’s Experimental Theatre* (Oxford: Berg, 1989); Chris Fry, *The Way of the Magdalena* (Holstebro: Open Page Publications/Odin Teatret, 2007); Julia Varley, et al., *Magdalena@25: Legacy and Challenge* (Holstebro: Open Page Publications/Odin Teatret, 2011).

³⁴ Carreri, correspondence.

³⁵ See Adam J. Ledger, “A Spider Web Moved by the Wind: A Response to the 13th Session of the International School of Theatre Anthropology,” *Studies in Theatre and Performance*, 25, no. 2 (2005): 153-64.

³⁶ From his epistolary novel *Si Sta Facendo Sempre Più Tardi* (2001).

³⁷ Carreri, correspondence.

³⁸ Roberta Carreri, “There Are Rivers, and There Are Volcanoes,” : A Modest Genesis of a Performance,” in program for *Salt*, Odin Teatret, 2002.

³⁹ Carreri studied art in Italy before joining Odin Teatret.

⁴⁰ Roberta Carreri, “Learning from Teaching,” unpublished translation (1999: 4) of “Imparare insegnando”, *La Porta Aperta*, 4 (2000); “Czego nauczyłam się uczać”, *Animacja Kultury* (2002).

⁴¹ See Francesca Romana Rietti, *Il Ponti del Venti: un’esperienza di pedagogia teatrale con Iben Nagel Rasmussen* (Bologna: I Quaderni del Battello Ebbro, 2001).

Rietti, *Il Ponti del Venti*.

⁴² Varley, conversation.

⁴³ An exception is Donald Kitt’s *The Starry Messenger*, directed by Odin actor Tage Larsen, though rehearsal began prior to Kitt joining Odin Teatret (2006). It is publicized as a “guest performance” even in Holstebro.

⁴⁴ See Ledger, *Odin Teatret*, Chapter 3.

⁴⁵ Elena Floris in the Italian version and Anne Stigsgaard or Uta Motz in the Danish or English versions.

⁴⁶ Nagel Rasmussen, interview.

⁴⁷ Nagel Rasmussen, “The Mutes of the Past.”

⁴⁸ Varley, *Notes from an Odin Actress: Stones of Water* (London: Routledge, 2011).

⁴⁹ Christoffersen, “The Actor’s Journey: *Judith* from Training to Performance,” *New Theatre Quarterly*, 7, no. 26 (1991): 146; this is a translation from a section of the original Danish version of Christoffersen’s *The Actor’s Way* (London: Routledge, 1993).

⁵⁰ Julia Varley, *Wind in the West* (Holstebro: Odin Teatrets Forlag, 1997).

⁵¹ Varley, *Notes*, 111.

⁵² Varley, *Notes*, 107.

⁵³ Odin Teatret, *Ave Maria*, accessed August 20, 2015, www.odinteatret.dk/productions/current-performances/ave-maria.aspx.

⁵⁴ Ibid.

⁵⁵ Barba, conversation.

⁵⁶ Carreri, conversation.

⁵⁷ There is also an OTA fonds on Nagel Rasmussen.