

LAFLIS  
Living Archive  
Floating Islands

Eugenio Barba  
Odin Teatret  
Third Theatre



**POLITECNICO**  
MILANO 1863

# **LAFLIS.On the Road**

## **THE FUTURE OF THE PAST**



**THE TRAVEL ARCHIVE**

by Eugenio Barba

A stylized world map is the background of the slide. The map uses a high-contrast color palette of red, teal, and black. The continents are outlined in black and filled with a mix of red and teal, creating a graphic, almost abstract appearance. The map is centered on the Atlantic Ocean, showing North and South America on the left and Europe and Africa on the right. Overlaid on this map are two lines of white text.

How to transmit a living memory  
not *sweetened and glossy* by the passage of time?

How to fight against the dictatorship  
of the *story* with a happy ending?



# The conquest of difference



*«Spectators of memory are much more difficult than spectators of presence. Less different, less hostile, less enthusiastic. Much more prone to involuntary betrayal»*



*«History risks dissipating into a saccharine legend. The thorn of courage risks blossoming into artificial images of theatrical hagiography»*

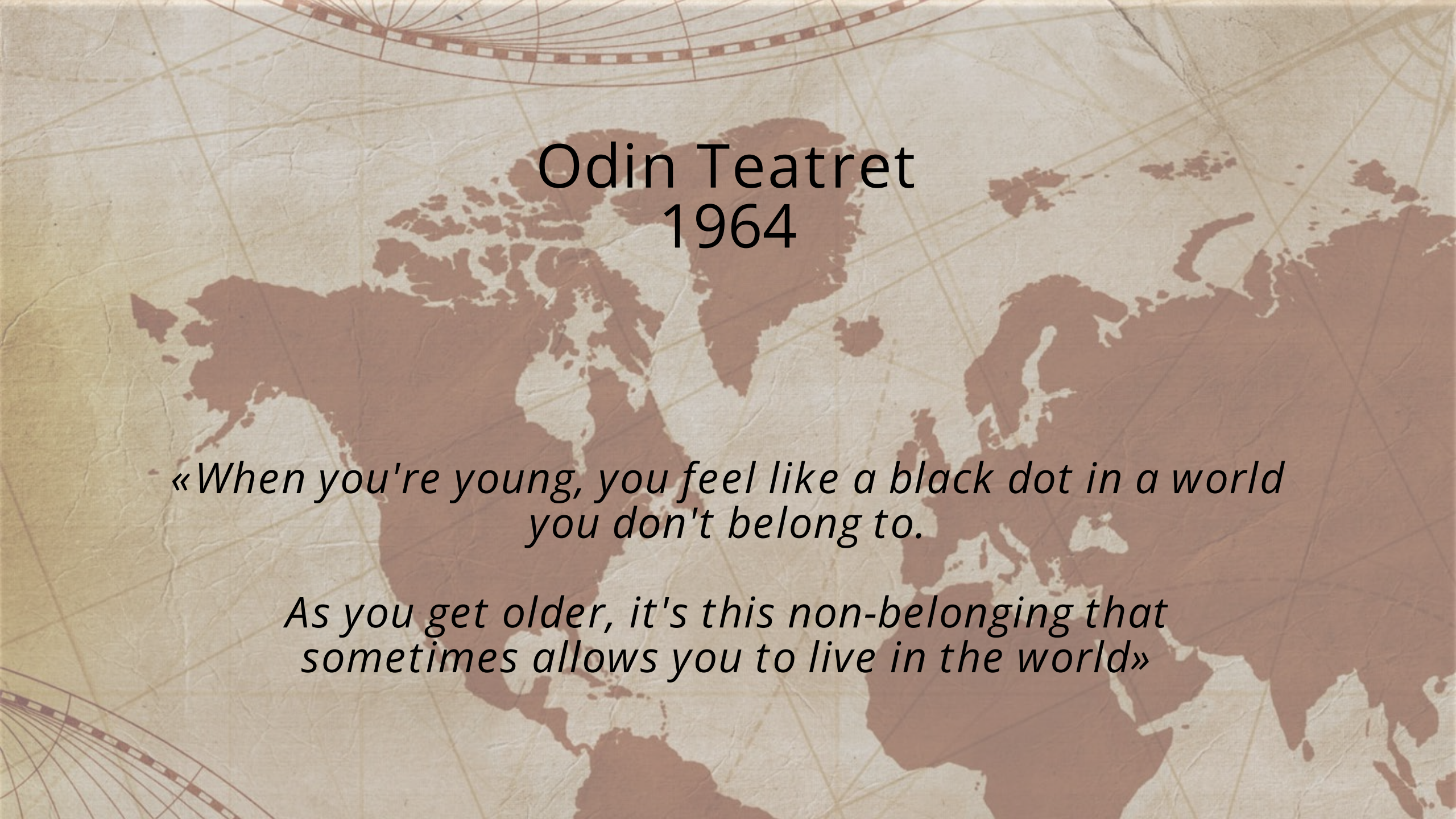


*«Odin Teatret is a "sixty-year-old" theatre. We do not want to be survivors. On the horizon, the silhouettes of our future spectator loom, those who have never seen our work»*



*«For this last staging we go back to being self-taught»*





# Odin Teatret 1964

*«When you're young, you feel like a black dot in a world  
you don't belong to.»*

*As you get older, it's this non-belonging that  
sometimes allows you to live in the world»*



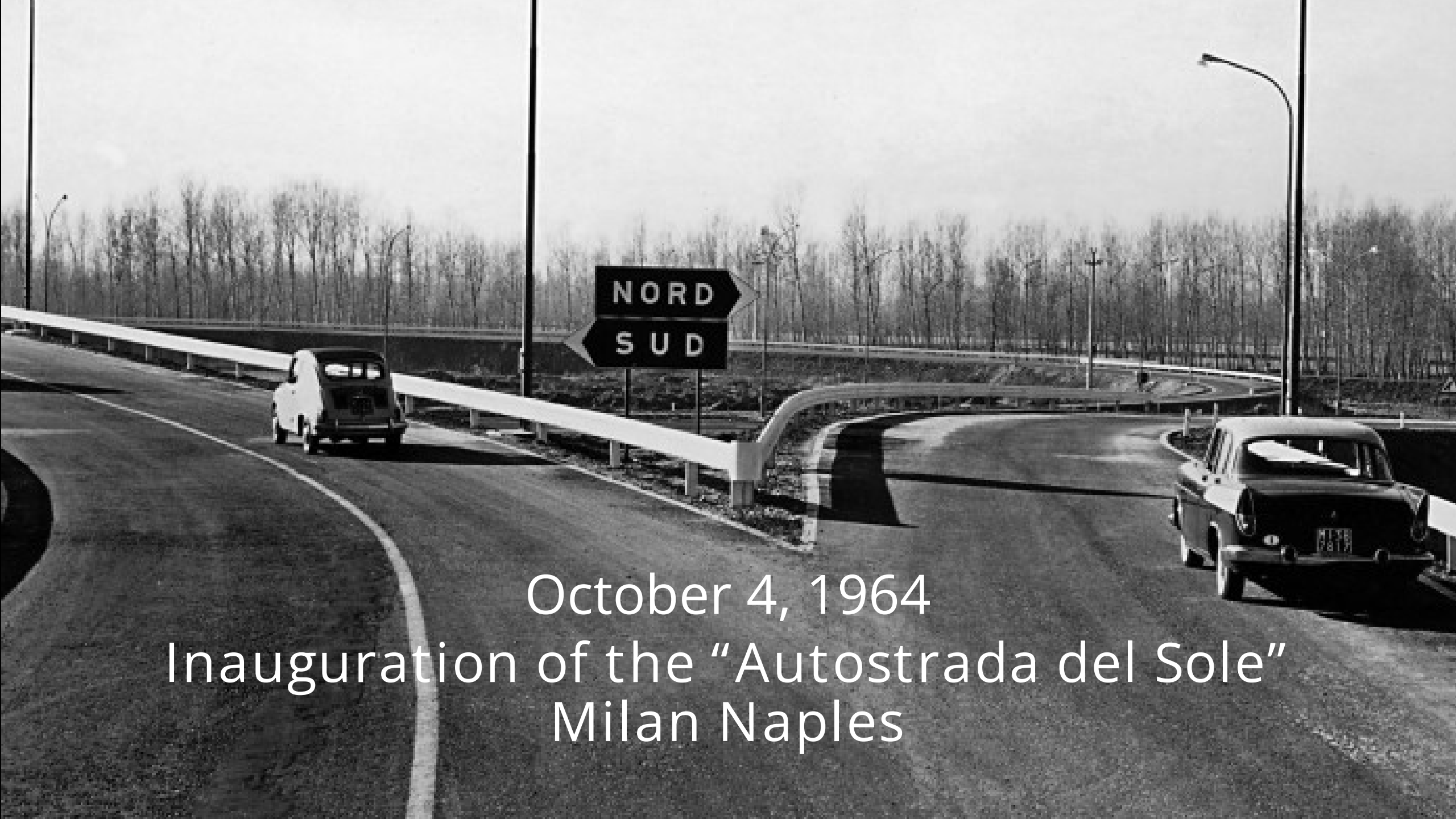
Summer 1964

*The first TOPLESS comes out.*  
(thanks to the English model Peggy Moffitt)

It's a scandal on all the beaches!

In liberal Saint Tropez (where the Topless was inaugurated), the mayor threatened, "I will ask that the gendarmerie fly over the beach resorts with helicopters, we will oppose it with all means" (breaking news, 28 Sept, 18:47).



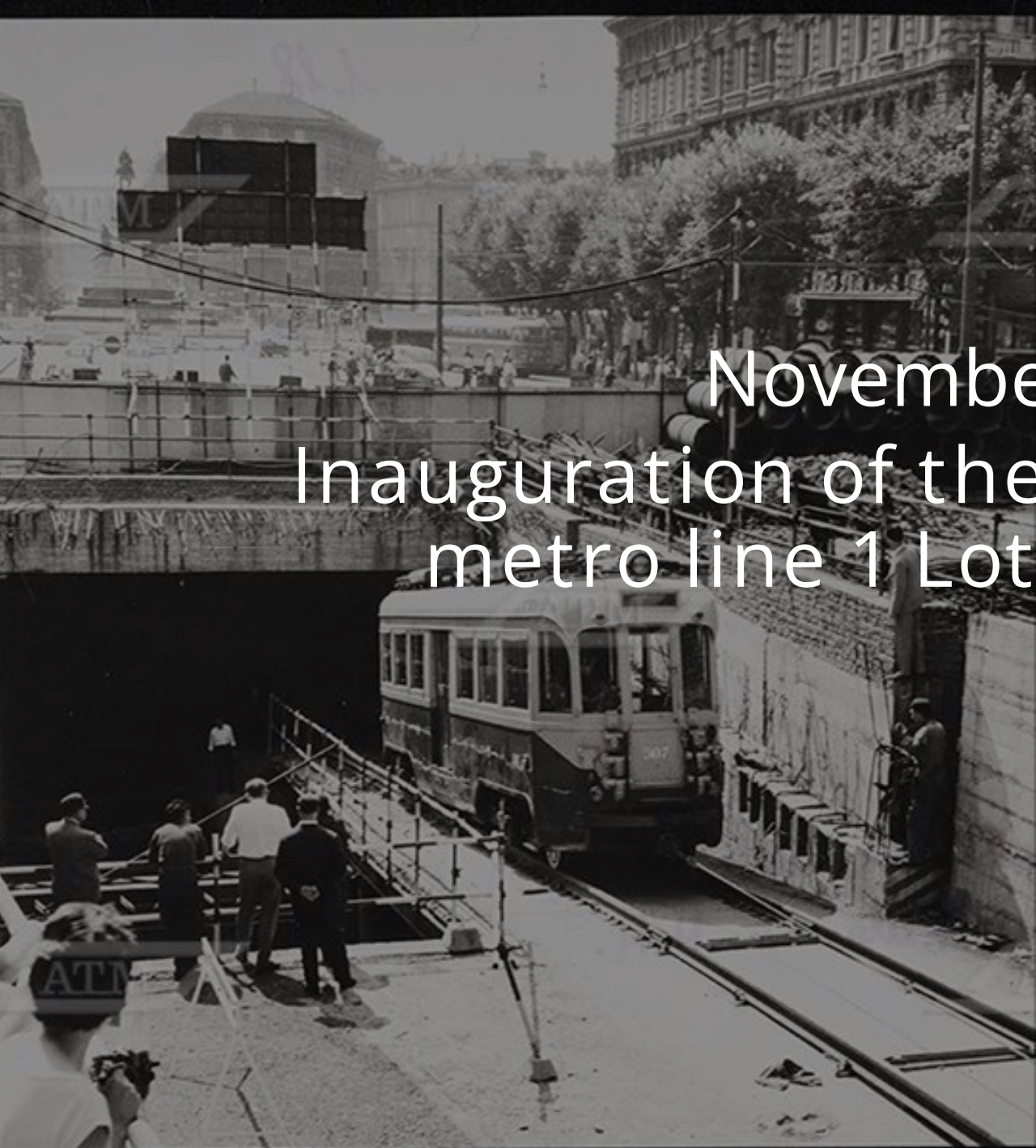


October 4, 1964  
Inauguration of the "Autostrada del Sole"  
Milan Naples



October 24, 1964  
Prime Minister  
Aldo Moro  
inaugurates the  
first blast  
furnace of  
Italsider in  
Taranto





November 1, 1964  
Inauguration of the first section of the  
metro line 1 Lotto-Sesto Marelli





COME SHAW NEL 1926 E PASTERNAK NEL 1956

## SARTRE RIFIUTA il Nobel per la letteratura

PARIGI, 22. — Il Nobel per la letteratura era stato nominato a Jean Paul Sartre, ma in un'ultima decisione lo ha rifiutato. La motivazione data è che il premio è una rendita e il premio per la sua opera non è di quel tipo, ma la spinta di libertà e non la ricchezza della verità dei quali è impregnato, ha esercitato una vasta influenza sulla nostra epoca.

Il premio, costituito in 700.000 franchi con dei diritti di 100.000 e mezzo di lire, lo giacque già due volte sintonici del Nobel hanno rifiutato il premio, loro avevano da' Accademia svedesi.

Nel 1938 George Bernard Shaw il quale precedentemente aveva lasciato capire che avrebbe rifiutato il premio se gli fosse stato assegnato, dei per accettare o rifiutare, ma non avevano l'occasione del premio ad una fondazione anglo svedese, che si propone di tradurre le lingue e di diffondere all'estero la letteratura svedese.

Sul 1956 il compositore sovietico Dmitri Shostakovich, anche se ha preso il premio per il Nobel, due giorni dopo lascia all'Accademia un telegramma per annunciare che rifiuta il premio. L'annuncio del quale ha immediatamente scatenato alla fondazione Nobel.

Shostakovich ha appena la notizia del conferimento del premio svedese lascia colossale una lettera da Mosca in un indirizzo al NKD e all'Accademia e all'editore, al Parigi, Shostakovich si è discusso e dichiarato: «Non posso dire nulla, rifiuto il premio, questo è un fatto, ma devo ricevere le mie suppellettili alla stampa svedese».

L'annuncio dell'assegnazione del Premio Nobel non sembra però sorprender Sartre che, dopo aver letto la sua lettera d'astensione, ha ancora una risposta ed ha rifiutato la concessione con il nome di Sartre in un suo che fosse scritto il decreto.

I lucidi  
i farabuffi  
i bastardi

PARIGI, 22. — Jean Paul Sartre è nato a Parigi nel 1905, figlio di un ingegnere di Salsigne e di Anne, Sarda, insegnante, figlia del recluso Alfred Dreyfus, premio Nobel per la pace. Shostakovich nella sua lettera dice che si rifiuta non il premio Nobel, ma la concessione del quale non era che un atto di cortesia.



«...my refusal is not an act of improvisation.... the writer must refuse to allow himself to be transformed into an institution, even if this happens in the most honorable forms, as in this case...»



Martin Luther King Jr.



Premio Nobel per la pace 1964







Artistic discipline is the path of refusal





*«The Future of the Past!  
The LAFLIS project becomes on the road,  
itinerant and peregrine, to share logical connections  
around the extraordinary mechanism of  
relational memory»*

LIVING  
ARCHIVE  
FLOATING  
ISLANDS



# LIVING ARCHIVE FLOATING ISLANDS

The power of memory is demonstrated by the ability to make us recognize facts, places, and objects.

The living archive is not only a place of memory but also becomes

a cultural device that goes beyond  
physical space

to overcome the concept of the  
archiving archive and

bring objects back to life by projecting new meanings.



# How to make LAFLIS travel?

with the form of an  
installation in the  
shape of Odin's  
eight-legged  
horse...

the **Sleipnir**.

The unusual posture has to  
be interpreted as a  
metaphor for the mastery  
of the different directions  
of space, not only physical.



*«I want these documents,  
which tell of artistic and social conditions,  
and which presuppose know-how and  
techniques, to become active  
experiences and new  
expressions of art.»*





## SLEIPNIR is...

Tangible and intangible  
translation of memory into  
sensorial and dramatic forms  
by exploiting the concept of  
simultaneity

The travelling installation is composed of:

- artistic reproduction of Odin's horse, as a prop.
- prototype manufacturing by experimenting with materials and interactive applications that allow a sensorial experience based on disbelief and pre-expressiveness.

Communication project starting from the archive materials:

- #Voices - Avatar and artificial intelligence narrator
- #Biographies - Biographical trajectories through the concepts of EB and JV
- #Masks - Visor to visit, through 360° videos, the inside of JV's dressing room and EB's studio
- #Community – Instagram page and production of a series of podcasts.



# #Sleipnir Masks

Artifact to explore,  
through the 360° vision  
technique, the interior of  
Eugenio Barba and Julia  
Varley's rooms.

Replica of the  
masks from the  
LAFLIS archive with  
integrated visor







Sleipnir  
is openable,  
expandable,  
configurable,  
and pop-up.



## Installation art

is a large-scale,  
mixed-media  
construction,  
often designed for a  
specific place or  
for a temporary  
period of time







**LAFLIS**  
ENJOY THE 360° VIDEOS



# Eugenio Barba Odin Teatret Physical Training 1972, RAITRE



Eugenio Barba Odin Teatret Physical Training 1972

TranscriptSummaryNotesAI ChatPro

Prompt1Save as Note

### Highlights

- **Evoluzione dell'allenamento:** L'allenamento è cambiato nel tempo, adattandosi alle esigenze individuali degli attori.
- **Ritmo organico:** È stato introdotto il concetto di ritmo organico, variabile da persona a persona, influenzando gli esercizi.
- **Fiducia reciproca:** Gli esercizi mirano a sviluppare fiducia tra gli attori, contrastando la paura e migliorando la collaborazione.
- **Autodisciplina e personalizzazione:** L'allenamento richiede autodisciplina e si basa sulla personalizzazione degli esercizi secondo il proprio ritmo.
- **Incontro con la realtà:** L'allenamento non è un semplice apprendimento, ma un coinvolgimento totale e un'interazione con la realtà.

### Keywords

- Allenamento
- Fiducia
- Ritmo organico
- Autodisciplina
- Personalizzazione

Continue in AI Chat

Artificial  
Intelligence  
generated  
contents





Infographic map and theatrical manifesto that, instead of reproducing Eugenio Barba's performative work, represents, according to different itineraries, his different biographies as a topological map, inspired by Beck's diagram for the London Underground.



[glossary.languagin.gs](http://glossary.languagin.gs)

## Building a vocabulary for change

A fluid glossary

The Glossary is a set of tools to give meaning to words and phrases related to creative practice and transformational change.

Language does not belong to anyone in particular, and to everyone at the same time. Anyone can participate.



Presentazione documentario "Parole" con Eugenio Barba

YouTube | Updated 10-05-2024 @ 15:52 GMT+02:00



Parole, a dictionary that tells the story of the theater with Eugenio Barba and Julia Varley.  
*Documentary by Vincenzo Mazza.*



# Greater Shakespeare Map



Fools  
 Lovers  
 Lovers Under Construction  
 Mothers

Villains  
 Heroes  
 Strong and Difficult Women  
 Warriors

Interchange Stations  
 Disabled Access  
 Bridges Link

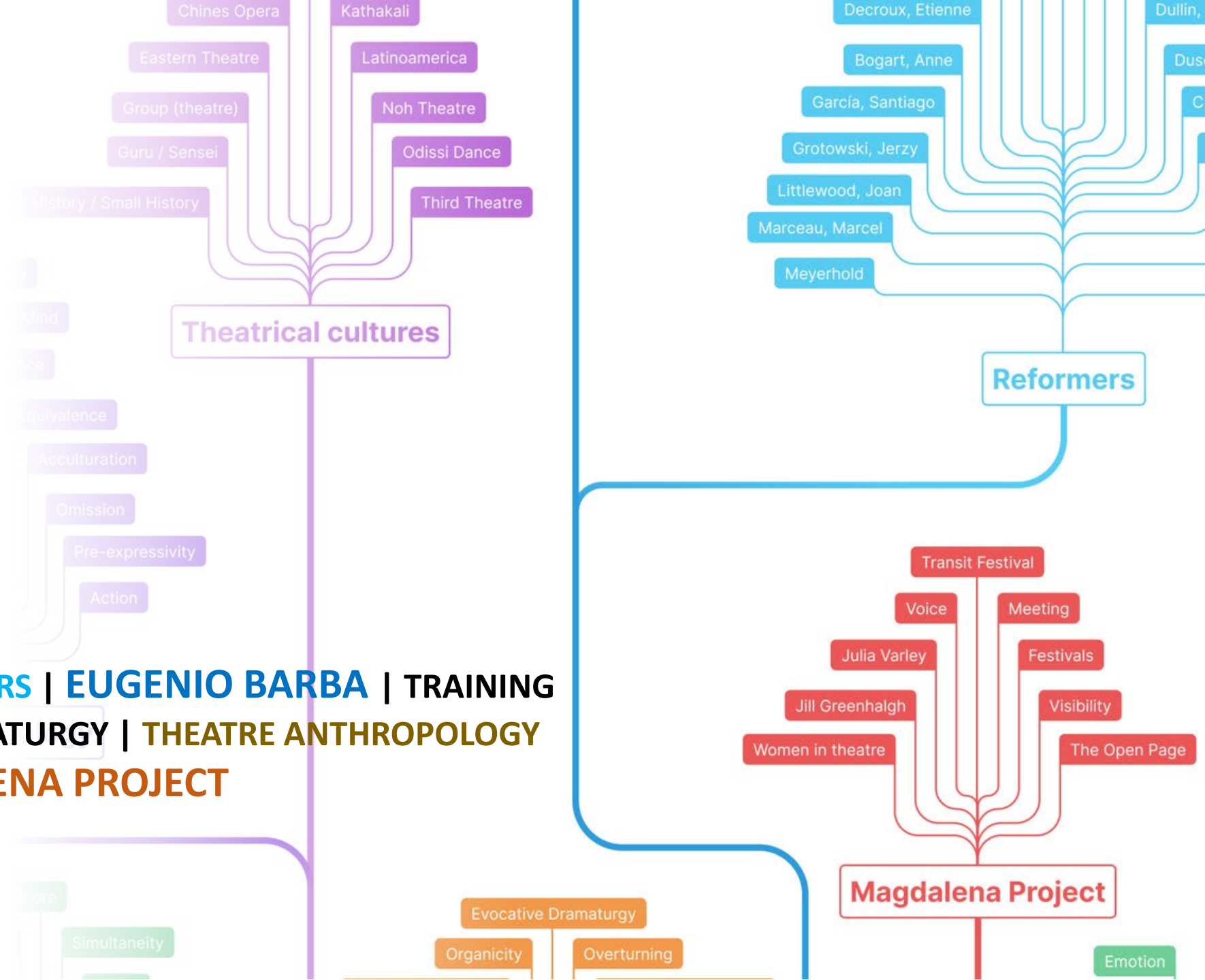
Baby Changing Facilities  
 Side Winds  
 Change for Airport Express



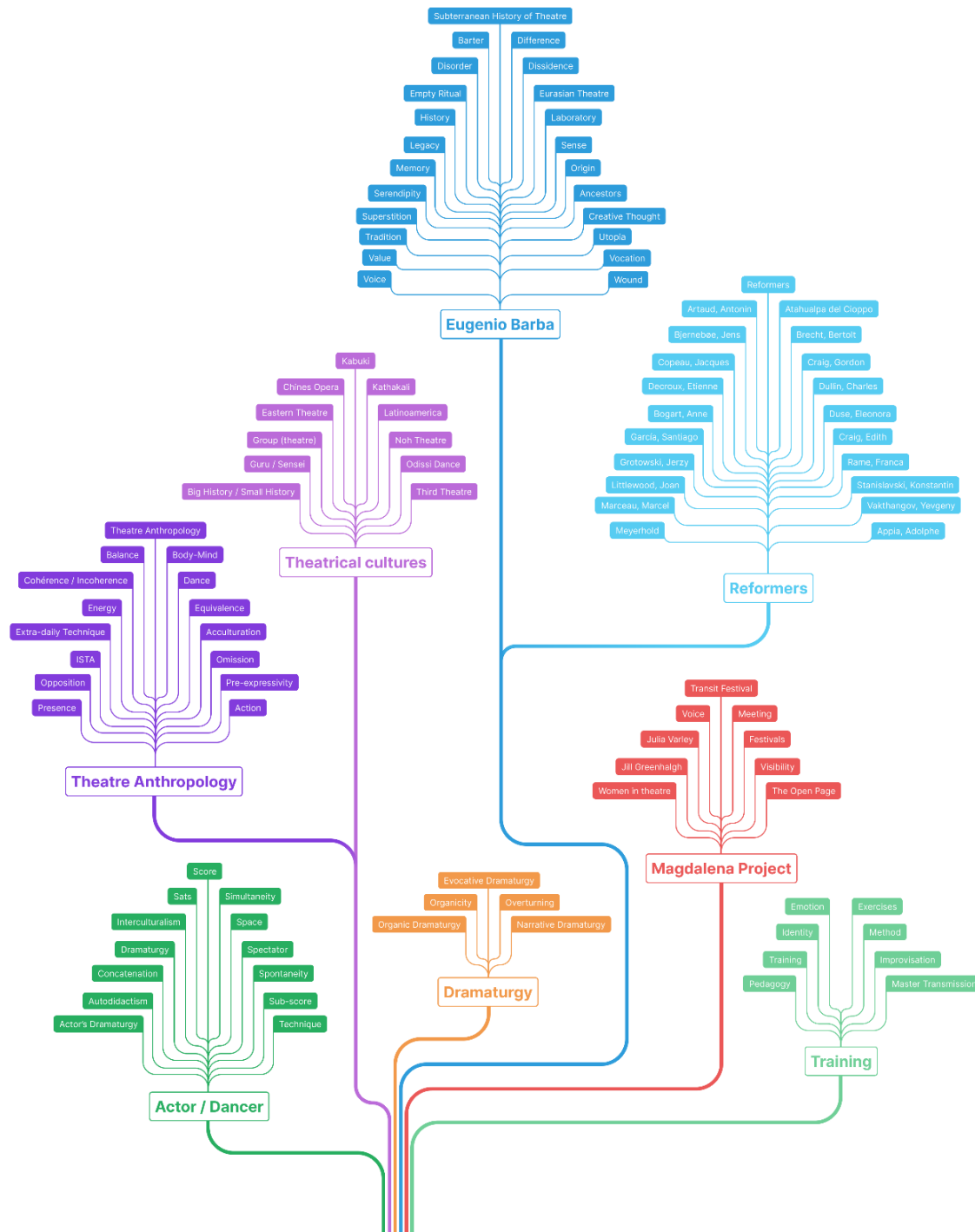
# #biographies CATEGORIES OF CONCEPTS

2024 shortlist

**ACTOR / DANCER** | **REFORMERS** | **EUGENIO BARBA** | **TRAINING**  
**THEATRICAL CULTURES** | **DRAMATURGY** | **THEATRE ANTHROPOLOGY**  
**MAGDALENA PROJECT**







LAFLIS on the road is a semiotic procedure to transfer methods that experiment with expressive apparatuses linked to the story.

Imagine multimedia as an expressive and creative phenomenon to transform visitors into bearers of testimonies and new voices with different frequencies and ranges.

The visual biography becomes an interactive installation and activates a multimedia narration that experiments with different topologies and spellings.



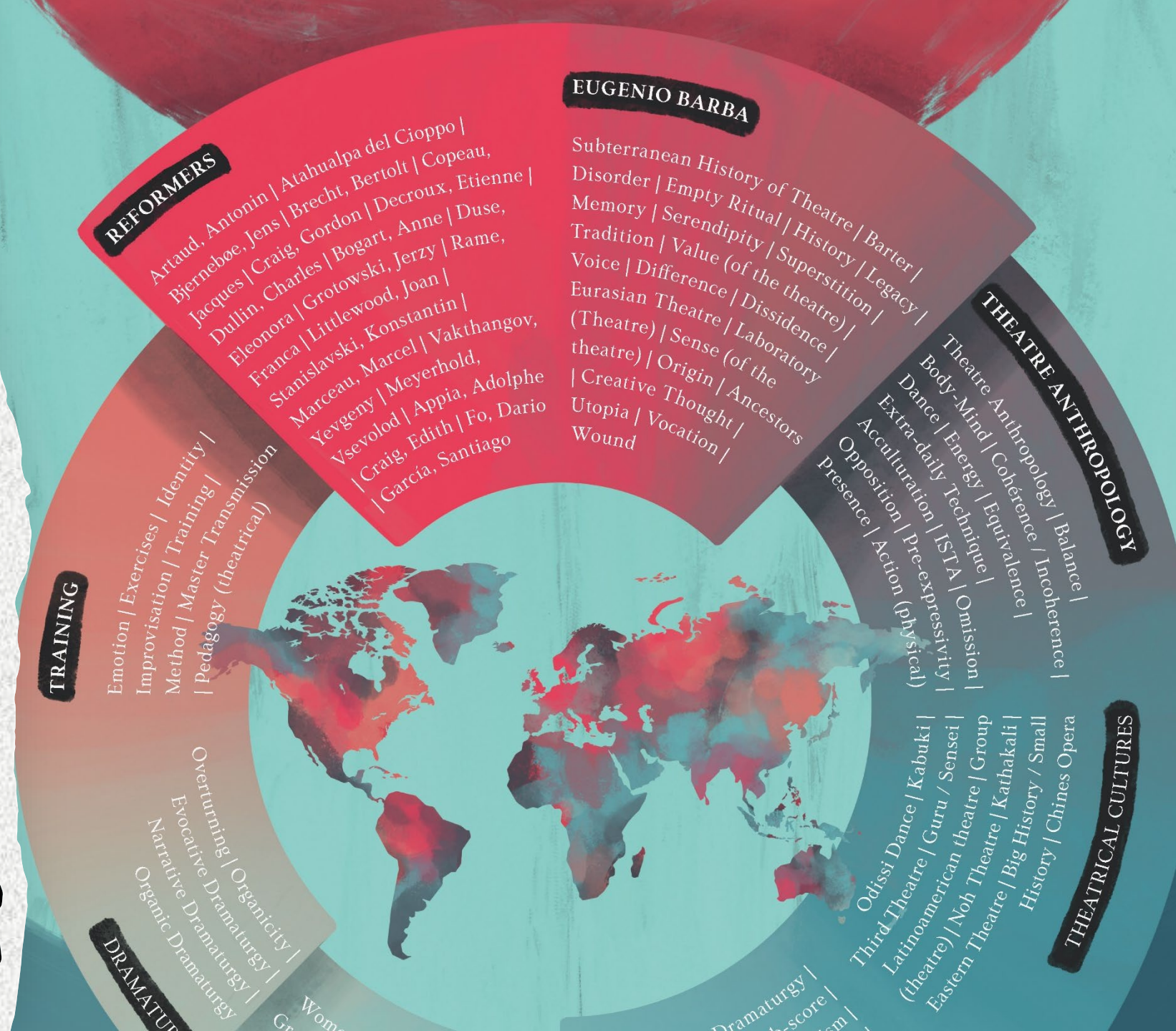
# Eight C's



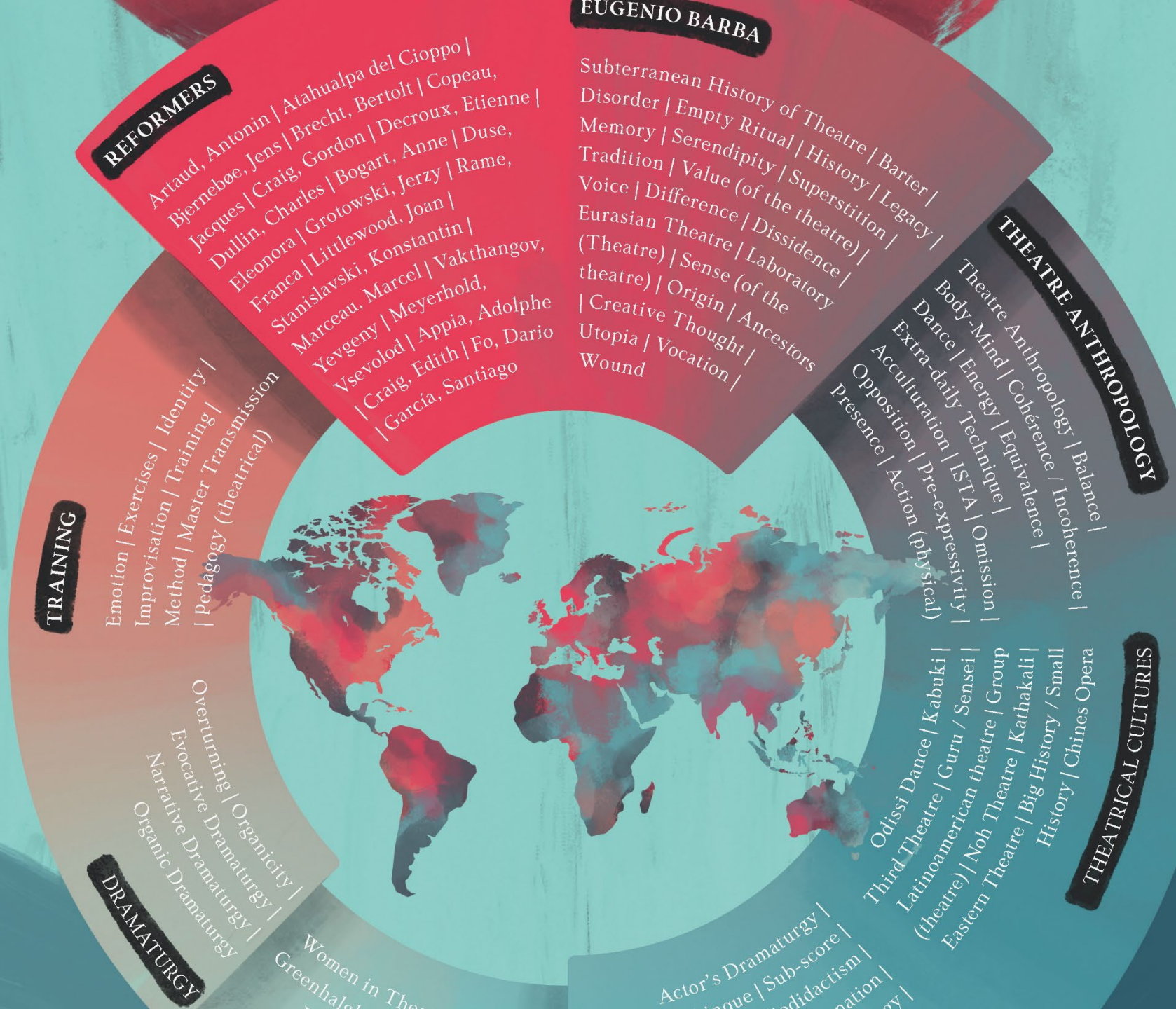


*"Chasing oneself? This phrase evokes an impossible struggle against the consistency of biographies."*

*Biographies make us believe that our past is behind us. Chasing ourselves means walking backwards while looking forward."*







#biographies  
CATEGORIES OF  
CONCEPTS  
2025 *shortlist*

EUGENIO BARBA

JULIA VARLEY

ODIN TEATRET

TRAINING

DRAMATURGY

THEATRE ANTHROPOLOGY

THIRD THEATRE

EVOCATIVE GEOGRAPHY



TR  
Em  
Im  
Me  
| Pe

Overtuning | Organicity |  
Evocative Dramaturgy |  
Narrative Dramaturgy |  
Organic Dramaturgy

DRAMATURGY

Women in Theatre | Voice | Jill  
Greenhalgh | Visibility | Meeting |  
Julia Varley | Festivals | Transit  
Festival | The Open Page

MAGDALENA PROJECT

Actor's Dramaturgy |  
Technique | Sub-sco  
Spontaneity | Audiodida  
Spectator | Conca  
Interculturalism | Space | D  
Score | State

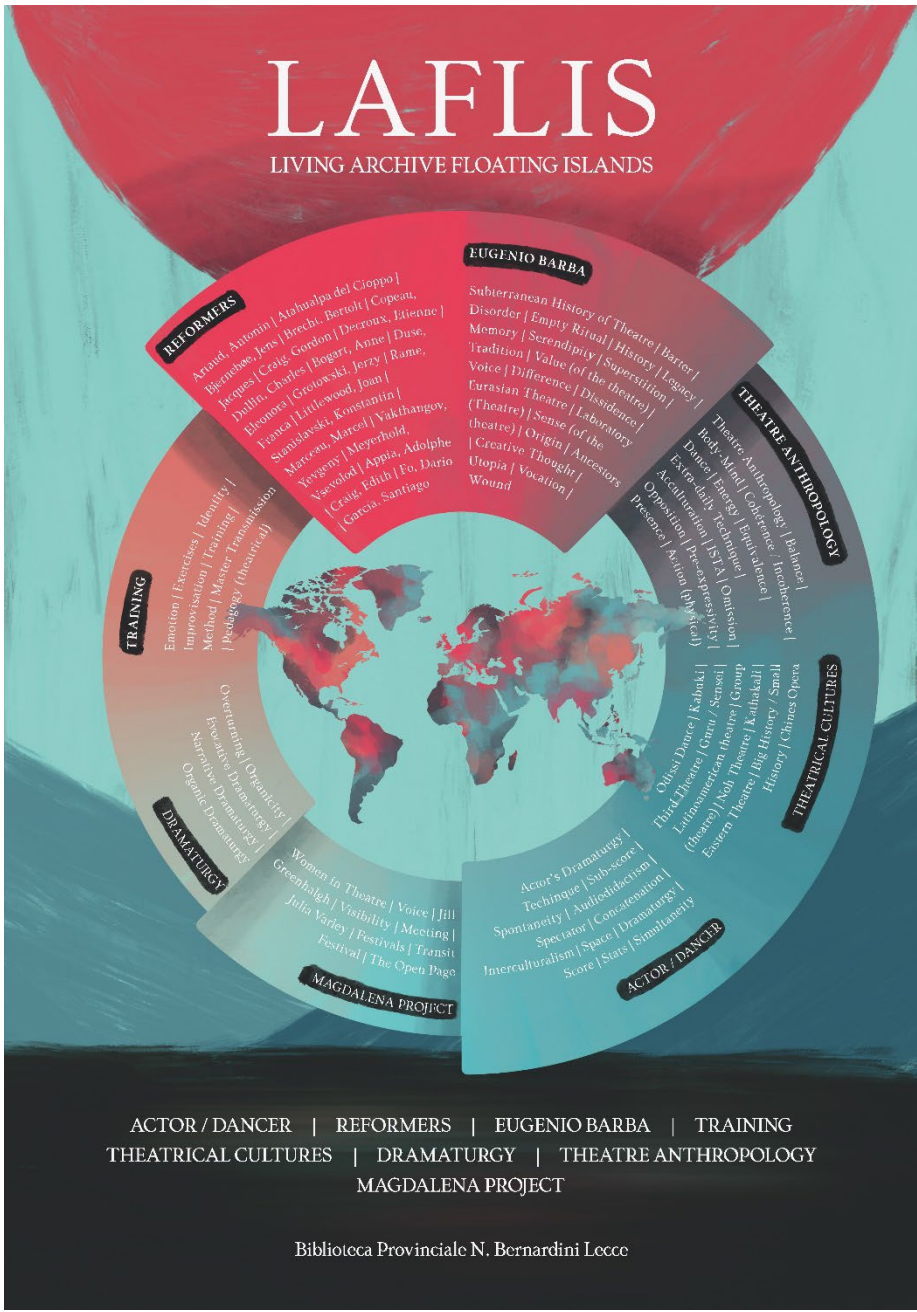
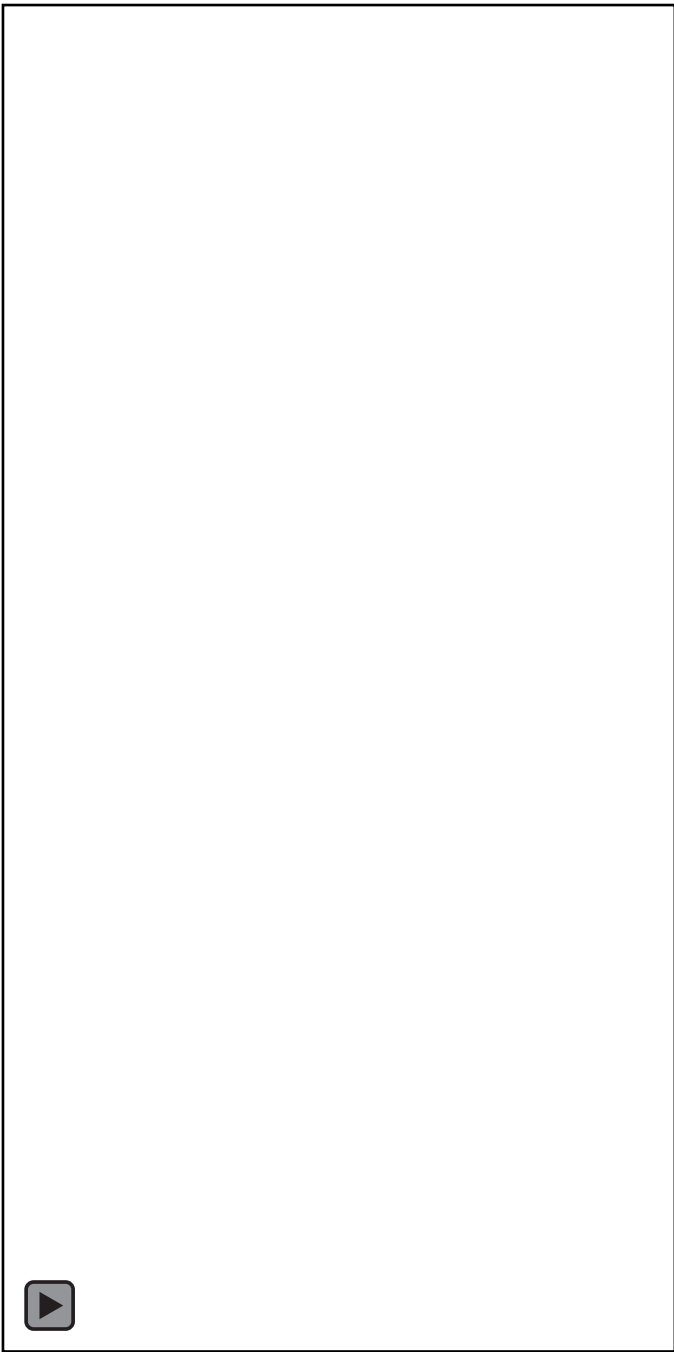


*The Magdalena Project*



*"founded in Wales in 1986, is a dynamic cross-cultural network, providing a platform for women's performance work, a forum for critical discussion, and a source of support, inspiration and performance training."*







# *mente collettiva*

In theatre, we can speak of a collective mind when an ensemble of motivated people is engaged in a creative process that doesn't aim at realising an already clearly defined project. A collective mind combines different specialisations, various degrees of experience, and a range of responsibilities in order to facilitate a process of integration. It is similar to what happens in the mind of an individual in the flow of invention.

Such a process is steered by sudden changes of direction and perspective, detours, coincidences and serendipitous effects, new associations, leaps from one level of organisation to another: from the sensory to the intellectual, from the pure presence and form of the organic dynamics to the narrative and evocative layers, from shaping the skeleton of space to the breathing of a sonorous and melodic universe.

A collective mind operates with the same amount of energy in programming as in knowing how to discover alternatives and ways of creatively demolishing its own programmes.

*Eugenio Barba*





**POLITECNICO**  
MILANO 1863

# LAFLIS.on the Road

L'archivio da viaggio  
di Eugenio Barba

Mente collettiva  
Eugenio Barba - Julia Varley

Dipartimento di Design – Politecnico di Milano

Giuseppe Amoroso Lorenzo Castagna Paola Cordera Mariagrazia Galbiati  
Anna Giambelli Leonardo Locatelli Alessandro Perchinenna  
Alessandro Quets Marzia Ratti Francesco Scullica

Fondazione Barba-Varley

Emanuele Amoroso Franco Perrelli Luca Ruzza Valentina Venturini  
con Lluís Masgrau Peya Simone Dragone Francesca Romana Rietti

