

The Paper Canoe Eugenio Barba

[#Eugenio Barba](#) [#The Paper Canoe book](#) [#Odin Teatret](#) [#Theatre anthropology](#) [#Performance studies](#)

Delve into the profound theatrical philosophy of Eugenio Barba with 'The Paper Canoe,' a seminal work exploring his unique methodology of theatre anthropology. This influential text offers insights into his groundbreaking techniques developed with Odin Teatret, making it essential reading for anyone interested in performance studies, actor training, and the evolution of contemporary theatre.

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The Paper Canoe

An enormously exciting, beautifully written and very moving work. The Paper Canoe comprises a fascinating dialogue with such masters of theatre as Stanislavski, Meyerhold, Craig, Copeau, Brecht, Artand and Decroux.

Eugenio Barba

Eugenio Barba is recognized as one of the most important theatre practitioners working today. Along with the company he founded over fifty years ago, the world-acclaimed Odin Teatret, he continues to produce extraordinary theatre performances that tour the world, and his International School of Theatre Anthropology has greatly developed research into the craft of the actor. Now revised and updated, this volume reveals the background to and work of a major influence on twentieth- and twenty-first century performance. Eugenio Barba is the first book to combine: 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. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners offer unbeatable value for today's student.

The Dilated Body

The Five Continents of Theatre undertakes the exploration of the material culture of the actor, which involves the actors' pragmatic relations and technical functionality, their behaviour, the norms and conventions that interact with those of the audience and the society in which actors and spectators equally take part.

Theatre

First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

The Five Continents of Theatre

Can 'stage presence' be acquired? Why do some actors appear more dynamic in performance than others? In The Actors Way four experienced actors talk about the secrets and the practical realities of over twenty-five years of theatre training with Odin Teatret. Under the unique direction of Eugenio Barba, director of Odin Teatret, they have explored issues such as the connections between physical and mental work on stage, how to gain and control the spectator's attention, and intercultural performance

techniques. *The Actor's Way* is a fascinating account of personal and professional development in the theatre. It will be vital reading for drama students and actors, but enjoyable and illuminating for anyone interested in the craft of acting.

A Dictionary of Theatre Anthropology

"A theatre which is able to speak to each spectator in a different and penetrating language is not a fantastic idea, nor a utopia. This is the theatre for which many of us, directors and leaders of groups, trained for a long time....." - from the Introduction *On Directing* is Eugenio Barba's unprecedented account of his own life and work. This is a major retrospective of Barba's working methods, his practical techniques, and the life experiences which fed directly into his theatre-making. *On Directing* is an inspirational resource. It is a dramaturgy of dramaturgies, and a professional autobiography, from one of the most significant and influential directors and theorists working today. It provides unique insights into a philosophy and practice of directing for the beginning student, the experienced practitioner, and everyone in between.

The Actor's Way

A collection of texts by Eugenio Barba reconstructing the history of his relationships with the Asian classical theatres. Interweaving stories of journeys, meetings, anecdotes, reflections and technical descriptions, the author exposes the phases and changes in a passion that covers the fifty years of his professional trajectory. Little known or unpublished texts are included together with widely diffused articles which have become classics. The result is a book which examines in detail an important chapter of the dialogue between East and West in the theatre culture of the twentieth century.

On Directing

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

The Moon Rises from the Ganges

How to design a world in which we rely less on stuff, and more on people. We're filling up the world with technology and devices, but we've lost sight of an important question: What is this stuff for? What value does it add to our lives? So asks author John Thackara in his new book, *In the Bubble: Designing for a Complex World*. These are tough questions for the pushers of technology to answer. Our economic system is centered on technology, so it would be no small matter if "tech" ceased to be an end-in-itself in our daily lives. Technology is not going to go away, but the time to discuss the end it will serve is before we deploy it, not after. We need to ask what purpose will be served by the broadband communications, smart materials, wearable computing, and connected appliances that we're unleashing upon the world. We need to ask what impact all this stuff will have on our daily lives. Who will look after it, and how? *In the Bubble* is about a world based less on stuff and more on people. Thackara describes a transformation that is taking place now—not in a remote science fiction future; it's not about, as he puts it, "the schlock of the new" but about radical innovation already emerging in daily life. We are regaining respect for what people can do that technology can't. *In the Bubble* describes services designed to help people carry out daily activities in new ways. Many of these services involve technology—ranging from body implants to wide-bodied jets. But objects and systems play a supporting role in a people-centered world. The design focus is on services, not things. And new principles—above all, lightness—inform the way these services are designed and used. At the heart of *In the Bubble* is a belief, informed by a wealth of real-world examples, that ethics and responsibility can inform design decisions without impeding social and technical innovation.

Presence & Pre-Expressivity 1

Negotiating Cultures is 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, one of Europe's leading theatre artists, researchers, and theorists, has been at the cutting edge of the contemporary preoccupation with what Homi Bhabha calls the borders between cultures.

In the Bubble

This book explores the training methods, performance and aesthetics of Kudiyaṭṭam, the oldest existing theatre form in the world. It brings together for the first time a comprehensive analysis of the psycho-physical techniques employed by the actors in Kerala of this temple theatre form. The book offers an in-depth analysis of *paṭāṇṇaṭṭam*, a unique acting technique that helps the actor to perform multiple characters in a single dramatic situation. This multiple transformational acting technique is highly relevant to enhance the actor's abilities such as imagination, spontaneity and improvisation. The book employs a range of theoretical models developed from performance studies, gender theories, consciousness studies, Indian aesthetic and philosophical theories to investigate the actor's body in training and performance. Most significantly, for the first time, the book offers some extra-ordinary insights into the links between the actor's breathing and consciousness. It covers a range of topics: Hatha Yoga breathing techniques, eye training, hand gestures, movement techniques, voice training and *rasa* acting. Dr Arya Madhavan is a Lecturer in Drama at Lincoln School of Humanities and Performing Arts, University of Lincoln, United Kingdom

Negotiating Cultures

Simon Palfrey offers a new way of understanding Shakespeare's playworlds, with piercingly original readings of language, scenes, and characters.

Journal of Theatre Anthropology (2021)

What is theatre? What is performance? What connects them and how are they different? What events, people, practices and ideas have shaped theatre and performance in the twentieth and twenty-first century? The Routledge Companion to Theatre and Performance offers some answers to these big questions. It provides an analytical, informative and engaging introduction to important people, companies, events, concepts and practices that have defined the complementary fields of theatre and performance studies. This fully updated second edition contains three easy to use alphabetized sections including over 120 revised entries on topics and people ranging from performance artist Ron Athey, to directors Vsevolod Meyerhold and Robert Wilson, megamusicals, postdramatic theatre and documentation. Each entry includes crucial historical and contextual information, extensive cross-referencing, detailed analysis and an annotated bibliography. The Routledge Companion to Theatre and Performance is a perfect reference guide for the keen student.

Kudiyaṭṭam Theatre and the Actor's Consciousness

Eugenio Barba is one of Europe's leading theatre directors, at the forefront of experimental and group theatre for more than twenty years. Ian Watson provides the most comprehensive and systematic study of Barba's work, including his training methods, dramaturgy, productions and theories, as well as his work at the International School of Theatre Anthropology.

Shakespeare's Possible Worlds

This book is a historical study of the use of Asian theatre for modern Western theatre as practiced by its founding fathers, including Aurélien Lugné-Poe, Adolphe Appia, Gordon Craig, W. B. Yeats, Jacques Copeau, Charles Dullin, Antonin Artaud, V. E. Meyerhold, Sergei Eisenstein, and Bertolt Brecht. It investigates the theories and practices of these leading figures in their transnational and cross-cultural relationship with Asian theatrical traditions and their interpretations and appropriations of the Asian traditions in their reactional struggles against the dominance of commercialism and naturalism. From the historical and aesthetic perspectives of traditional Asian theatres, it approaches this intercultural phenomenon as a (Euro)centred process of displacement of the aesthetically and culturally differentiated Asian theatrical traditions and of their historical differences and identities. Looking into the displaced and distorted mirror of Asian theatre, the founding fathers of modern Western theatre saw, in their imagination of the 'ghostly' Other, nothing but a (self-)reflection or, more precisely, a (self-)projection and emplacement, of their competing ideas and theories preconceived for the construction, and the future development, of modern Western theatre.

The Routledge Companion to Theatre and Performance

The beginning actor will find here the tools to prepare for a life on stage, and the experienced performer will appreciate techniques that will turn good performances into great ones.

Towards a Third Theatre

First published in 2008. Routledge is an imprint of Taylor & Francis, an informa company.

The Use of Asian Theatre for Modern Western Theatre

The Rhythm of Space and the Sound of Time examines the place of Chekhov's Technique in contemporary acting pedagogy and practice. Cynthia Ashperger answers the questions: What are the reasons behind the technique's current resurgence? How has this cohesive and holistic training been brought into today's mainstream acting training? What separates this technique from the other currently popular methods? Ashperger offers an analysis of the complex philosophical influences that shaped Chekhov's ideas about this psycho-physical approach to acting. Chekhov's five guiding principles are introduced to demonstrate how eastern ideas and practices have been integrated into this western technique and how they have continued to develop on both theoretical and practical levels in contemporary pedagogy, thereby rendering it intercultural. The volume also focuses on the work of several contemporary teachers of the technique associated with Michael Chekhov International Association (MICHA). Current teacher training is described as well as the different modes of hybridization of Chekhov's technique with other current methods. Contemporary practical experiments and some fifty exercises at both beginner and intermediate/advanced levels are presented through analysis, examples, student journals and case studies, delineating the sequences in which units are taught and specifying the exercises that differ from those in Chekhov's original writing. This book is for practitioners as well as students of the theatre.

Body Voice Imagination

Power's Stoicism and Performance offers new perspectives on contemporary theatre and performance debates. By introducing Stoicism as a performative philosophy that radicalises forms of thinking and experience, key themes such as performativity, embodiment, emotion, affect and spectatorship are re-examined.

Body Voice Imagination

How to design a world in which we rely less on stuff, and more on people. We're filling up the world with technology and devices, but we've lost sight of an important question: What is this stuff for? What value does it add to our lives? So asks author John Thackara in his new book, *In the Bubble: Designing for a Complex World*. These are tough questions for the pushers of technology to answer. Our economic system is centered on technology, so it would be no small matter if "tech" ceased to be an end-in-itself in our daily lives. Technology is not going to go away, but the time to discuss the end it will serve is before we deploy it, not after. We need to ask what purpose will be served by the broadband communications, smart materials, wearable computing, and connected appliances that we're unleashing upon the world. We need to ask what impact all this stuff will have on our daily lives. Who will look after it, and how? *In the Bubble* is about a world based less on stuff and more on people. Thackara describes a transformation that is taking place now—not in a remote science fiction future; it's not about, as he puts it, "the schlock of the new" but about radical innovation already emerging in daily life. We are regaining respect for what people can do that technology can't. *In the Bubble* describes services designed to help people carry out daily activities in new ways. Many of these services involve technology—ranging from body implants to wide-bodied jets. But objects and systems play a supporting role in a people-centered world. The design focus is on services, not things. And new principles—above all, lightness—inform the way these services are designed and used. At the heart of *In the Bubble* is a belief, informed by a wealth of real-world examples, that ethics and responsibility can inform design decisions without impeding social and technical innovation.

The Rhythm of Space and the Sound of Time

This book explores new developments in the dialogues between science and theatre and offers an introduction to a fast-expanding area of research and practice. The cognitive revolution in the humanities is creating new insights into the audience experience, performance processes and training. Scientists are collaborating with artists to investigate how our brains and bodies engage with performance to create new understanding of perception, emotion, imagination and empathy. Divided into four parts, each introduced by an expert editorial from leading researchers in the field, this edited volume offers readers an understanding of some of the main areas of collaboration and research: 1. Dances with Science 2.

Touching Texts and Embodied Performance 3. The Multimodal Actor 4. Affecting Audiences Throughout its history theatre has provided exciting and accessible stagings of science, while contemporary practitioners are increasingly working with scientific and medical material. As Honour Bayes reported in the Guardian in 2011, the relationships between theatre, science and performance are 'exciting, explosive and unexpected'. Affective Performance and Cognitive Science charts new directions in the relations between disciplines, exploring how science and theatre can impact upon each other with reference to training, drama texts, performance and spectatorship. The book assesses the current state of play in this interdisciplinary field, facilitating cross disciplinary exchange and preparing the way for future studies.

Stoicism and Performance

Presence in Play: A Critique of Theories of Presence in the Theatre is the first comprehensive survey and analysis of theatrical presence to be published. Theatre as an art form has often been associated with notions of presence. The 'live' immediacy of the actor, the unmediated unfolding of dramatic action and the 'energy' generated through an actor-audience relationship are among the ideas frequently used to explain theatrical experience – and all are underpinned by some understanding of 'presence.' Precisely what is meant by presence in the theatre is part of what Presence in Play sets out to explain. While this work is rooted in twentieth century theatre and performance since modernism, the author draws on a range of historical and theoretical material. Encompassing ideas from semiotics and phenomenology, Presence in Play puts forward a framework for thinking about presence in theatre, enriched by poststructuralist theory, forcefully arguing in favour of 'presence' as a key concept for theatre studies today.

In the Bubble

THE SECOND EDITION OF THIS TITLE, ENTITLED ACTOR TRAINING, IS NOW AVAILABLE. Actor training is arguably the central phenomenon of twentieth century theatre making. Here for the first time, the theories, training exercises and productions of fourteen directors are analysed in a single volume, each one written by a leading expert. The practitioners included are: * Stella Adler * Bertolt Brecht * Joseph Chaikin * Jacques Copeau * Joan Littlewood * Vsevolod Meyerhold * Konstantin Stanislavsky * Eugenio Barba * Peter Brook * Michael Chekhov * Jerzy Grotowski * Sanford Meisner * Wlodimierz Staniewski * Lee Strasbourg Each chapter provides a unique account of specific training exercises and an analysis of their relationship to the practitioners theoretical and aesthetic concerns. The collection examines the relationship between actor training and production and considers how directly the actor training relates to performance. With detailed accounts of the principles, exercises and their application to many of the landmark productions of the past hundred years, this book will be invaluable to students, teachers, practitioners, and academics alike.

Affective Performance and Cognitive Science

New Theatre Quarterly provides an international forum where theatrical scholarship and practice can meet, and where prevailing dramatic assumptions can be subjected to vigorous critical questioning.

Presence in Play

International in scope, this book is designed to be the pre-eminent reference work on the English-speaking theatre in the twentieth century. Arranged alphabetically, it consists of some 2500 entries written by 280 contributors from 20 countries which include not only top-level experts, but, uniquely, leading professionals from the world of theatre. A fascinating resource for anyone interested in theatre, it includes: - Overviews of major concepts, topics and issues; - Surveys of theatre institutions, countries, and genres; - Biographical entries on key performers, playwrights, directors, designers, choreographers and composers; - Articles by leading professionals on crafts, skills and disciplines including acting, design, directing, lighting, sound and voice.

Beyond the Floating Islands

The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks. Each of the chapters is written by an expert on a particular figure, from Stanislavsky and Brecht to Laban and Decroux, and places their work in its social and historical

context. Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice. All 22 practitioners from the original series are represented, with this volume covering those born before the end of the First World War. This is the definitive first step for students, scholars and practitioners hoping to acquaint themselves with the leading names in performance, or deepen their knowledge of these seminal figures.

Twentieth Century Actor Training

The book comprises a series of contributions by international scholars and practitioners from different backgrounds researching in the fields of contemporary visual culture and performance studies. This collection addresses the issue of corporeality as a discursive field (which asks for a “poetics”), and the possible ways in which technology affects and is affected by the body in the context of recent artistic and theoretical developments. The common denominator of the contributions here is their focus on the relationship between body and image expressed as the connection between reality and fiction, presence and absence, private and public, physical and virtual. The essays cover a wide range of topics within a framework that integrates and emphasises recent artistic practices and current academic debates in the fields of performance studies, visual arts, new aesthetics, perception theories, phenomenology, and media theory. The book addresses these recent trends by articulating issues including the relationship between immediate experience and mediated image; performing the image; the body as fictional territory; performative idioms and technological expression; corporeality, presence and memory; interactivity as a catalyst for multimodality and remediation; visibility, performativity and expanded spectatorship; and the tensions between public space and intimacy in (social) media environments. The main strength of this volume is the fact that it provides the reader with a fresh, insightful and transdisciplinary perspective on the body–image relationship, an issue widely debated today, especially in the context of global artistic and technological transformations.

New Theatre Quarterly 48: Volume 12, Part 4

Psychophysical Acting is a direct and vital address to the demands of contemporary theatre on today's actor. Drawing on over thirty years of intercultural experience, Phillip Zarrilli aims to equip actors with practical and conceptual tools with which to approach their work. Areas of focus include: an historical overview of a psychophysical approach to acting from Stanislavski to the present acting as an ‘energetics’ of performance, applied to a wide range of playwrights: Samuel Beckett, Martin Crimp, Sarah Kane, Kaite O'Reilly and Ota Shogo a system of training through yoga and Asian martial arts that heightens sensory awareness, dynamic energy, and in which body and mind become one practical application of training principles to improvisation exercises. Psychophysical Acting is accompanied by Peter Hulton's downloadable resources featuring exercises, production documentation, interviews, and reflection.

Exploded Gaze

An indispensable guide for the study of performance, by France's leading theater critic, now available in English

The Continuum Companion to Twentieth Century Theatre

What might become of anthropology if it were to suspend its sometime claims to be a social science? What if it were to turn instead to exploring its affinities with art and literature as a mode of engaged creative practice carried forward in a world heterogeneously composed of humans and other than humans? Stuart McLean claims that anthropology stands to learn most from art and literature not as “evidence” to support explanations based on an appeal to social context or history but as modes of engagement with the materiality of expressive media—including language—that always retain the capacity to disrupt or exceed the human projects enacted through them. At once comparative in scope and ethnographically informed, *Fictionalizing Anthropology* draws on an eclectic range of sources, including ancient Mesopotamian myth, Norse saga literature, Hesiod, Lucretius, Joyce, Artaud, and Lispector, as well as film, multimedia, and performance art, along with the concept of “fabulation” (the making of fictions capable of intervening in and transforming reality) developed in the writings of Bergson and Deleuze. Sharing with proponents of anthropology's recent “ontological turn,” McLean insists that experiments with language and form are a performative means of exploring alternative possibilities of collective existence, new ways of being human and other than human, and that such

experiments must therefore be indispensable to anthropology's engagement with the contemporary world.

The Routledge Companion to Performance Practitioners

'As an actress I sit, speak, run, sweat and, simultaneously, I represent someone who sits, speaks, runs and sweats. As an actress, I am both myself and the character I am playing. I exist in the concreteness of the performance and, at the same time, I need to be alive in the minds and senses of the spectators. How can I speak of this double reality?' – Julia Varley This is a book about the experience of being an actress from a professional and female perspective. Julia Varley has been a member of Odin Teatret for over thirty years, and *Notes from an Odin Actress* is a personal account of her work with Eugenio Barba and this world-renowned theatre company. This is a unique window onto the in-depth exercises and day-to-day processes of an Odin member. It is a journal to enlighten anyone interested in the performances, the discoveries and the hard physical work that accompany a life in theatre.

Moving Images, Mobile Bodies

Literary geographies is an exciting new area of interdisciplinary research. Innovative and engaging, this book applies theories of landscape, space and place from the discipline of cultural geography within an early modern historical context. Different kinds of drama and performance are analysed: from commercial drama by key playwrights to household masques and entertainment performed by families and in semi-official contexts. Sanders provides a fresh look at works from the careers of Ben Jonson, John Milton and Richard Brome, paying attention to geographical spaces and habitats like forests, coastlines and arctic landscapes of ice and snow, as well as the more familiar locales of early modern country estates and city streets and spaces. Overall, the book encourages readers to think about geography as kinetic, embodied and physical, not least in its literary configurations, presenting a key contribution to early modern scholarship.

Psychophysical Acting

The Invisible Actor presents the captivating and unique methods of the distinguished Japanese actor and director, Yoshi Oida. While a member of Peter Brook's theatre company in Paris, Yoshi Oida developed a masterful approach to acting that combined the oriental tradition of supreme and studied control with the Western performer's need to characterise and expose depths of emotion. Written with Lorna Marshall, Yoshi Oida explains that once the audience becomes openly aware of the actor's method and becomes too conscious of the actor's artistry, the wonder of performance dies. The audience must never see the actor but only his or her performance. Throughout Lorna Marshall provides contextual commentary on Yoshi Oida's work and methods. In a new foreword to accompany the Bloomsbury Revelations edition, Yoshi Oida revisits the questions that have informed his career as an actor and explores how his skilful approach to acting has shaped the wider contours of his life.

Theatre Scotland

Pina Bausch's work has had tremendous impact across the spectrum of late twentieth-century performance practice. It helped to redefine the possibilities of what both dance and theater can be. This edited collection presents a compendium of source material combined with contextual essays that serve as a base for the study of Pina Bausch's performance work. Edited by a renowned Bausch expert, Royd Climenhaga, it promises to help to open up Bausch's performative world for students, scholars and practitioners alike.

Analyzing Performance

Fictionalizing Anthropology