


Please cite the Published Version

Turner, Jane  and Campbell, PGW (2019) 'The Dance of Opposition: Repetition, Legacy and Difference in Third Theatre Training'. In: Time and Performer Training. Routledge. ISBN 9780815396284

Publisher: Routledge

Version: Accepted Version

Downloaded from: <https://e-space.mmu.ac.uk/622097/>

Usage rights:  In Copyright

Additional Information: Accepted manuscript of a chapter accepted for publication in Time and Performer Training.

Enquiries:

If you have questions about this document, contact openresearch@mmu.ac.uk. Please include the URL of the record in e-space. If you believe that your, or a third party's rights have been compromised through this document please see our Take Down policy (available from <https://www.mmu.ac.uk/library/using-the-library/policies-and-guidelines>)

14. The dance of opposition: repetition, legacy and difference in Third Theatre training

Jane Turner and Patrick Campbell

Introduction

The term Third Theatre was coined in a short text written 40 years ago by renowned theatre director Eugenio Barba, founder of Odin Teatret - a pioneering theatre company established in 1964 and based in Holstebro, Denmark.¹ Barba used the term to describe an emerging generation of theatre groups in the 1970s who associated themselves neither with mainstream (First Theatre) nor avant-garde theatre (Second Theatre). According to Barba, marginality, auto-didacticism, the existential and ethical dimension of the craft and a new social vocation were the fundamental characteristics of this community.

From the 1970s to the present day, Third Theatre has refined itself as a multifarious, transnational entity, comprised of groups and solo artists across the world (but primarily in Europe and Latin America) making theatre in a laboratory environment in which training is generally an essential aspect of the practice. Many of these artists are border-crossers, working with colleagues from an array of different countries and backgrounds, often gathering periodically in order to reaffirm a collective identity and replenish themselves artistically. As this chapter will demonstrate, the Third Theatre

community continue to celebrate and offer a ‘time’ and ‘place’ - a way of being together - to diverse, foreign² and unruly theatre practices. The ties linking this Third Theatre community are profound; despite recurring economic and financial constraints in their home countries, these artists continue to make work that shares common values and principals. Thus, the territory carved out by Third Theatre is as much temporal as it is spatial, characterized by intense periodic encounters, a privileging of continuous psychophysical training and the adoption of diverse dramaturgical techniques that foreground the embodied presence of the actor in performance. As Barba suggests,

In theatre, time is created artificially. One possibility: to imagine time is neither outside me nor does it flow around me: I am time, it is me who flows. Then time is no longer an abstract dimension, but it is matter endowed with senses, directions, impulses and rhythms. Time becomes a living organism which may be moulded into actions felt as rhythmical units by the spectator.

(2010: 195)

For the purpose of this chapter, we have chosen to focus on how time shapes and is manifest within the training processes of three artists who exemplify different aspects of the Third Theatre community: Luis Alonso³, Carolina Pizarro⁴ and Mia Theil Have⁵. All three artists have continuing relations with Odin Teatret’s sister organization Nordisk Teaterlaboratorium (NTL), which, amongst other responsibilities, nurtures and incubates young artists from the Third Theatre community. All three artists work on the margins of a varying array of geo-political

contexts, developing, through their work, what Levitt and Schiller have referred to as ‘ways of belonging,’ practices that ‘[...] signal or enact an identity which demonstrates a conscious connection to a particular group. These actions are not symbolic but concrete, visible actions that mark belonging’ (2004: 1010). Belonging in the case of these artists refers to an affiliation with the wider Third Theatre community, its practices and ethos.

In many ways, their experiences reflect a new generation of Third Theatre artists, working in a globalized, mediated world, building on a small *interstitial* tradition in a mindful, respectful yet innovative way. By interstitial, we refer to a culture of practice that seeks to resist binaries and any notion of cultural purity. The interstitial exists in a *third space*, a locus where, according to Bhabha, ‘[...] the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized, and read anew’ (Bhabha, 1994: 21). Thus, the interstitial speaks to a number of different ways of being in-between (genres, cultures, groups) without privileging any one, and also acknowledges the sharing of points of contact. In this sense an interstitial theatrical tradition is one of constant creative negotiation, acknowledging while challenging difference.

Our aim here is to investigate the temporal intricacies surrounding the interstitial training processes at the heart of these artists’ practices. We shall do this by drawing on the artists’ voices, whilst critically exploring how they articulate the importance and value of training in their daily practice. We are particularly interested in the complex play of embodiment, affective intensity and temporal lines of flight that colour the work of the actor as s/he develops his/her *craft*, understood as an

autonomous, eclectic, and continuing process of work on the self in relation to the theatrical event.

Deleuze's Three Syntheses of Time

In terms of a critical framework for conceptualising time, Deleuze's work around the three syntheses of time – *the living present*; *the pure past*; and *the drive to the future* - developed primarily in his 1968 publication *Difference and Repetition* (reprinted in 1994), is of value for mapping out this complex territory from a philosophical perspective. Deleuze's philosophy of time focuses primarily on repetition and difference. The 1968 work is a critique of structuralist approaches to representation that operate at a level of fixity. By focusing on the essential difference underpinning all repetition, Deleuze is able to map out a process of constant 'becomings', rather than fixed 'being' (see Deleuze 1994: 41). Importantly, there is a resonance here between this constant becoming, and the processual nature of performer training. How this functions in the particular case of the Third Theatre will become apparent in the next section. This ontology of becoming has important ramifications for the conceptualization of time. Deleuze's detailed examination of repetition and difference allows him to deconstruct causal models of temporal succession, and to propose three *syntheses* of time, broadly based on a) habit; b) memory; and c) the 'new', in which linear notions of past, present and future overlap and fold into one another. This temporal multiplicity importantly contradicts notions of the unity of time and of its unique direction from past to future.

In the first synthesis, ‘the living present’, the past lingers and the future is an anticipated dimension of the present. This is the basic passive synthesis of time, which precedes memory and reflection (Deleuze 1994:78). In terms of performer training, every time a performer steps into the space s/he is drawing on a practice and working this out in the present. This is the realm of habit; repetition opens up a living present for us. In the second synthesis, the ‘pure past’, it is the flux of differences or becomings that are underpinning any possible embodied memory which are shown to be working incessantly on the present, engulfing it constantly (Deleuze 1994: 94). In other words, when working on a given exercise, embodied memory is an active force that can contaminate the present, and thus the present moment can be submerged within a pre-existent and co-existent flow of prior experiences of the Other – the lineage of artists whose bodies have already shaped this practice. Finally, in the third synthesis, the future is a novel event, the result of a defining ‘cut’ or caesura made possible by the on-going ‘eternal return’ of pure difference in the present: the potential for differing assemblages of repeated processes to emerge (Deleuze 1994:89). In training, this is the ‘eureka’ moment, where time is thrown out of joint; the artist breaks with the past, and renews tradition through the discovery of a novel form of exercise. Novelty here can be the repetition of the same exercise, but with a fundamental difference, a shift in intention and approach.

Time is thus manifest through multiple synthetic processes. However, Deleuze asserts that these syntheses are nevertheless *asymmetrical*; this means that, rather than some form of atemporal soup, the progress of time is irrevocable. Whilst common sense notions of past, present and future constantly combine and fuse together in novel ways through differing syntheses of complex processes, the difference underpinning

repetition makes for constant, irreversible change (Deleuze 1994). Whilst the particularities of this tripartite model will become apparent through our analysis of the artists' encounters with performer training, what is highly useful in Deleuze's conceptual account is the way in which it acknowledges the multiplicity of time and the fragmented nature of subjectivities, which are always shifting in relation to a passive 'larval' self, an unconscious self immersed in different, highly complex and unruly processes. Time is the result of the syntheses of multifarious processes, and not the other way around. Importantly then, whilst one synthesis of time may be more dominant in the way in which a given artist may speak of his/her training, their embodied experiences reflect a complex interstitial weaving of all three temporal states.

Repetition is a key aspect of the continuous, prolonged approach to training in the Third Theatre tradition. However, in accord with Deleuze's thinking, whilst the repetition of daily training is necessarily habitual, it is also an active process of seeking *difference*. It is all too easy for the performer's body to become complacent and mechanistic, especially after years of working on the same principles day in, day out; the challenge is to constantly make new connections in the living present and rediscover the value of the training (as pure past) in the here and now, maintaining a vital, living process of discovery in which the future eruption of the novel is always a potentiality.

Repetition and Difference –Luis Alonso and his involvement with the Bridge of Winds

Initiated by Odin actress Iben Nagel Rasmussen⁶ in 1989, the Bridge of Winds is a closed group of about 20 performers from around the world who had all previously been participants in workshops led by Rasmussen. Luis Alonso is one of the members of this group, and joined the Bridge of Winds in 2005. He set up Oco Teatro Laboratório in Brazil alongside fellow Bridge of Winds member, Rafael Magalhães in 2003. In an interview with the authors, Alonso spoke particularly about the training undertaken with the Bridge of Winds and the continued importance this has for him in terms of his professional and personal development. The Bridge of Winds has been meeting annually for a 4-week period over the past twenty-five years. Each meeting sees the group working on set exercises on a daily basis for several hours without pause. The exercises are physically and mentally challenging: physically because they are arduous and mentally because they are repetitious and challenge the performer to constantly remain alert and connected.

[Insert Fig. 14.1 here]

Caption: Luis Alonso working with the Bridge of Winds. Photo: Francesco Galli.

Courtesy of Odin Teatret Archives.

La Selva, in her appraisal of the Bridge of Winds' training, states that it is evident that the form of the exercises and engagement with them by the group has been refined and could only have been devised through a '(very) long-term experience' (La Selva 2015). La Selva describes the five key exercises that comprise the annual training regime⁷; here we are interested in examining one in particular: the 'Wind Dance'. As described by La Selva, the 'Wind Dance'

[...] is a very simple step, present in many different cultures, based on the count of 3, like the waltz. Jump, right foot lands smoothly on the ground, toes first. No sound. Left foot joins the right one closely and for a moment, it pulls the body towards a vertical impulse. Right foot first, then left one lands, already pointing the next direction of the body. Exhaling, knees bend deeper, grounding our energy, receiving the power to restart.

(Idem.)

La Selva notes that this deceptively simple exercise does not have a rigid temporal and spatial structure, despite the fact that its outer form is fixed. She reports that Rasmussen emphasizes that for members of the group it is important to deconstruct the exercises once they are back in their home countries and daily artistic routines, '[...] so when they meet again, they have the chance to rediscover, to re-territorialize the sources of their own poetics and practices' (Idem.). La Selva's observations, and particularly her emphasis on the reterritorialization of training exercises resonate with Alonso's account of his on-going embodied dialogue with the Bridge of Winds. He describes his initial period of training with the group as being '[...] extremely hard; your body aches' (Alonso 2016). He defines it as a moment of transgression because, '[...] as a performer, you are required to let go of your body and its training and let someone else in' (Idem).

A link can usefully be made here to the Deleuzian notion of the present as a dimension of the pure past: the actor, faced with the living memory, the full energetic intensity of an embodied training developed by seasoned practitioners over a period of years, encounters this initially as a physical shock before fully incorporating it as

his own. Hastrup, writing about Third Theatre, describes this process as ‘acculturation,’ which is defined as ‘[...] the internalization of a new set of rules for action [...] the learning of a new presence’ (Hastrup 1995:78). Here, the passive, larval self is swept up in a wave of intensities ushered in by the processes underpinning the training. In order to make sense and incorporate this experience, the subjects find themselves in the living present, where the past is necessarily contracted, revisited and repeated. It is in this act of repetition that difference emerges, and the legacy is renewed and transformed.

Alonso speaks of the training today as a ‘[...] dance between the collective and the solitary; between prison and freedom’ (2016). He sees this dialectic between apparent sameness and underlying difference as a necessary tension for the formation of the artist and the equilibrium of the group. What is significant to our argument here is that the notion of time and temporality experienced in this mode of repetition provides a sense of continuity. The fixed/knowable space of the ‘Wind Dance’ and the other exercises offers the members an opportunity to re-locate a sense of their self, derived from a past experience that in each cycle of repetition is transformed; for core members of this group, they have been repeating the exercises for twenty-five years. Moreover, the necessity to somehow ‘liberate’ oneself whilst retaining the form entails a constant process of differentiation and creative subterfuge. The training is thus renewed whilst remaining constant.

Importantly then, the time and space defined by the annual meeting of the group can also be described, following Hastrup, as a ‘social experience’ (1995: 81); that is an experience derived from the continuous and repetitious meeting of the members over

a period of twenty-five years. Over this time a unique transnational theatre community has been established that is set apart from other aspects of the members' professional lives and identities. Alonso describes the time, space and repetition of the training forms as a *liminal* experience, in which,

[...] you exist in an in-between space where you encounter the 'other' in yourself as well as performers other to yourself, who are from different cultures but importantly have all travelled and left their culture behind for the month of the training.

(Alonso 2016)

Perhaps this sense of liminality is precisely a felt sense of the ways in which the training allows group members to work on a deeper level than the fragmented subjectivity Deleuze alludes to in *Difference and Repetition*. This fragmented subjectivity is cast in a binary embrace with the unconscious, passive larval self, which is constantly 'dissolving'; being worked upon by the processes defining time (Deleuze in Williams 2011: 93). This marks the transformational potential unlocked by the training; driven to extremes of tiredness and fatigue through physical rigour, coordination and energetic play, new embodied and affective connections are made, and the opportunity for decisive breaks, or encounters with novel expressive possibilities beyond the daily behavior of the enculturated body is afforded. This caesura allows for the constant renewal of what may appear superficially as a fixed tradition of exercises.

It is the very mundanity and repetitious nature of these exercises that allows for creative discovery. Deleuze argues that this is because each repetition is always a variant and thus founded on a pure difference. Thus an act is always a variable of the past: '[...] just as fixed rules and a strategic pattern emerge, they lose their efficacy, forcing us to begin experimenting anew' (in Williams 2011: 91-92). For Alonso, as for the other members of the group, the Bridge of Winds offers a privileged time and space for the eternal return of difference in repetition, and thus harbours constant potential for artistic renewal and discovery.

Between the Living Present and the Pure Past – Carolina Pizarro's Journey

Chilean-born Carolina Pizarro is an actress, director and teacher. After studying Theatre at university, she went on to develop an intense relationship with Odin Teatret, and in particular Odin actresses Julia Varley and Roberta Carreri, with whom she has trained and developed her solo practice. Challenged by Varley to develop her own training, she travelled to India, and spent a six-month period at the Hindustan Kalari Sangham Temple, where she developed her knowledge of Kalaripayattu and Silambattam martial arts. Pizarro went on to develop her own training, fusing Kalaripayattu with the tenets of Theatre Anthropology. In 2015, Pizarro was invited to join Odin Teatret as a permanent member of the ensemble. Thus, she has gone from being an independent artist carving out an autonomous path on the fringes of the Third Theatre to becoming an actress in an internationally renowned group with a fifty-year heritage.

[Insert Fig. 14.2 here]

Caption: Carolina Pizarro. Photo: Rina Skeel. Courtesy of Odin Teatret Archives.

In terms of the interstitial nature of her training – which draws on Latin American and Asian forms, as well as the psychophysical training of different Odin actors, Pizarro states, ‘[...] whether I choose them or they choose me – I do not know... They surprise me – and surprise me of my capabilities. I awaken things that I do not recognize in me’ (2016). There is a resonance here between the surprise Pizarro feels at key moments in her training and the novelty of Deleuze’s third synthesis – the rupture of the new as futurity. As in Alonso’s case, the encounter with the fixed forms of codified movement practices can be liberating, as the artist discovers different energetic potentialities and trajectories through the body.

Whilst Alonso speaks of the training of the Bridge of Winds as a privileged liminal space, for Pizarro, her work as a solo artist and member of Odin Teatret has led to an experience and encounter with alterity as her interstitial practice opens up a play of sameness and deep difference; as subjective identity fades and she opens herself up to the affective potentiality of the training form, making constant holistic connections. She describes how, by moving away from her Latin American culture, she realized she was in her culture once again. To illustrate the point, she explains that she spent time with the Mapuche people in Chile, learning their dances. She recognized a similar consciousness to Kalaripayattu: both the Chilean dance and the Indian practice are connected to the earth, to nature and have a consciousness of fire. She says that, without calling the Mapuche dance a meditation, it was like meditation (Idem.).

Thus whilst Pizarro recognises and respects cultural differences, there is also an embodied affective experience in the training that allows for connections to be made on a deep somatic level. From a Deleuzian perspective, perhaps there is a privileging here of the passive larval self, which allows itself to be worked upon by the flows of intensity that characterize the training. Thus, far from a simple cultural appropriation, Pizarro surrenders to these embodied practices as pure past, understood here as the continuing summation of all of the bodies that have passed on this lineage, of which Pizarro's present practice is but the current tip of the cone, to use Deleuze's visual metaphor of this temporal synthesis.

At the Third Theatre Network symposium developed by the authors in 2015⁸, Pizarro stated that 'the work is the master', in response to questions regarding the status of the master in European theatre traditions. There is something powerful about this assertion; a recognition of the immaterial principals underlying the training as the ultimate guide for the self-reflexive actor. Moreover, having just joined Odin, Pizarro explains that her most recent training has involved very quickly learning the performance scores of the group's repertoire. This has entailed having to create new material, whilst inserting herself into pre-developed performances by watching them on a DVD in the White Space, a working room at Odin. The material that Pizarro has had to learn for *Inside the Skeleton of the Whale* for example, incorporates the work of the previous three actresses who had developed the material for this role. In *The Chronic Life*, another Odin production, not only does she perform the whole piece blindfolded, she also has to play the ukulele throughout – an instrument that Pizarro had no previous experience of (Idem.).

There is thus a tension present here between the privilege of joining Odin as a way of belonging, and the danger of being swallowed up by the deadliness of the past as a fixed entity. As in any lived tradition that a young performer immerses herself in, the past inevitably pervades the present of the practice; a legacy of intensities, of principals that are in fact transpersonal (and, in the case of Odin, cannot be reduced to the figure of the artist who perhaps initially founded the tradition). This is perhaps the challenge of any apprenticeship in any group; how to negotiate this loaded space between pure past and the living present.

Pizarro seems to achieve this through her continual energy, playfulness and openness. She synthesises experiences constantly, encapsulated in this description of her personal training, which she undertakes whenever she gets the opportunity to return to her own practice beyond the context of performance preparation.

More than exercises I work with principles – sequences of jumps with music, tiring the body and mind and then opening up – breaking the limits of ‘I can’t’ and saying ‘I can’. Spinning is very present; I think of Sufi dervishes and childhood – the earth spinning on its axis. Experiencing the body spinning and then the earth moving when you fall to the ground. There is a connection to the universe and to God. I want to recapture the energy and innocence of the play of childhood.

(Idem.)

This spinning seems redolent of the living present, of this constant re-cycling of exercises and training and the potential chaos and disorder underpinning repetition.

Pizarro's recreation of a childlike space evokes a sense of revitalization in the wake of tradition. Thus as an apprentice with Odin she is located at the axial-point of this process of renewal of an embodied tradition in the living present.

The Cut – Mia Theil Have and Riotous Company

After working as a 'laboratory assistant' at Odin, Mia Theil Have participated as an actress in Theatrum Mundi performance *Ur-Hamlet*, linked to ISTA (the International School of Theatre Anthropology) and went on to join the Odin as a permanent member of the ensemble from 2004 to 2006, performing in *Andersen's Dream*, *The Great Cities Under the Moon*, and *Don Giovanni all'Inferno*. After leaving the group, Have went on to carve out a career in London and internationally as a freelance director working in theatre and opera and founded her own company, Riotous Company, who now work in collaboration with Nordisk Teater Laboratorium. Whilst Have says that she stands humble in front of established performance traditions, she also maintains a strong sense of self. Speaking of her time in Odin, whilst she constantly emphasized the richness of this experience, she states that, 'I always resist being subsumed. It is comfortable to be subsumed but let's not forget that I left the group. I left the group but evidently still need the relationship' (personal communication, March, 2016).

Have's path perhaps represents that which Deleuze describes as the 'cut', or the caesura. She mentions that after leaving Odin, she discovered that she had a serious injury, which she struggled with for a number of years. Whilst this was a challenge, it

also led her towards the freedom and independence she craved, enabling her to revisit the practice and the training on her own terms. Deleuze suggests:

[...] the caesura, of whatever kind, must be determined in the image of a unique and tremendous event, an act which is adequate to time as a whole [...] Such a symbol adequate to the totality of time may be expressed in many ways: to throw time out of jolt, to make the sun explode, to throw oneself into the volcano, to kill God or the father. This symbolic image constitutes the totality of time to the extent that it draws together the caesura, the before and the after.

(Deleuze 1994: 89)

This injury for Have was both shattering and liberating. The ‘cut’ here was literally embodied; Have had to accept the reality of her injured body rather than the virtuoso expectations placed upon the professional actress of physical theatre. This moment of crisis was her caesura and, for her, threw time ‘out of jolt’. She began to engage with healing the body and returning to one of the roots of Third Theatre practice through its link to the Grotowskian tradition: yoga.⁹ Have trained in Ashtanga Yoga during this period as a means of curing her injury, Have has gone on to become a professional yoga instructor. She has made this practice an integral part of her performer training. According to Have, ‘Ashtanga Yoga has allowed me to go deeper and [...] enabled me to work with my body in a holistic manner. Importantly, yoga is not about exterior expression – it is sustainable and is something I can trust’ (personal communication, March, 2016).

As her injury has healed, Have has returned time and again to the training exercises she mastered whilst a pupil of Tage Larsen's and Else Marie Laukvik of Odin. She mentions the importance of Laukvik's compositional work to her practice, and also the stick work developed by Larsen in the 1970s. This latter training has importantly taken on an aesthetic dimension, and is at the core of Have's production for Riotous Theatre, *Scherzo for Stick* (2016), which is performed by Have and directed by Larsen. Thus, Have has carved out her own nomadic path. With a stick under one arm, and a yoga mat under the other, she has redefined the training she mastered at Odin, and has harnessed its nascent intentionality. Whilst she returns to her roots, this is always within the context of a process of transformation, revisiting the source of her training whilst simultaneously demarcating new territory.

Conclusion

Alonso, Pizarro and Have's practices are all characterized in different ways by refusal and the search for a personal meaning, which Barba suggests is the foundation of all Third Theatre (Barba 1991). According to Barba:

There exists an invisible revolt, apparently painless yet infusing every hour of work, and this is what nourishes "technique". Artistic discipline is a way of refusal. Technique in theatre and the attitude that it presupposes is a continual exercise in revolt, above all against oneself, against one's own ideas, one's own resolutions and plans, against the comforting assurance of one's own intelligence, knowledge, and sensibility.

(Barba 2000, 56)

Revolt is thus akin to the difference underpinning repetition in Deleuze. Whilst all of the artists are constantly enmeshed within Deleuze's three syntheses of time – these differentiated contractions and extensions of past, present and future – discursively, their testimonies allow us to tease out different temporal inflections in each of their journeys. Whether we focus on Alonso's sense of a liminal space beyond enculturated subjectivity in the Bridge of Wind's training, Pizarro's surrender to the intensity of the Odin training as pure past and playful renewal of tradition in the living present, or Have's decisive caesura and forward-moving intentionality with Riotous Company, all three artists mark out new paths for the future.

What this highlights is that the interstitial nature of Third Theatre allows for and accommodates difference, legacy and revolt. This space on the margins has a different tempo-rhythm to First or Second theatre, and is neither swayed by the product-orientated demands of commercial theatre, with its tight rehearsal periods, or the fleeting fashions of the avant-garde. Importantly, Third Theatre allows for a way of belonging to an artisanal theatrical community with a strong ethos predicated on nurturing difference, allowing people to learn and unlearn and learn anew. There is space in Third Theatre to flow in and out of different temporal syntheses according to their own personal needs. The difficulty is maintaining this marginalized third space, which is far from utopian; there are constant material struggles to be negotiated, and all three artists have demonstrably had to dance to other tunes, finding a way to maintain their own sense of time and rhythm, whilst accommodating the demands of earning a living and establishing themselves in the arts. The ongoing future of Third Theatre depends on this balancing act.

References

- Alonso, L. (2016) Skype interview with authors.
- Barba, E. (1986) *Beyond the Floating Islands*, New York: PAJ.
- (1991) 'The Third Theatre. A Legacy from Us to Ourselves', *New Theatre Quarterly* 8 (29): 3 – 9.
- (1999) *Theatre: Solitude, Craft, Revolt*, Aberystwyth: Black Mountain Press.
- (2000) 'A Deep Order Called Turbulence,' *The Drama Review*, Vol. 44, no. 4 (T168): 56 – 66.
- (2010) *On Directing and Dramaturgy*, London: Routledge.
- Bhabha, H. (1994) *The Location of Culture*, London: Routledge.
- Chemi, T. (2018) *A Theatre Laboratory Approach to Pedagogy and Creativity. Odin Teatret and Group Learning*, Basingstoke: Palgrave Macmillan.
- Deleuze, G. (1994) *Difference and Repetition*, Columbia: Columbia University Press.
- Hastrup, K. (1995) *A Passage to Anthropology*, London: Routledge.
- Have, M. T. (2016) Skype interview with authors.
- La Selva, A. and Turosik, M. (2015) '25 years again and again: on time and articulated knowledge at The Bridge of Winds' group,' *Theatre and Performance Research Association (TaPRA)*. University of Worcester, UK, 2015.
- Ledger, A. (2012) *Odin Teatret: Theatre in a New Century*, Basingstoke: Palgrave Macmillan.
- Levitt, P. and Schiller, N.G. (2004) 'Conceptualising Simultaneity: a transnational Social Field Perspective on Society,' *International Migration Review*, 38 (145): 595-629.

Pizarro, C. (2016) Skype interview with authors.

Turner, J. (2018) *Eugenio Barba*, 2nd edition, Abingdon: Routledge.

Varley, J. (2011) *Notes from an Odin Actress*, Abingdon: Routledge.

Watson, I (1995) *Towards a Third Theatre*, London: Routledge.

Williams, J. (2011) *Gilles Deleuze's Philosophy of Time: A critical introduction and guide*, Edinburgh: Edinburgh University Press.

¹ For literature available on the praxis and history of Odin Teatret, see Barba (1999), Varley (2010), Carreri (2014), Watson (1995), Ledger (2012), Chemi (2018) and Turner (2018).

² In Barba's writing he uses foreign as a term to indicate a locus of professional practice and a necessity to remain at the margins of culture and traditions (see Barba, 1986: 10).

³ https://www.thirdtheatrenetwork.com/?page_id=247

⁴ <http://www.odinteatret.dk/about-us/actors/carolina-pizarro.aspx>

⁵ <https://www.riotouscompany.co.uk/company>

⁶ We acknowledge throughout this article the important role played by the actors of Odin Teatret in maintaining alive and supporting a tradition of culture amongst the wider Third Theatre. From the 1970s, when Rasmussen and Larsen first began to adopt young pupils, all of the Odin actors have gone on to develop lasting pedagogical practices. However, a more in depth discussion of these varied processes of knowledge transfer is beyond the scope of this present chapter.

⁷ Other exercises include 'Green' which is based on working with resistance; slow-motion; 'out-of-balance' which maps onto Barba's pre-expressive elements of opposition and luxury balance; and finally 'samurai', which works with 'animus' energy, another pre-expressive element.

⁸ *A Handful of Dust: the praxis and diasporic legacy of Odin Teatret*. A Third Theatre Network event organised by the authors in collaboration with Manchester Metropolitan University and Odin Teatret/Nordisk Teaterlaboratorium, which took place at Contact Theatre Manchester from the 30-31st October, 2015.

⁹ Like Stanislavski before him, Grotowski also incorporated elements of yoga into the psychophysical performer training - see Schechner & Wolford (2001) *The Grotowski Sourcebook*. London: Routledge.