



TRANSIT 7 - 28.05 / 09.06 Odin Teatret, Holstebro (DK)

# RISK/CRISIS

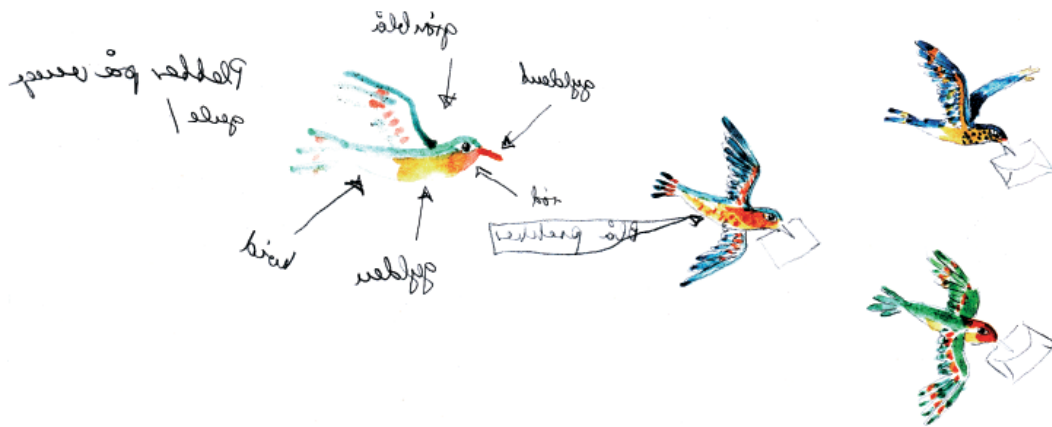
International Women's Theatre Festival and Meeting

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## **Transit 7 is dedicated to**

### **Erica Ferrazza (1984 - 2012)**

Erica Ferrazza was an actress of MetaArte - Associazione Arte e Cultura, an Italian theatre group based in Padova, Italy, directed by Manuela Frontoni.

The 7<sup>th</sup> of October 2012, Erica's life was brutally ended by her ex-husband. She leaves behind a three year old daughter, Sofia, who will have to deal with what has happened.

Erica worked with MetaArte for seven years, having struggled to be able to make theatre. Her courage, determination, energy, vitality and generosity gave power and lightness to her stage presence, both in training and performance.

Erica knew how to weave relationships, getting people to meet and create networks. With MetaArte she worked with disabled people and children and was very active in the community. Erica started Gocce (Drops), a festival which allowed different worlds to dialogue through art. Who is left behind has the task of not dispersing that drop.



Photo: Gruppo Fotografico Antenore

**TRANSIT 7 - 28.05 / 09.06 Odin Teatret, Holstebro (DK)**

# **RISK/CRISIS**

**International Women's Theatre Festival and Meeting**

# **INVENTION**

Some people say that the Chinese ideogram for 'crisis' is composed of two signs: 'danger' and 'opportunity'. I am not interested in discussing whether this is true or not, but in seeing beyond the contradictory aspects of experiences that are generally considered to be negative in order to find inspiration for alternative ways of thinking and producing as women who work in theatre. This is why I have linked the word crisis with risk and invention, with an emphasis on the need to change.

Nowadays crisis is a frequently used word; often followed by unemployment, bankruptcy, cuts and national debt. The word usually refers to economic crisis, but also to a political and moral crisis, a crisis of values and a loss of belief in the future. Young people, angry and indignant, are born in an era that does not seem to offer opportunities.

Crisis is also a common word in conversations about theatre. Not only because of the difficulty of selling performances and earning a living, but also because theatre is an artistic form that requires physical presence and an interaction with a relatively limited number of spectators, in an era that is increasingly concerned with virtual and technological communication and where numbers count more than individual human beings.

In the making of theatre, crisis, risk and invention are essential steps in any creative process which demands rigour and engagement. When struggling to make new work and overcome the clichés of our experience, in search of potential and unexpected directions, we all go through periods of crisis: questions, doubts, feelings of powerlessness and even paralysis, which have to be resolved in order to move on.

In my vocal work as an actress, problems and difficulties have provoked the imperative creative stimulus to find personal solutions. In my work as a director the moment when I believe the performance will never function is always the turning point which then reveals the hidden meaning of the work. Within The Magdalena Project, refusing the status quo, hierarchies, male supremacy and organisation has helped us find alternative horizontal networking structures and artistic challenges. Overcoming a crisis, taking risks and inventing are not only ways of remaining alive, but also of rediscovering every day the meaning theatre work has for us. We search for forms that satisfy our sense of rebellion and for ways of passing on knowledge and experience that defy traditional academic structures.

Various women and performances have been invited to the Transit 7 Festival in order to share their moments of crisis and the strategies they use to overcome them. The performances, work demonstrations, workshops and talks will give examples of how the urgent need to react to the injustice that surrounds us is transformed into a practice of assuming precarious positions and of developing forms which express our revolt. Fighting isolation and finding support in a network of women who make theatre in all corners of the world is one way to do so. We will share techniques and work methods in a landscape of theatrical gardens that allow space for sequoias, willows and mushrooms alike, and allow us to rediscover the desire to shape a possible future.

Julia Varley, Holstebro 2013

# TRANSIT AND THE MAGDALENA PROJECT



Transit 1 (1 - 5 November 1992)

**Directors and the Dynamic Patterns of Theatre Groups - What are Women Proposing?**

Transit 2 (5 - 9 November 1997)

**Theatre - Women - Politics**

Transit 3 (18 - 28 January 2001)

**Theatre - Women - Generations**

Transit 4 (15 - 25 January 2004)

**Roots in Transit**

Transit 5 (18 - 28 January 2007)

**Stories to Be Told**

Transit 6 (2 - 16 August 2009)

**Theatre - Women - On the Periphery**

**Transit** is an international theatre festival and meeting organised at Odin Teatret, Holstebro, Denmark and directed by Julia Varley, one of the founders of **The Magdalena Project**, a network of women in contemporary theatre that exists since 1986, directed and initiated by Jill Greenhalgh.

The aims of **The Magdalena Project** include enabling women to produce work that more profoundly reflects their own experience and creating a forum for women's work in theatre to be seen. In its 26 years of existence the network has connected women and developed activities all over the world. Festivals in Norway in 1989, Cardiff in 1994, New Zealand in 1999, Australia and Colombia in 2003 could be mentioned as visible and impressive examples together with the books by Susan Bassnett, by Chris Fry, the 13 issues of *The Open Page*, and the book *Legacy and Challenge – Magdalena@25*.

In Denmark Julia Varley and Odin Teatret have actively collaborated with The Magdalena Project in various ways. In 1987 the first two meetings and workshops of The Magdalena Project to happen outside Wales were organised at Odin Teatret in Holstebro. Since 1995 the yearly journal of The Magdalena Project *The Open Page* has been edited and printed by Odin Teatret's Publishing House. In 1995 the first **Transit Festival** took place is an occasion for meeting and exchange.

**Transit 1** continued the debate started within The Magdalena Project on women and theatre directing. The Festival was designed as an opportunity for theatre practitioners to show their performances and explain the processes used to create them, for an investigation of new and evolving ways of directing, focussing on the *conducting* element - be it the group, the actor, the director or the working process itself. The Festival presented performances directed by women, or performances whose prime motor were women actors, performances with only women, or performances with no director where the group's collaboration has been essential for the result. The Festival is documented with photographs by Rossella Viti and a video recording by Leo Sykes. The video is available from Odin Teatret Film.

**Transit 2** was on *Politics*. To keep on doing theatre is in itself a political choice: opting for human relationships rather than mechanical, for intimacy rather than mass media, for memory and resistance rather than neglect and success. Women are feeling a greater political responsibility and are making a point of having their opinions heard. For a long time the form was the content and the stress for change and development was on *how* to make theatre, then many women started giving more consideration to *what* is said with theatre and *where* they place their work. This Festival was an occasion to meet theatre women practitioners, artists, intellectuals and scholars who in different ways are politically or socially engaged. The presentation of performances, the lecture-demonstrations and discussions gave a vision of the diverse and personal paths followed.

**Transit 3** dealt with master/pupil relationships, independent auto-didactic realities, the practice of workshops and training, traditional western schooling, are the passing on of a craft through family connections or apprenticeship, or the absence of references, all different examples of how theatre knowledge and practice is transmitted from one generation to the other. Transit 3 explored what and how we can learn from each other, and what experiences can be shared across the generations. During the festival some of



Dorthe Kærgaard

the performances directly addressed the questions of the learning and teaching process in theatre, while others presented themes and characters that explore the needs of women of different ages and from diverse cultural backgrounds. Particular attention was given to young practitioners and older artists searching for renewal. Transit 3 saw the theme of “Generations” as a lifetime of growing.

**Transit 4** worked with the image of a network made up of crossing lines and empty spaces and how the composite pattern of migration followed by women working in theatre creates spaces of fertile ground where roots can grow. *Roots in Transit* gave particular attention to geographical diversity, and to the simultaneous presence of women working in theatre, music and dance of classical or indigenous descent with women who confront a contemporary reality of global “con-fusion”. *Roots in Transit* proposed an image of active, germinating, sprouting roots that point outwards, forwards and upwards; roots like seeds that we plant in the air, in the water, in places far away from the earth where we were born, or roots that lead us back into our environment of origin after having travelled across foreign landscapes. The programme consisted of practical workshops, demonstrations, presentations, videos, lectures, discussions, concerts, and performances.

**Transit 5** happened when 20 years had passed since the start of The Magdalena Project. With age comes the desire to tell and listen to stories. Stories need to be told to give face and voice to people whose identity would otherwise only be defined by numbers. They need to be told for us to remember; to reflect and inspire; to talk about the tragedies and comedies of everyday life through fiction; to conquer a place for women in history; to emerge from silence, to give colour, irony and perspective to our actions. Dramaturgy and narration, story-telling and poetry in space, sequences of words spoken or sung are all central in the process of creating contact between performers and spectators in our theatres, although stories are told in different ways. At Transit 5 *Stories to Be Told*, story-telling techniques and different examples of how theatre performances tell stories were presented, with workshops, lectures, performances, work in progress and demonstrations.

**Transit 6** invited performances who are geographically and artistically placed on the periphery. Women choose to work on the periphery, both geographically (in places distant from main cities, in countries at the margins of the world, in neighbourhoods on the edge of towns) and as genre (theatre that shares its borders with film, music, nature, visual art, writing...). Abandoning the centre is a way of taking a risk, of accepting the challenge, of needing to move away from an inert centre that gives a false feeling of security. The choice of the periphery comes as a consequence of where we place our performances, why we make theatre and with whom, as a need to emigrate and travel. We make the periphery our centre because we do not accept the world as it is, with its injustice and segregation, its mainstream thinking and order. We make work on the periphery because we are not satisfied with the theatre we know previously. We choose periphery as the place where small essential human values are cherished. The programme included workshops, site specific events, lectures, work demonstrations and offered a possibility for professional exchange and learning to about 150 female artists and students.



# ODIN TEATRET

Denmark

**ODIN TEATRET** was created in Oslo, Norway, in 1964, and moved to Holstebro, Denmark, in 1966. The Laboratory's activities include: Odin's own productions presented on site and on tour in Denmark and abroad; "barbers" with various milieus in Holstebro and elsewhere; organisation of encounters for theatre groups; hosting other theatre groups and ensembles; teaching activity in Denmark and abroad; the annual Odin Week Festival; publication of magazines and books; production of didactic films and videos; research into theatre anthropology during the sessions of ISTA (International School of Theatre Anthropology); periodic performances with the multicultural Theatrum Mundi Ensemble; collaboration with the CTLS, Centre for Theatre Laboratory Studies of the University of Århus; the Festuge (Festive Week) in Holstebro; the triennial festival Transit devoted to women in theatre; OTA, the living archives of Odin Teatret's memory; WIN, Workout for Intercultural Navigators; artists in residence; children's performances, exhibitions, concerts, round tables, cultural initiatives and community work in Holstebro and the surrounding region. Odin Teatret has so far created 74 performances, performed in 63 countries and different social contexts.

## Else Marie Laukvik



Photo: Tommy Bay

### My Stage Children

Actor and director: **Else Marie Laukvik**

Duration: 90 min. - Performed in English

In *My Stage Children* Else Marie Laukvik speaks about her life as an actress, illustrating her demonstration with film fragments from the performances: *Ornitofilene*, *Kaspariana*, *Ferai*, *My Father's House*, *Come! And the Day Will Be Ours*, *The Book of Dances*, *Anabasis*, *The Million*, *The Gospel According to Oxyrhincus* and *Memoria*.

Else Marie writes: "I am now in my sixties and I feel it is time for me to look back in time. Creativity is like a continuous act of giving birth and all the figures that I have given life to in the theatre are my stage children that I would like to encounter and revive once more."





Photo: Riccardo Musacchio

## MEMORIA

Actor: **Else Marie Laukvik** - Musician: **Frans Winther** - Text: **Else Marie Laukvik**  
 in collaboration with **Eugenio Barba** and **Frans Winther** - Music: **Frans Winther** and **Yiddish songs** - Director: **Eugenio Barba**  
 Duration: 55 min. - Performed in English

In a sitting room, before a steaming teapot, sit a storyteller and a strolling musician. The woman, the storyteller, the priestess of the memory of horror, speaks as though she were telling fairy tales: two true stories. They concern children, witnesses' accounts from the Nazi extermination camps, but which end happily accompanied by Hebrew and Yiddish songs.

The storyteller slips from one sentence to the next, from one episode to another, mixes up people, forgets the words and finds them again, connects lives and events that do not belong together.

Something essential is getting lost: not memory, but the strength and the words capable of transmitting it without succumbing.

The performance ends as we look at the photographs of two writers' faces: a smiling Primo Levi and a melancholic Jean Améry, both Jews who had survived Auschwitz and committed suicide years later. "Only two of us are left and we deal in bones."

**Else Marie Laukvik** was born in 1944 in Oslo, Norway. Together with Eugenio Barba, she was one of the founders of Odin Teatret. In 1966, Else Marie followed the group to Holstebro, Denmark. Her experiences as an actor are published in *The Actor's Way*, edited by Erik Exe Christoffersen. At the same time as she was performing with Odin Teatret, Else Marie worked as director for Teatret Marquez (Denmark), Munin Teatret (Denmark), Teatro Actores Alidos (Italy), Rogo Teatro (Italy), Associazione Culturale Teatro dell'Albero (Italy), Kabaret Wagon (Denmark), Mia & Max (UK). As an actress Else Marie has also collaborated with Teatro Tascabile di Bergamo (Italy) in 1996.

**Frans Winther** is a composer and musician. He was born in 1947 in Støvring, Denmark. Frans studied at the Nordjysk Music Conservatory and has composed music for various theatre groups and orchestras. He joined Odin Teatret in 1987 where he performs as musician and composes/arranges music for its performances and other activities. He has created two operas: *Shakuntala* (his own libretto based on Kalidasa's play) and *EZRA* (directed by him, with libretto by Peter Laugesen based on Ezra Pound's life and poems). Frans has initiated the monthly poetry evenings in Holstebro, *The Omar Karyám Evenings*.

### WHITE AS JASMINE

Actor and director: **Iben Nagel Rasmussen**

Duration: 50 min. - Performed in English and Danish

The actress Iben Nagel Rasmussen evokes Odin Teatret's performances from 1966 until the present day.

She illustrates the changes her voice has undergone, from the closed room (which allows the actors to reveal their inner world) and the street performances (the meeting with the exterior world) to the space which words create through their meanings and sounds.

### ESTER'S BOOK

Actor: **Iben Nagel Rasmussen** - Musician: **Uta Motz** - Text and idea: **Iben Nagel Rasmussen**

Musical arrangement: **Uta Motz** and **Anna Stigsgaard** - Film: **Halfdan Rasmussen** and **Jan Rüz**

Photo: **Jan Rüz** and **Morten Stricker** - Film montage: **Torgeir Wethal**

Stage arrangement: **Knud Erik Knudsen** - Stage advisor: **Eugenio Barba**

Duration: 60 min. - Performed in English

Iben Nagel Rasmussen writes: "When, in 2003, my mother Ester was moved to a residential care home at the age of 85 already suffering from senile dementia, I decided to complete the performance which for some time had existed as an idea and a draft - a story of her life. In a comfortable but unfamiliar room in a residential care home, mother and daughter sit and talk. With a stubbornness bordering on the tragicomic, the same words and terms are constantly repeated. The dialogue reawakens past experiences, unrealised dreams and plans for the future, which only exists in a world of fantasy. Physical activity is minimal but a diary from the end of the Second World War, a photo album and private film clips from half a century ago reveal different layers of Ester's life. Music and songs from a distant youth accompany pictures and texts, bringing closer historical changes which shook and marked her generation. The story of my mother is also a reflection on becoming old in present day Denmark, about loneliness and separation. Nobody is born old.

It has been my wish to give voice to some of the fragments of my mother's life which would otherwise have been buried with her. I am Ester's Book."



Photo: Tony D'Urso

**Iben Nagel Rasmussen** is an actor, director, teacher and writer. She was born in 1945 in Copenhagen, Denmark. She was the first actor to join Odin Teatret after its arrival in Holstebro in 1966. In 1983 she founded, parallel with her work at Odin Teatret, the group Farfa with actors from various countries. Since 1989 she has lead The Bridge of Winds, and since 1999 New Winds. Her professional experiences are presented in *The Actor's Way* edited by Erik Exe Christoffersen and in the video documentary *The Transparent Body* edited by Claudio Coloberti. She has written three books: *Brev til en veninde*, *Den blinde hest*, *Det fjerde dør*.

**Uta Motz** has worked as a freelance musician and actor for 25 years after graduating at the Hochschule für Musik og Darstellende Kunst in Stuttgart, Germany. Uta has collaborated with Württembergisches Staatstheater Stuttgart (Germany), Cosmos Kolej Grenoble (France), Gardzienicze Theatre Association (Poland); and Svalegangen, Egnsteater Møllen, Teater2tusind/Baggårdsteater, Zebu Teater, Balkanorkesteret Kridtsko and Odin Teatret (Denmark). Since 2011 Uta plays with Anders Allentoft in the Duo Chanson.

**Roberta Carreri**



**SALT**

Actors: **Roberta Carreri, Jan Ferslev**  
Music: **Jan Ferslev** - Stage design:  
**Antonella Diana and Odin Teatret**  
Costumes: **Odin Teatret** - Light designer:  
**Jesper Kongshaug** - Assistant director:  
**Raűl laiza** - Literary adviser: **Nando Taviani**  
Stage adaptation and director:  
**Eugenio Barba**  
Duration: 60 min. - Performed in Italian

A female odyssey. A woman travels from one Mediterranean island to another in search of a loved one who has disappeared. A phantom accompanies her in a dance which brings her closer to an awareness of a definitive absence. Based on the short story *Letter in the Wind* from *Si sta facendo sempre piű tardi* (It is getting later and later), a novel in the form of letters by Antonio Tabucchi.

**JUDITH**

Actor: **Roberta Carreri** - Text: **Roberta Carreri and Eugenio Barba**  
Sculpture: **I Wayan Sukarya** - Music arrangement: **Jan Ferslev**  
Director: **Eugenio Barba**  
Duration: 60 min. - Performed in Italian

A white deck chair, a large fan, a bonsai, combs of mother-of-pearl, a decapitated head carved out of wood, long hat pins to pierce its eyes and tongue and for adorning the hair, a red dressing gown, a white silk nightdress. Through the justification of the biblical story of Judith, the performance explores the theme of violence and vulnerability, plunging into an ocean of luminous and murderous eroticism.





# ODIN TEATRET

Cont.



Photo: Flora Bemporad

## Traces in the Snow

Actor and director: **Roberta Carreri**

Duration: 120 min. - Performed in English

Every performance tells a story. The characters belonging to the world of fiction become credible reality for the spectator thanks to the actor's technique. In *Traces in the Snow* the technique itself becomes the protagonist. The actress carries on a dialogue with the secrets which precede and follow the building of a character and the creation of a performance.

**Roberta Carreri** is an actor, teacher, writer and organiser. She was born in 1953 in Milan, Italy. She joined Odin Teatret in 1974 during the group's stay in Carpignano, Italy. Roberta Carreri has taken part in ISTA (International School of Theatre Anthropology) since its beginning in 1980, coming into contact with performing techniques from Japan, India, Bali and China. She gives workshops for actors all over the world and presents, as a work demonstration, her professional autobiography, *Traces in the Snow*. She organises and leads the annual international workshop Odin Week Festival in Holstebro and abroad. In 2009 she directed *Rumor* with Cinzia Ciaramicoli for Masakini Theatre Company (Malaysia). Her professional experiences are presented in *The Actor's Way*, edited by Erik Exe Christoffersen. Roberta has written her own book *Tracce* (published in Italian, Portuguese and Spanish), in which she relives the most relevant aspects of her theatre life. Her articles have been published in journals such as *New Theatre Quarterly*, *Teatro e Storia*, *Máscara*, *The Open Page* and *Performance Research*.

**Jan Ferslev** is a musician, composer, actor and teacher. He was born in 1949 in Copenhagen, Denmark. His background includes rock, jazz, latin and classical music. As a guitar player he has participated in various recordings and composed music for different forms of theatre. He has worked as an actor in both traditional and group theatre before joining Odin Teatret in 1987, where he is also a member of the ISTA (International School of Theatre Anthropology) ensemble. In his workshops, Jan concentrates on the stage presence of musicians and actors.



Photo: Jan Rüz

## Julia Varley

### THE CASTLE OF HOLSTEBRO II

Actor: **Julia Varley** - Text: **Julia Varley** and **Eugenio Barba**  
Musical arrangement: **Jan Ferslev** - Lighting: **Poul Østergaard, Knud Erik Knudsen**  
Costumes: **Julia Varley, Ellen Skød**  
Director: **Eugenio Barba**  
Duration: 50 min. - Performed in English

In a red room we see a woman dressed in white and a cynical old jester with a skull for a head called Mister Peanut. Two characters in one person:  
"If they see beard and moustache, they call it man. If they see long hair and breasts, they call it woman. But look! The soul inside is neither man nor woman."

## DOÑA MUSICA'S BUTTERFLIES

Actor: **Julia Varley**  
Text and stage design: **Julia Varley**  
Musical arrangement: **Jan Ferslev, Frans Winther** - Lighting: **Knud Erik Knudsen**  
Director: **Eugenio Barba**  
Duration: 55 min. - Performed in English

*Doña Musica's Butterflies* is a performance about identity which the protagonist defines as a tendency to exist. It is the story of a character who has escaped from a performance - *Kaosmos* - and tells of her origins and adventures in terms of entomology, through theories of modern physics and with poems and tales from other times.



Photo: Jan Rüz

# ODIN TEATRET

Cont.



Photo: Rina Skeel

## AVE MARIA

Actor: **Julia Varley**

Assistant director: **Pierangelo Pompa**

Text: **Odin Teatret** and quotes from **Gonzalo Rojas** and **Pablo Neruda**

Director: **Eugenio Barba**

Duration: 50 min. - Performed in English

**Death feels lonely.  
A ceremony for the Chilean actress María Cánepa.**

*Three hundred steps in few instants.  
Stone skin on my head.  
The dead and the transparent flies -  
what are they? And what do I matter?  
Maybe death doesn't take everything away.*

These verses by the Italian poet Antonio Verri sum up the performance. The British actress Julia Varley evokes her meeting and friendship with the Chilean actress María Cánepa. Death itself celebrates the creative fantasy and dedication of María, who was able to leave a trace after her departure.



Photo: Fiora Bemporad

## The Dead Brother

Actor: **Julia Varley**

Director: **Eugenio Barba**

Duration: 60 min. - Performed in English

*The Dead Brother* is an explanation of how performances are created at Odin Teatret. It presents the different phases of the process in which text, actor and director interact starting from poetic texts which finally become "poem in space": the performance. It shows how the actor creates her own stage presence until the final synthesis in which the text, through the form and precision of the actions, acquires a rhythm and density of meaning.





Photo: Tony D'Urso

## The Echo of Silence

Actor and director: **Julia Varley**  
Duration: 70 min. - Performed in English

*The Echo of Silence* is a performance which describes the vicissitudes of the voice of an actor and the stratagems she invents to “interpret” a text. The actress creates a labyrinth of rules, references and resistance to follow or refuse so as to achieve a personal expression and recognise her own voice.

## The Flying Carpet

Actor and director: **Julia Varley**  
Duration: 60 min. - Performed in English

“Text is a carpet that has to fly far away”: with this sentence as a starting point the demonstration works its way through the past thirty years of Odin Teatret's performances. Few essential explanations accompany the vocal work that exemplifies the passage of the word from the written form to space, from coldness of paper to the freedom of interpretation.



Photo: Francesco Galli

**Julia Varley** joined Odin Teatret in 1976. Apart from acting she is active in directing, teaching, organising and writing. Since 1990 she has been involved in the conception and organisation of ISTA (International School of Theatre Anthropology) and of the University of Eurasian Theatre, both directed by Eugenio Barba. Since its beginning in 1986 she has been active in The Magdalena Project. She has directed performances with Pumpenhaus Theater (Germany), Ana Woolf (Argentina), Hisako Miura (Japan), Lorenzo Gleijeses and Manolo Muoio (Italy), Gabriella Sacco (Italy), Carolina Pizarro (Chile), Marilyn Nunes (Brazil) and The Jasonites. Julia Varley has written two books: *Wind in the West - a novel by a theatre character* and *Notes of an Odin Actress - Stones of Water* (published in Italian, Spanish, Portuguese, English and French).

## Sofía Monsalve



Photo: Rina Skeel

**Sofía Monsalve** was born in 1989 in Colombia and grew up in a family of artists. In 2000 she worked for 2 years at the Rosario Islands Natural Park in Colombia as a dolphin trainer. In 2006 Sofía travelled to Europe to participate in the Odin Teatret workshop-performance *Ur-Hamlet*, after which she spent a period studying the Odin Teatret archives. Since 2008 she has taken part in the international research group The Bridge of Winds led by Iben Nagel Rasmussen, and in 2010 she produced the group's meeting with Colombia. Sofía is currently part of the Odin Teatret ensemble performances *The Chronic Life*, *Inside the Skeleton of the Whale* and *Ode to Progress* and participates in parades, barbers, cultural interventions as well as assisting Iben Nagel Rasmussen in her workshops on actors' training.

# ANA WOOLF

Argentina



Photo: José Alberto Selbach Junior

**Ana Woolf** is a teacher, actress and director. Co-founder and artistic director of Magdalena 2a Generación, linked to the Magdalena Project, Ana has developed a special training based on Tadashi Suzuki's technique and Latin American rhythms. Ana leads workshops all around the world, touring her solo performances at the same time. In recent years Ana has mostly directed in Argentina and Brazil, and worked as actor with Monica Viñao. Ana is member of Voix de femmes, an International Women Network related to missing people and Human Rights Associations; she was assistant director to Eugenio Barba for two productions and collaborates closely with Julia Varley who has directed three of her solo performances.

## Behind the curtains

Actor: **Ana Woolf**

Director: **Julia Varley**

Duration: 55 min. - Performed in English and Spanish

What is behind the curtains? The magic world of theatre and presence; the real world of obstinate daily training, so as to be able to say "I am here and now" on stage; the actress standing on her feet, wearing the shoes of her characters. This work demonstration is an invitation to follow the years of training necessary to acquire a craft. It speaks of chaos, difficulties and ways to solve them, attempts and failures; and it tells about the encounter with the actor's teachers, touching upon topics like discipline and emotions during preparation and at the moment of facing the spectators.

The actress will present fragments of some of her performances with the intent of understanding and of better visualising the all-mysterious moment of passage from technique to stage fiction.

## SEEDS OF MEMORY

Actor: **Ana Woolf**

Set Design: **Elias Leguizamon** - Text: **Ana Woolf** and extracts from historical documents -

Dramaturgy and director: **Julia Varley**

Duration: 60 min. - Performed in English and Spanish

The performance is about absence: the absence of a father, the absence of a body to bury and the absence of 30,000 missing people in Argentina, during the last military dictatorship. But absence generates its opposite: resistance, presence and identity. Absence is the starting point to build a performance that contains both a personal message and political discourse. Although no words will ever be enough to compensate the horror and suffering which have touched many generations of Argentines, the autobiographical words of a child and the real pain caused by the recent loss of her father become the dramaturgical solution which allow to tell the story of a Latin American country hit by a military dictatorship.

# BABA YAGA THEATRE

The Netherlands/South Africa



Photo: Niklas Zimmer

**Baba Yaga Theatre** was created by Jori Snell in 2004, inspired by the Russian witch Baba Yaga. The company is based in South Africa and has toured internationally. In Denmark Baba Yaga Theatre was re-presented in P@rt, an international showcase for Danish Performing Arts, and since then has received funding from the Danish Arts Council. The company has recently won the “Best innovative solo-performance” award in Croatia at the PUF Theatre Festival. The performances aim at transforming Jori Snell’s training in physical theatre, dance, martial arts, mime and butoh into a personal language, often inspired by a weird, humorous and grotesque universe. Baba Yaga Theatre combines physical theatre with fairy-tales, myth, poetry, use of objects, and the creation of magic visual pictures.

## INUA

Actor, director, costumes, stage and light-design: **Jori Snell**  
Artistic advice: **Zsuzsanna Varkonyi, Chris Weare**

Duration: 55 min. - Performed in English

In a timeless space, a woman sets off on a shape shifting journey meeting arctic creatures, and the untamed forces of Nature. She looks for the *Inua* (essence) of things.

Universes inspired by Greenland and Scandinavia unfold themselves through physical storytelling, dance, music and visual imagery. In Inuit mythology *Inua* is the force of life, movement and change in all things.

It refers to a sort of soul that exists in all people, animals, lakes, mountains and plants. This performance seeks to physically and visually embody a journey through different mythological landscapes. In a dark, arctic world where the light is just about to be born, a woman sets on a quest in an endless landscape of snow.

Transformation plays an important role visually, musically and physically.

A Life-Death-Life cycle is often prior to awakening to what is “real”.

Texts used in the performance include the poems *Wild Geese* and *The Journey* by Mary Oliver; the fairy-tale *The Little Mermaid* by Hans Christian Andersen; the myth of the birth of light from an Inuit folktale; an extract from *Seal skin/Soul skin* by Clarissa Pinkola Estés and from *Shaman* by Joan Halifax, and other texts by Jori Snell.

**Jori Snell** is a physical performing-artist from The Netherlands/Denmark, educated at Institutet för Scenkonst in Italy and Nordisk Teaterskole in Denmark. Since 1998 Jori works as a freelance performer and educator in Europe and is now based in Cape Town. Companies she has collaborated with are: Odin Teatret (Denmark), Corona la Balance (Denmark), Panthéâtre (France) and FTH:K (South Africa).



# TEATR KRYLY HALOPA

Belarus



**Teatr Kryly Halopa** is an independent alternative theatre company, one of the very few in Belarus. It was created in 2001 in Brest on the initiative of Aksana Haiko, as a community of artists who shared their political views and artistic ideas. They began their work with open-air theatre actions under the name of Free Theatre, using happenings and street art techniques such as stilts, masks, fire and live music. In the ten years of existence the group has created eight performances, of which four are street performances. The aesthetics of the company combines elements of German expressionism, Brecht's theatre, Asian tradition, buffoonery, clowning and Dadaist humour. Since 2012 Kryly Halopa has started working with documentary theatre. In addition, Kryly Halopa has been developing art forms which include performance, video art and music.

## TO RINGFLY

Actors: **Sviatlana Haidalionak, Aksana Haiko, Siarhei Haiko, Aleg Harbatsiuk, Hanna Fiodarava**  
Music: **Vitali Appow, Volha Padhaiskaya** - Musicians: **Vitali Appow, Volha Padhaiskaya, Mikalai Siamitka**  
Costumes: **Vladimir Baranovski and Kryly Halopa Teatre**  
Director: **Aksana Haiko**  
Duration: 45 minutes - Performed in Russian

This street performance is based on Daniil Kharm's writings. Kharms is one of the most significant representatives of Russian avant-garde. Another source is the present-day Belarusian reality: the crisis, prisons, spy-phobia, KGB interrogations... Stylistically the performance is reminiscent of Leningrad in the 1930s. The artists create images in the poetics of the absurd to tell us about the gloomy present day of Belarus.

*To Ringfly* is a chronicle of domestic and street life in a big city.

Yet fun can abruptly turn into its terrible opposite: clowning and excessive courage can lead to prison. The system does not tolerate tomfoolery or strange provocative behaviour. An NKVD officer changes into the Indian god of night and punishment, the beauty into a crone with a handful of watches, and buffoon fight is replaced with interrogation and imprisonment, a colourful dream is but death... However, suddenly we can see that the prisoner is holding a baby tucked in a red wrap, then another and another baby appear... So maybe there is hope?

## **Chernobyl** **Work-in-progress**

Actors: **Sviatlana Haidalionak, Aksana Haiko, Siarhei Haiko**

Light design: **Hanna Fiodarava**

Director: **Aksana Haiko**

Duration: 60 min. - Performed in Russian and English

The performance *Chernobyl* is made in Verbatim technique. It is the result of two expeditions of members of Teatr Kryly Halopa to a zone of resettlement to make interviews with the people evacuated after the accident in Chernobyl which happened 30 years ago. This performance-documentary also uses statements from the forums concerning the construction of a nuclear power plant in Belarus, the country which has suffered most from the largest techno-genic catastrophe in the world. The almost complete silence and the consent of Belarusians concerning this plan became almost provocative to us. Why was it so? And in general what is the cause of the well-known indifference of the Belarusians towards their own lives?

**Aksana Haiko**, born in 1976, is an actor and director and founder of Teatr Kryly Halopa. She has participated in the creation of all performances and street happenings of the group as actor and director. Besides her theatre activity, she is engaged in non-commercial project of children's free education. She has a daughter and wrote an article for *The Open Page*, issue n. 11.



Photo: Andrei Aleksievich

# TEATRO DELLE RADICI

Switzerland



**Teatro delle Radici** was founded in 1980 by Cristina Castrillo and it is a company based in Lugano, Switzerland. Apart from producing and touring performances, and publishing books about their work, Teatro delle Radici organises every year a session of the International Laboratory School for actors of different cultural and linguistic origins.

**Cristina Castrillo** is an actor, teacher and director, born in Argentina, co-founder of the Libre Teatro Libre in Argentina in the 1970s. Since starting Teatro delle Radici in 1980, Cristina lives and works in Switzerland. Her work focusses on actor's training, combining it with the creation of performances and tours with her workshops and the solo performance *Umbral*. Her research, and collective and individual performances always place the actor at the heart of the creative process. She has edited *Attore-Autore* with articles about the work of Teatro delle Radici, *I sentieri dell'acqua* with Teatro delle Radici's performance texts up until 2000, *Trilogia dell'assenza* with texts up until 2004 and *Voci peregrine* with texts up until 2010. Cristina has published articles in various Latin American and European theatre journals.

## NEVE (Snow)

Actors: **Camilla Parini, Bruna Gusberti**  
Text and supervision: **Cristina Castrillo**  
Stage props: **Luca Minotti** - Video: **Loris Ciresa**  
Idea and director: **Bruna Gusberti**  
Duration: 45 min. - Performed in English and Spanish

On a summer's night of reassuring ordinariness nothing seems to disturb time going by, but all of a sudden it snows. This unexpected phenomenon marks the beginning of a series of neglected questions and acts, in a transfigured present and an impotent future.

Two women wrap themselves in youth and old age, in paralysis and movement, in loss and redemption. The mirror is implacable and should be shattered like one breaks ice, while each woman seeks to melt the cold and the silence of the snow.

**Bruna Gusberti** is an actress, teacher and assistant director. She has taken part of all Teatro delle Radici's activities, performances and tours. Bruna takes care of the apprenticeship workshops and is Cristina Castrillo's permanent assistant director. Bruna performed in *Baguala* (1991), *L'attimo del Blu* (1992), *Canto di Pietra* (1994), *Pelle di Lupo* (1997), *Le Ombre del Silenzio* (1998), *Stranieri* (2000), *Sguardo di Cenere* (2001) and was assistant director for *Il Libro dei Riflessi* (1996), *Guardando al Sud* (2003), *Il Ventre della Balena* (2004), *Polvere di Rugiada* (2006), *Shakespeariana* (2008), *Track* (2009), *Vestigia* (2011). More recently Bruna has created various performance acts and directed *Dove lo Sguardo Scorre* with seven actors of Teatro delle Radici.

**Camilla Parini** studied dance-theatre at the Paolo Grassi Theatre School in Milan and since 2004 has taken part in the permanent theatre laboratory led by Cristina Castrillo and Bruna Gusberti. As a performer, Camilla has worked with Teatro delle Radici in 5 different productions. Besides developing her personal projects *A. [studio per una Giselle]* (2011), *Ristretto liscio* (2012) and *A. [studio per una Giselle d'appartamento]*, Camilla has collaborated with Margit Huber's Compagnia Babilonia, Enzo Cosimi and Alessandro Di Pietro.



**Carolina Pizarro Velásquez** is an actor, director and teacher. She has studied several physical and vocal techniques. Fundamental pillars for her research have been the meeting with Julia Varley, and her stay in the Hindustan Kalari Sangham Temple, where she developed her knowledge of Kalaryppayyatu and Silambattam martial arts. Since 2010 she has performed in the project *Historia abierta*, directed by the Belgian Lorent Wanson, touring Europe and Chile. Carolina has taught several workshops and seminars in India and in international encounters such as Art Space and Piccolo Cirkus in Barcelona. In Chile she directs a group of university students, teaches storytelling techniques, and has started the international project Transfer to invite foreign theatre companies and artists to Chile. In February 2013 Carolina received the prize for best actress and best performance at the Coquimbo Theatre Festival in Chile.



Photo: Angela Cabezas

## TIERRA DE FUEGO (Land of Fire)

Dedicated to Rebeca Ghigliotto and María Cánepa

Actor: **Carolina Pizarro**

Director: **Julia Varley**

Duration: 50 min. - Performed in Spanish and English

*A journey is always good,  
because it ends,  
a journey is to and from,  
outside or at home,  
if it doesn't end,  
it is something else,  
flight, exile, expulsion,  
steps that take nowhere...  
(Pia Tafdrup)*

The performance explores the concept of journey, travelling to a land rooted in the memories of a woman's imagination: a land where the fire is kept alive as a sign that a home still exists.

There are references taken from Chilean past and recent history seen through the eyes of three generations of women, and stories told by different Chilean women who have gone on a journey. Some of them decided to travel; others were forced to do so. But for each one of them the journey has meant a transformation. At that point there is no difference between past and present, and the word journey gets impregnated with a deep sense of life.

During Salvador Allende's government, a grand-mother and her daughter, holding a Chilean flag, occupied a plot of land to build a house and make a garden there.

When the repression came, as a consequence of Augusto Pinochet's military coup, the daughter dug a deep hole in the ground and buried her uniform, papers and everything that could possibly relate her to the Communist Party. Then, over all her memories, she planted a tree.

# DAWN ALBINGER

Australia



Photo: Arcadia Love

**Dawn Albinger** is a performer, writer and body-worker based in the Cedarton Foresters Co-operative (Blackall Ranges, Southeast Queensland, Australia). Her solo works (*the chrysalid*, *ruthless*, *heroin(e)*) explore and explode inherited perceptions of self and others, and is part of her practice 'waking up'. She is a founding member of contemporary Australian theatre ensemble sacredCOW and was artistic director of the 2003 Magdalena Australia Festival, themed "Theatre, Women, Travelling".



Photo: Julie Robson

## The Prayer Work-in-progress

Actor and director: **Dawn Albinger**  
Duration: 30 min. - Performed in English

Everywhere I turn I see people praying: together and in solitude, in appeal and celebration, anger and frustration, lament and meditation.

It is not necessary to believe in a deity  
in order to pray.

The practice of prayer is an aspect of Plato's *techne tou biou* - the craft of life.

Prayer is a radical response to life: radical, in the sense of *root* - holding the principle of growth

deep within itself, and response, in the sense of 'to promise', 'to pledge' or 'to engage oneself'. This first draft of *The Prayer* emerges from these observations and meditations, and from the story of the one who discovered that to say 'hello' was to begin a relationship; to say 'hello' was, in fact, to pray.

# ESTUDIO TEATRAL DE SANTA CLARA

Cuba



Photo: Joël Sáez

**Estudio Teatral** was founded in Santa Clara, Cuba, in October of 1989. Joël Sáez and Roxana Pineda, after graduating in Theatre Studies from the Instituto Superior de Arte of Cuba, decided to begin the adventure of a research theatre group that not alone produced performances, but also dedicated a lot of time to their investigation on the art of the actor, on improvisation and montage techniques, and on the director's dramaturgy. Estudio Teatral is a study centre that promotes regular encounters on diverse topics of theatre creation, giving special emphasis to issues of the craft and to different artistic languages.

## HOJAS DE PAPEL VOLANDO (Sheets of paper flying)

Actor, set, costumes, dramaturgy and director: **Roxana Pineda**

Poems: **Patricia Ariza** - Sound: **Alejandro Marrero**

Lights: **Alexis González**

Assistant director and light design: **Joël Sáez**

Duration: 60 min. - Performed in Spanish

Roxana Pineda has accompanied Patricia Ariza in three important phases of her life: theatre, feminism and politics. The aim of *Hojas de papel volando* is to enter these three spaces using Patricia's poetry and the complex world of associations her words provoke. The associations are anchored in Patricia's person, but also in what Patricia means for Roxana and how Roxana interprets words like "love", "bulletproof vest", or "dead friend".

Roxana is accompanied by the poetry and by Patricia's spirit and strength, by her capacity of fighting the hardest battles without forgetting to put make-up on her eyes or take care of her hair.

*Hojas de papel volando* is also the result of conversations in a living-room, trying to understand the world while drinking red wine.

**Roxana Pineda** is an actress, director, theatre scholar and professor, and as such she regularly gives workshops on improvisation and composition. In connection with The Magdalena Project, she has presented her work at the Mujeres en escena meeting in Colombia, and at the Articulate Practitioner symposium in Wales. Her articles are published regularly on Cuban theatre journals and magazines. In 2004, she founded the Centro de Investigaciones Teatrales Odiseo (CITO), a pedagogical theatre research project which has accomplished five international meetings. She is the director of Magdalena Sin Fronteras (Magdalena without Borders), a triennial international festival and meeting which held its first edition in January 2005.



# LUCIA SANDER

Brazil



Photo: Luiz Carlos Costa

**Lucia V. Sander** has a Ph.D. in Literature and is a Professor and Researcher at the University of Brasilia, Brazil (UnB), and Visiting Scholar at several universities in the United States. She trained in theatre directing and acting at the British Theatre Association, London (BTA), and created “Criticism in Performance”, a project that discusses polemical issues related to theatre in its proper medium, i. e. on stage. Lucia writes and performs in works generated by the project. Her special interests are literature, theatre, dramaturgy and gender studies.

## OPHELIA & Co.

### The (sur)real story

Performer, text and director: **Lucia Sander**

Duration: 70 min. - Performed in English

“And from her fair and unpolluted flesh  
May violets spring!”  
*Hamlet*, V, i.

*Ophelia & Co.* is a parody of Shakespeare’s character in which Ophelia has the chance not only to perform her madness but also to tell her life story. Here we meet an Ophelia who survived the wave of terror that decimated the court of Denmark, who hides in the periphery of Rio de Janeiro, a rap singer involved in the arms traffic who passes as a performance artist whose only show is the performance of her own death. *Ophelia & Co.* recovers Ophelia’s voice and reveals her secret, a secret well kept for more than 400 years that now gets to be told to both a shrink and the audience.

Little is said about or seen of Ophelia in *Hamlet*. Nonetheless, some believe that more important than what Shakespeare wrote is that which he didn’t write. His wise silence allows and invites adaptations and recreations of his plays that keep them alive in the present, where the theatre belongs.

In *Ophelia & Co.*, Ophelia reappears with another look, another language, she has forgotten her English manners and she may disappoint or shock some who have seen and heard her in the past but, once more, she becomes our contemporary. *Ophelia & Co.* includes three nanomonologues:

“Desdemona baptized”, “Cordelia in flight,”  
and “The labor of Lady Macbeth”.



# DEBORAH HUNT

New Zealand/Puerto Rico



Photo: Guie Beu Guerrero

**Deborah Hunt** is a mask maker, puppeteer and performance artist with over 40 years of experience in the creation and presentation of original works. Working bilingually (English and Spanish), Deborah teaches puppetry and mask performance and travels internationally giving site specific workshops and performances. She was born in New Zealand and is now based in Puerto Rico. She is co-founder and artistic director of Toporojo, a theatre company which worked in New Mexico from 1985 to 1988 and a member of the well-known research theatre group Red Mole Enterprises in New Zealand from 1976 to 1984. Then Deborah founded Maskhunt Motions, a nomadic laboratory for experimental object theatre work. She is a member of The Magdalena Project, and member of the North American Commission of UNIMA. She has published *Mascaras con mascarar*, a manual for the construction of masks (also available in English as *Masks, and Masked Faces*) and *Titeres, títererías y Gogmagog*, a manual for puppet construction.

## THE PACKAGE

Performer, masks, costumes and director: **Deborah Hunt**

Duration: 50 min. - Performed in English

*The Package* is a somewhat autobiographical journey, demonstration performance of Deborah Hunt's work with masks and puppets. Three masked characters are seen evolving from their beginnings as improvisations with training masks and are linked by the narrations of a fourth character, the child: a self-proclaimed dominator of death.



# CIA. DE THEATRO FASE 3

Brazil



**CIA. DE THEATRO FASE 3** was founded in Londrina, Brazil, in 1986, as a project for old people who wished to make theatre. Nobody imagined at the time that these old ladies and men would triumph over time and reach artistic maturity with a strong grip on eternal youth. During its existence, the company has presented 24 productions which have been shown in theatres, historical houses and streets. Besides the performances, the company has a repertoire of continuous activities that include workshops led by the group, which have inspired similar theatre projects in other cities in Brazil, and the creation of videos that record the experiences and function as a means of rescuing the memory of the communities where the workshops are held.

## **Yolanda Cala Boca** **Work-in-progress**

**Dedicated to Jandira Testa**

Actor: **Carmen Mattos**

Director: **João Henrique Bernardi**

Assistant: **Fabricio Borges**

Duration: 30 min. - Performed in Portuguese

The work-in-progress tells the story of a woman who lost everyone she loved. After meeting human evil and the pain of loss she closes in on herself. She sews all her feelings very strongly inside herself, so that they will not explode. In her loneliness she bids farewell to the past and creates a world for only one person: Yolanda.

**Carmen Mattos**, 82 years old, is an actress of the Casa das Fases since 2000. Her first play was *Antigone*, which was performed in various cities in Brazil. She has presented her work in many countries touring with the Black Box Project and the performance *Equal*.

**João Henrique Bernardi** created the Casa das Fases in 1986 in Londrina (Brazil), and currently he directs and writes the plays of the group, which is composed of five actresses.

**Fabricio Borges** is an historian and producer of Casa de Fases. He also conducts a study on the work methodology of this group of actresses.



Photo: Julio Pantoja

**Violeta Luna** is a performance artist/activist. Her work explores the relationship between theatre, performance art and community engagement. Working within a multidimensional space that allows for the crossing of aesthetic and conceptual borders, Violeta uses her body as a territory to question and comment on social and political phenomena. Born in Mexico City, Violeta obtained her graduate degree in acting from the Centro Universitario de Teatro, UNAM and La Casa del Teatro. She has performed and taught workshops extensively throughout Latin America, Europe, Africa, and USA. She is currently a Creative Capital Fellow, a member of The Magdalena Project, and an associate artist of the San Francisco-based performance collectives La Pocha Nostra and Secos & Mojados.

## PARTING MEMORIES

Performer, concept, director: **Violeta Luna**

Original music: **David Molina**

Videos: **Roberto G. Varea, Mickey Tachibana**

Co-director: **Roberto G. Varea**

Duration: 45 min. - Performed in Spanish with English subtitles

*Parting Memories* is a collage of actions by Violeta Luna based on the *Border TRIP(tych)* collaboration with the San Francisco based collective Secos & Mojados. *Parting Memories* engages us with an immigrant's moment of parting. As she readies herself for the crossing, she begins to take inventory of what she will take with her, and what she will forever leave behind.

*Parting Memories* explores an immigrant's journey in transforming shards of memory into 'dreams' of possibilities in a new landscape. Forever condemned, or freed, by the space in-between the land she parts from, and the land awaiting on the other side, in the cracks and fractures of the borderland she has to rebuild a new identity and sense of self. It is a performance, where there are physical sequences, interspersed with different actions and images with social and political burden. Each element (video, music, actions and lighting) is an active part, which builds the narrative performance.



# JILL GREENHALGH

Wales



Photo: Jessie Brookes

**Jill Greenhalgh** has been a professional theatre maker for 35 years, travelling and working extensively in Europe, Australasia and the Americas as a producer, director, performer, and teacher. In 1986 she founded The Magdalena Project and has remained its Artistic Director ever since. The project currently spans more than 50 countries. It is a nexus for diverse performance groups and individuals whose common interest lies in a commitment to ensuring the visibility of women's artistic endeavour. Jill's most recent performance projects include *The Water[wars]* and *The Acts-Vigia* a performance project responding to the murders of hundreds of young women in and around the US Mexico border town of Juarez. Jill is Lecturer in Performance Studies at Aberystwyth University. She has two teenage daughters and lives on the west coast of rural Wales.

## THE THREAT OF SILENCE

Performer: **Eddie Ladd**

Cellist: **Nicola Thomas**

Writer: **Margaret Cameron** - Video artist: **Zoe Christiansen**

Cameraperson: **Sara Penrhyn Jones** - Technical manager: **Giles Parbery**

Filmed performers: **Meg Brookes, Sheila Thomas**

Director: **Jill Greenhalgh**

Duration: 60 min. - Performed in Welsh and English

*The Threat of Silence* is an evocation of the languages of quietude and silence. We have attempted to slow down and mould the essentials of theatre - space, image, text, action, and sound - to recover the resonances of silence. We wanted to create a refuge from the bombardment of noise, information overload and escapist trivia that satiates contemporary living and to engage performance as a place of reflection. This exploration took us on a journey into an immemorial forest and an empty room.

Silence and quietude reside in these places of uncomfortable beauty and in a paradox of absence and remembrance.

Silence that demands listening; Silence as a protest and force of resistance; Silence that is imposed; Silence as history; Silence as fear; Silence that betrays; eloquent Silence; Silence as a baby goes to sleep, as we sleep; Silence as recognition; Silence as renewal; Silence as suppression; Silence as strength and resolution; Silence that withholds; Silence that beholds: the Silence of an ancient language - these silences and many more haunted and impelled us to acknowledge peril and loss in the forgetting of listening in contemporary living.

Jill Greenhalgh, September 2010



# JILL GREENHALGH

Cont.



Photo: Keith Morris

**Music for cello:** *Song of the Birds* arr. by Casals; *Prelude in Eb major - 4 suite* by Bach; Excerpt: *Threnos (The Protected Veil)* by Tavener, *Buciumeana* by Bartok; *1 sonata in B major* by Vivaldi. All other music by Nicola Thomas.

**Texts excerpts:** Atzec definition of a forest from *Technicians of the Sacred* edited by Jerome Rothenberg; *Duino Elegies* by Rainer Maria Rilke (translation by A.S. Kine); *The Woman Destroyed* by Simone de Beauvoir.

**Nicola Thomas** attended Chetham's School of Music and the Royal Northern College of Music. She studied with William Pleeth and Moray Welsh and won the Barbarolli and Bach cello prizes. She later studied with Ralph Kirshbaum and Jacqueline du Pré. Nicola performed in many chamber ensembles whilst living in London, including the London Mozart Players and the Academy of St. Martin-in-the-Fields. In 1989 she joined the Archduke Piano Trio of London. Now living in Wales, Nicola continues a passion for chamber music and recital work and has founded the West Coast School of Chamber Music as Artistic Director. She has a busy teaching practice and is committed to raising the profile of classical music in her rural community.

**Eddie Ladd** is one of Wales' most prominent and critically acclaimed performance artists. She was born and brought up in Wales and makes performance that features dance, bilingual text, music and new media technologies. Appearing in festivals and at venues around Europe, she has taken performance to unusual locations from farms to fields to opera houses. Subjects range from creative biographies of Maria Callas and Leni Riefenstahl, through to remakes of Hollywood films in the wrong place and wrong language. These include *Club Luz*, *Scarface* and most recently *Ras Goffa Bobby Sands/The Bobby Sands Memorial Race*. Eddie's career has encompassed numerous roles from singer, dancer and actress to presenting several television shows. Eddie was awarded a NESTA fellowship in 2002.

# LUCIANA MARTUCHELLI

Brazil



**Luciana Martuchelli** is an actor, film maker, teacher, director of TAO Filmes and Cia. YinsPiracão Poéticas Contemporâneas. Luciana graduated in interpretation and direction at Instituto Superior de Arte, in Havana (Cuba); at the Fashion Institute of Design & Merchandising, in California (USA); and at Faculdade de Artes Dulcina de Moraes - FBT, in Brasília (Brazil), where she also became professor in dramatic literature, interpretation, staging and multimedia communication. From 2009 to 2011 she taught free modules of interpretation and direction for actors at the Brazilian Film Festival of Brasília. Luciana first participated in a Magdalena event at Vértice, Brazil, in 2007, and has since organised the International Festival Solos Fértéis in Brasília as one of the developments of The Magdalena Project in Brazil.

## **Mare Serenitatis** **Work-in-progress**

Actor and director: **Luciana Martuchelli**  
Duration: 50 min. - Performed in Portuguese and English

### **Voices from the Depth** **First movement - Stereo Quay**

*Mare Serenitatis* is a work-in-progress about losing and finding one's true voice. It is a meeting with music, words, silence and being muted in the construction of a woman's identity.

In Latin *Mare Serenitatis* means "sea of serenity", and is the name given to one of the biggest lunar craters. The work is divided in three parts: "Stereo Quay", "Sound Bridge" and "Acoustic Shell". The first part, "Stereo Quay", deals with the psychological and mythical universe of mermaids and their origins, evoking women's voices and history in arts, their silences, resonance and sonorities. It maps a territory of sacrifices done in the name of love and accuses the man-made scheme of beliefs that throughout history have acted as a silent dictatorship over women's self-image.

Mermaids are found as Mouras Encantadas in Portugal, Lorelei in Germany, Kianda in Angola, Suvannamaccha in Thailand and Cambodia, Rusalka in Russia, and as lara and lemanjá in Brazil. "Stereo Quay" comes from the ambivalent realities of these half-woman/half-animal figures. This work-in-progress takes mermaids' speeches from literature, theatre, music, and even from the dangerous and seductive mermaids of our contemporary world.

**Vocabolomacchia\_teatro.studio** is an innovative research project that produces performances, installations and exhibitions. It organises educational and cultural activities, and training for theatre, painting, photography and visual arts. Founded in 1991 by Roberto Giannini and Rossella Viti, since 1995 it is based in Lugnano in Teverina, in Umbria, about 70 kilometres from Rome. The surrounding nature marks the identity of this small group and its transversal and multimedia language.



## VISTI DALL'ALTO Two actors and a camera

Performers: **Roberto Giannini, Rossella Viti**  
Original live music: **Roberto Giannini**  
Dramaturgy and images: **Rossella Viti**  
Duration: 70 min. - Performed in Italian and English

*Visti dall'Alto* (Seen from above) is a theatrical and photographic journey. Photography is used while the performance tells us about photography, confronting the emotions of taking photographs and of being the object

of photography. It presents to the audience, and with the audience, a story about the world that will survive us: the world of images.

The performance focuses on a real journey which lasts the time of the performance and on an imaginary journey which takes the audience to different countries. The spectators transform these places with their presence following the actor to leave a personal photo-graphic imprint, a writing made of light and bodies. The world of images is accompanied by the sound of an accordion, a metronome, a click that indicates the sudden passage from present to past. Every scene is a place that photography permits us to explore and inhabit as it focusses on facts, people and residues.

Everywhere photography provides identity and memory of the individual and of the community, it is a witness of history hidden in the colours, the passing time and family albums. Even the audience is a family, invited to become part of the scene: "Look at the imprints you have left behind!"

## Costellazione 89 - Nel cielo capovolto di Maria Lai Work-in-progress

Actors and directors: **Rossella Viti, Roberto Giannini**  
Duration: 30 min. - Performed in Italian and English

A work-in-progress that draws the map of a sky we are pursuing: Maria Lai's sky turned upside down. It is a child's game without the child, a group of stars called from a distance searching in the dark sky of the present. It is a writing that weaves and envelops as we look at the sky playing with a small woman called Maria.

**Rossella Viti** is a director-actress and photographer. She is interested in creative processes which include movement, images and narration. She is the artistic director of the Ippocampo Association and Vocabolomacchia\_teatro.studio. Rossella has trained in dance and sport, and then in theatre with particular attention to fields where 'life learning' can be applied to educational projects and cultural events.

**Roberto Giannini** is an actor and visual artist who studied art and theatre as autodidact since he was very young.

# HELEN CHADWICK

UK



**Helen Chadwick** has been commissioned to create song theatre performances for the Royal Opera House, English Touring Opera, Greenwich and Salisbury festivals, and has composed for the BBC, the Royal Shakespeare Company and the National Theatre. She has recorded ten albums and is the founder of the mass charity singing project *Sing for Water*. Her group Helen Chadwick Song Theatre is performing *White Suit*, a show based on the testimony of a land mine survivor, and preparing *War Correspondents* based on interviews with journalists, as well as creating concerts and site specific work.

## FRAGMENTS OF LOVE

Performer and director: **Helen Chadwick**

Duration: 55 min. - Performed in English

Helen's new solo show is centred around a series of songs and over dubbed sung improvisations based on fragments of love poems written by the Greek poet Sappho. One of the great Greek lyrists and few known female poets of the ancient world, Sappho was born sometime between 630 and 612 BC and died around 570 BC. The bulk of her poetry, which was well-known and greatly admired through much of antiquity, has been lost, but her immense reputation has endured through surviving fragments. These songs were commissioned by the Getty Villa Los Angeles as part of a performance on Aphrodite.



# PATRICIA ARIZA

Colombia



Photo: Carlos Satizábal

**Patricia Ariza** is a founding member of Teatro la Candelaria, based in Bogotá. She is an actress, director and writer. She is president of The Colombian Theatre Corporation. Besides her work with La Candelaria, Patricia collaborates with Lucy Bolaños and Pilar Restrepo in Cali and is very active in producing, directing and organising performances, events, festivals, meetings with youngsters living in the streets, prostitutes, drug addicts, people displaced from the war and with widows and children of Urabá, renowned as the most violent region of Colombia. Patricia has been part of the Magdalena network for many years and in 2006 she organised the Magdalena Antígona Festival in Bogotá.



Photo: Jan Domingo Guzmán

## CATWALK

### Women Step Out Against Violence

Performers: **workshop participants and women from Holstebro**

Music: **Carlos Satizábal** - Assistants: **Flavia Jørgensen, Ingrid Hvass, Sofía Monsalve**  
Original idea and director: **Patricia Ariza**

Women parade on traditional catwalks to display clothes; they are human hangers that sell garments. On this *Catwalk* women march to reveal their souls; they parade to condemn all forms of gender violence but also to denounce war and political, cultural and economic violence. They create performative actions of rebellion, poetry and humour to accuse, mock and resist the use of the female body as war booty, market lure and the object of man's patriarchal domination. The *Catwalk* also celebrates the diversity of female bodies. *Catwalk* builds a shared stage on which female artists and non-artists, acting as the protagonists of their own stories, unite to show themselves as they really are: different.

This is not the theatre of witness; it is a laboratory of personal and collective creativity to celebrate physical diversity and exit from the prison of spectacle. International participants and women from Holstebro will work together to create the *Catwalk* shown at Transit 7.

**Carlos Satizábal** is a playwright, theatre director and actor from Corporación Colombiana de Teatro and Tramaluna Teatro, two groups working in Bogotá. He is also a composer, a poet and associate professor at the Universidad Nacional de Colombia. His book *La Llama Inclinada* (The bent flame) won the Colombian National Poetry Prize in 2012. He is Patricia's long-time collaborator and has participated in many Magdalena events.

# VOIX POLYPHONIQUES

France



**Voix Polyphoniques** was created in 1991 by Brigitte Cirla. Since 1996 the company resides in La Friche Belle de Mai in Marseille, France. The company has created, produced and toured about twenty different musical theatre performances. Voix Polyphoniques also participates in different European projects and leads children choirs.

## BLACK SEA SONGS

Singers: **Brigitte Cirla, Marianne Suner, Tania Zolty**

Duration: 75 min. - Performed in Georgian, English and French

The concert is a tribute to Edisher Garakanidse, singer, ethnomusicologist and founder of the group Mtiebi from Georgia. He taught at the music conservatoire in Tbilisi where he was a colleague of Nato Zumbadze and post graduate tutor to Nana Kalandadze, who worked with Brigitte Cirla and Helen Chadwick on the first edition of this Black Sea concert. They all each joined him on many field trips to meet singers and record songs in the different regions of Georgia. Edisher died in a car accident in 1998. He used to say: "Singing is just an excuse for meeting ourselves". Rehearsals for the concert began in the mountains of Georgia, whilst sitting on a balcony waiting to meet a singer late at night, in a bus or in a public garden, in numerous *supras* (dinner feasts) or whilst walking from one village to another, and then in Marseille. Songs composed by Helen Chadwick were added to the repertoire, some influenced by the harmonies or the texts of Georgian songs.

**Brigitte Cirla** began a career as a singer and actress after an education in classical piano. Brigitte's passion for both a capella song and contemporary composition, led her to create Voix Polyphoniques in 1991 and the vocal group Les Dissonantes in 1996. With them she explored Bartok, Kodaly and Ligeti and created several performances which she still tours with. As a teacher and choir director, Brigitte has led numerous workshops for amateurs and professionals in France and Europe. She is a founding member of The Magdalena Project.

**Marianne Suner** divides her time between contemporary music, opera singing and compositions for vocal ensembles. She studied Musicology at Paris VIII University and received a silver medal in musical training. Since 2004 she collaborates with Pascal Gobin on electro-acoustics.

**Tania Zolty**, born in Montreal, Canada, is a singer, performer and qualified vocal coach. Since the age of 6 she has been in the arts. Later Tania perused studies in music, theatre and psychology. She studied classical music in Conservatory Paris, trained with Susanna Sarroca, Anne Marie Rhode, Agnes Mellon and Jean Philippe Dubière, and obtained DEM Conservatory Le Havre in 2004.

**Teater InterAkt** is a professional, independent theatre company based in Lund and Malmö, in Sweden, which since November 2005 is run as a non-profit association. The artistic leaders of the group, Nina Norén and Sara Larsdotter, have been co-workers since 2003. They started Teater InterAkt because of their need for a platform for international artistic exchanges, and in order to explore their common artistic creations further. *Rymden Emellan* is the second of a trilogy by Teater InterAkt about human border zones done in collaboration with Petra Lindblom Cerdic, to give voice to those who are not heard in society.



## **RYMDEN EMELLAN ( The space in between )**

Actors: **Nina Norén, Petra Lindblom**

Text: **Cecilia Nkolina** - Music: **Cosmasia Kraft** - Set design and costumes: **Særún Norén**

Light design: **Dana Lötberg**

Director: **Sara Larsdotter**

Duration: 75 min. - Performed in English and Swedish

At the centre of the performance are a mother suffering with dementia and her daughter. *Rymden Emellan's* text is based on interviews and conversations with people diagnosed with Alzheimer, their families and nursing homes' staff. *Rymden emellan* confronts the situations which arise when you no longer are useful for society, when you no longer know what is best for you and therefore inhabit society's border zones. It is a brutal, humoristic and poetic performance which questions the values of our culture and of the community we have created. It shows the smallness of human beings confronted with a big system and is about ageing in today's Sweden. With music, singing and images the performance is for all those who dare think about becoming old.

*Rymden Emellan* portrays the crisis that dementia represents for both the patients and relatives. All of a sudden, death feels tangible and close. The gravity of the theme is counterbalanced by a liberating humour and the lightness with which the subject is approached.

**Nina Norén** was born in 1954 and has trained both in traditional and in physical experimental theatre. She has worked as an actress, drama teacher and director for several independent theatre companies, among others The Fairy Tale House, The Ystad Company, The Culture Centre of Southern Skåne and Theatre Dagaz, and internationally. Currently she is working mostly for Teater InterAkt. Pursuing her vocal research, she has created a method for actors to work with their characters.

**Sara Larsdotter** was born in 1976 and has studied history of art and drama/theatre at Lund University. She has also studied with Dijana Milosevic and Jadranka Andjelic in Belgrade. She has initiated, organised and been the artistic leader of a wide range of cultural projects in Malmö and Lund. Currently she is working as a director, performer and drama teacher mostly for Teater InterAkt.

**Petra Lindblom** has studied with Comuna Baires in Italy; with the Odin actors Else Marie Laukvik, Torgeir Wethal and Iben Nagel Rasmussen; with Carlos Cueva at the Nordic Theatre School in Denmark; and Bulgarian singing with Tsvetanka Varimezova, participating in Usmifka, a Bulgarian Danish choir. Petra is the founder and leader of Teater Lynx. Since 2000 she is also working as a theatre-pedagogue at Malmö Kulturskola. Petra is studying part time to become a Gestalt-therapist and is mother to a 18 year-old boy.



# THEATER UNIKATE

Germany



**Theater Unikate** is Gilla Cremer's company with which she performs at international festivals, in municipal theatres, on studio stages, in cabarets and schools. Gilla Cremer performs in both German and English, whichever is appropriate. Her international performances include Switzerland, Austria, France, The Netherlands, Denmark, Poland, Hungary, New Zealand and Taiwan. The plays are generally flexible in terms of stage technology and can be performed in intimate spaces as well as on large stages in theatres with seating for up to 1000 people. To date, Theater Unikate's repertory includes 11 productions and several readings. In four of her plays Gilla is accompanied by musicians.

## BESIDE THE SEA

Actor: **Gilla Cremer**

Cello: **Patrick Cybinski**

Text: **Véronique Olmi** translated from French by **Adriana Hunter**

Director: **Michael Heicks**

Duration: 90 min. - Performed in English

*Seaside* tells the story of a woman who travels to the coast with her two sons.

Without pathos, but tenderly and at the same time compellingly, she narrates so that the spectator is immersed into the abysmal desolation and loneliness of a mother who does not see a future for her two children. There's one thing that the mother really wants: for her boys to see the sea, just once. "Because the sea cannot be a disappointment. That's simply impossible.

The sea is the same for everyone."

About the performance the press writes: "The play by Gilla Cremer breathlessly depicts the fall into the abyss, staggering into instability, rapid plummeting in the air - and leads us to the deed, the motivation remaining unsolved for ever. Like this woman, who lets us watch all those moments in which she just stands and reveals herself, whose questions are never ending. The cello underscores this, softly and quietly. (Theater der Zeit) "Gilla Cremer's acting oscillates between breathless tranquillity and heart wrenching accounts of child murder. And she excels herself; a shockingly intense and rare solo performance." (die Tageszeitung)

**Gilla Cremer** was born in 1956. She is a free-lanced actress living in Hamburg. In 1987 she began to produce solo-performances, women's monologues, establishing her reputation as an actress and authoress outside German-speaking countries. Gilla runs her solo theatre company on her own: she conceives every new project and apart from her creative work, she raises the funds, hires a crew including a director, musicians, stagehands and costume designer, finds rehearsal spaces and does the PR work.





Photo: Gero Cordaro

**Teatro Atlante** is a theatre group that lives and works in Palermo, Italy. The group presents performances in the whole of Italy and is part of the international network Linea Trasversale. Giving importance to children, Teatro Atlante often performs in schools and they have recently rented a space in the centre of town so as to start an activity of guest performances, concerts and workshops.

## ONORA LA MADRE (Honour the mother)

Actor: **Preziosa Salatino**

Director: **Emilio Ajovalasit**

Duration: 55 min. - Performed in Italian

Annina is a woman of the South who, like many others, is an unaware victim of a violent social environment, of power struggles and of a still dominant patriarchal system. Women like her often only succeed in finding a form of redemption through motherhood. Annina talks with the dead; her house is populated by shadows. She tells her story to her son, after a furious quarrel. In a kind of feverish delirium, characters and events take form and everyday objects become vehicle of memories.

This work also arose from the wish of investigating and updating a literary character: Queen Gertrude, Hamlet's mother. There are many analogies between the two women: both find themselves at the centre of power games managed by men, and both suffer an oppressive sense of honour.

More and more often studies about the mafia system warn us from generalisations that permeate the question of women and mafia. Contradictions and ambiguity progressively emerge from Annina's story. Who is this woman addressing in her feverish delirium? Are the justifications she puts forwards intended for her son or for herself? Has her husband really died?

Or has he simply made a different choice, from which Annina distances herself? In a system like the mafia, in which the social conditionings have the strength to even overturn family bonds, the border between the living and the dead can be more transitory than it seems.

The performance is based on the direct testimonies of women from the Palermo Ballarò neighbourhood.

Some references: Anna Puglisi, *Donne, Mafia and Antimafia*; Michela Buscemi, *Nonostante la paura*; Giusy Vitale, *Ero cosa loro*; the poem *Fiore di campo*, here made into a song, is by Peppino Impastato.

**Preziosa Salatino**, born in 1980, is an actress, author and a facilitator of the Theatre of the Oppressed. She is co-founder and co-director with Emilio Ajovalasit of Teatro Atlante. Since 2007, Preziosa conducts theatre workshops for children and youths in one of the most difficult neighbourhoods in Palermo. She has a degree in Theatre History from Rome University, specialising in the Theatre of the Oppressed. Preziosa published her essay *Il teatro dell'oppresso nei luoghi del disagio - Pratiche di liberazione* in 2011.

# GILLY ADAMS and MARIA PORTER

UK and USA

**Gilly Adams** is a workshop leader, director and editor who facilitates the development of text for theatre and radio, and is a founder member of The Magdalena Project and is now on the editorial board of *The Open Page*. She does not usually perform. She founded her own company Made in Wales and worked with Welfare State in England. In collaboration with Geddy Aniksdal, Gilly created the Performing Words workshops.

**Maria Porter** is an actor, teacher and director. Her solo performances, work demonstrations, and master classes have been featured in festivals and conferences in the US, Canada, Peru, Greece, England, Denmark, Switzerland and Cuba. Maria studied with both Tadashi Suzuki and Anne Bogart, and has been teaching and practising the Suzuki Method of Actor Training for over 25 years. She has an MFA in Acting from UCSD, and is Director of the theatre programme at Long Island University.

## DANCING WITH DESIRE

Premiere

Authors and performers: **Gilly Adams, Maria Porter**

Duration: 60 min. - Performed in English

With special thanks to Margaret Cameron, Vanessa Gilbert and Maggie Russell

*I can't change what happened but I can choose where I put the emphasis. It's one of the gifts of age.*

Two women share stories from their lives. With the aid of a glass of wine or two, they reveal secrets, bicker, laugh, and worry about relationships and getting older.

Following their own haphazard conversational thread they speculate about what really matters and whether any of it has a meaning; then they have another drink.



Photo: Tim Johnson



Photo: Janica Draisma

**Keiin Yoshimura** is a performer, choreographer and art director of Kamigata-mai dance, head of Yoshimura Keiin Kamigata-mai Studio and of Kamigatamaitomonokai, based in Tokyo, Japan. Keiin started to practice both Japanese traditional Kabuki dance and western classical piano playing at 5 years old. In 1974, she graduated from the Musashino University of Music. She has practiced Kamigata-mai with Yukio Yoshimura and Kisho Yoshimura, Noh Theatre with Hideo Kanze and Izumi Mikawa, and the traditional martial arts Kendo and Kyudo. In 2000, she started the Japan-India traditional performances exchange programme and since 2011 she is a Yoga Sironami (a teacher of yoga) and a teacher of Motoyama Merdien Exercises for Ki Practice.



Photo: Hiromi Fujita

## KAMIGATA-MAI (Mai as a spiritual poem)

Performer: **Keiin Yoshimura**

Shamisen: **So Sugiura**

Duration: 60 min. - Performed in Japanese

*Mai* is the awakening to soul.

*Mai* is the prayer for the Supreme.

*Mai* is the love of the Absolute.

And *Mai* is the beautiful nature of Japan.

With the *Mai* we will pray to The One that the world will be a place to live in peace and love.

Kamigata-mai was born and developed in the Kamigata (Kyoto-Osaka) region of Japan in the 16<sup>th</sup> century. It was based on the dance tradition of Noh and Kyogen, taking some elements from the puppet movements of Bunraku. Typically, Noh, Kyogen and Bunraku are performed by men, while the dances of Kamigata-mai are mainly performed by women.

**1. Yashima** (15 min.) is the name of a place where an historical battle was fought in Japan. In the dance, a monk crosses the landscape of Yashima. He sees a ghost of a warrior who had participated in the battle and who tells him how he died.

**2. The musical interlude** (15 min.) is used here to express the quiet tolling of a distant temple bell on a snowy evening.

**3. Yuki** (20 min.) is one of the most popular jiuta dances. The text tells the story of a Buddhist nun who has lived in a nunnery ever since she was disappointed by her lover as a young courtesan. The tolling of a temple bell in the snow reminds her of her past sorrows.

# TEATRET OM

Denmark



**TEATRET OM**, founded in 1989 in Rome, Italy, by Sandra Pasini and Antonella Diana, is today a theatre company with an international cast. Since 1995, it has had its base in Denmark. Artistically the group's work is based on physical training of the actors, and the connection of visual arts and theatre. In 1996 Teatret OM officially becomes a Danish theatre company and since 2006 it has been a regional theatre supported by the state with its base in Ringkøbing, Denmark. Teatret OM has toured with performances and workshops in 17 countries. The activities of the theatre are directed to a broad audience, producing performances for adults, children, concerts and street performances.

## I MALTAGLIATI To sing a life

Actor: **Sandra Pasini**

Set design, props and costumes: **Antonella Diana** - Radio voice: **Alister O'Laughlin**

Music consultants: **Roberto Diana, Annemarie Waagepetersen**

Artistic consultant: **Iben Nagel Rasmussen**

Directors: **Sandra Pasini, Ana Woolf**

Duration: 55 min. - Performed in Italian and English

A woman, a radio, a pasta dish and above all songs: an elderly woman is in her kitchen preparing *maltagliati* (a particular kind of pasta) for a guest. The performance is built over a series of compelling Italian folk songs and other songs that have the capacity of communicating normal people's feelings, longings and dreams. Songs and singing voices often convey that which our lives are made of: work, love, struggle, birth and death.

The action takes place in two spaces: a physical space - the kitchen where the pasta is prepared and where the woman's only company is a radio, and a space of remembrance - where we experience the woman's life in flashbacks open to the spectators' interpretation.

**Sandra Pasini** was born in 1964 in Italy. After a long stay in Latin America, inspired by the way theatre groups were organised there, Sandra Pasini founded Teatret OM with Antonella Diana. In 1994 they received a year-long grant to study at Odin Teatret and in 1995 they moved permanently to Denmark. Sandra is the artistic director of Teatret OM and has been a member of the international group The Bridge of Winds directed by Iben Nagel Rasmussen since the beginning.

**Antonella Diana** is a painter, visual artist and set designer. Antonella met Sandra Pasini when working with Abraxa Teatro in Rome. Besides working with Teatret OM, Antonella collaborates with many other companies worldwide.

**Annemarie Waagepetersen** trained as a musician and flute player. She started to make theatre when she joined Iben Nagel Rasmussen's international group The New Winds in 1999 and then Teatret OM in 2001.





Photo: Milan Petrovic

**DAH Teatar** was founded in 1991 in Belgrade by directors Jadranka Anđelić and Dijana Milošević out of a need for profound experimental work. Actress Maja Vujović joined the group from the beginning, and Sanja Krsmanović Tasić joined in 1993. That same year DAH Teatar enlarged its activities by creating DAH Teatar Research Centre (DTRC) with an on-going programme of workshops, lectures, seminars, guest performances and festivals.

In 1991, when the war started in Yugoslavia, DAH Teatar decided to interrupt their work on the performance *Gifts of Our Ancestors* and work on a new piece, *This Babylonian Confusion*, based on songs by Bertolt Brecht. It was an anti-war performance presented outdoors in the centre of Belgrade at a time when it was forbidden to even mention the war. The motto of this performance was: "In the dark times, will there be singing? Yes, there will be singing about the dark times." (B. Brecht)

## CROSSING THE LINE

Actors: **Sanja Krsmanović Tasić, Ivana Milenović, Maja Mitić**  
 Set and video: **Neša Paripović** - Video production: **Boško Prostran**  
 Sound: **Jugoslav Hadžić** - Lights: **Radomir Stamenković**  
 Organisation: **Ivana Damjanović, Dejan Popović**  
 Dramaturgy and director: **Dijana Milošević**  
 Duration: 55 min. - Performed in English and Serbian

The performance *Crossing the Line* is based on texts and women's testimonies from the book *Women's Side of War* that was published by the activist group Women in Black in 2007. Story fragments present terrible misfortunes (motherly love without the presence of a father, the loss of a dear person, rape, discarding of a life identity) and question our joint responsibility and indifference.

The actresses on stage become the voices of all the women whose suffering is marginalised. Dijana Milošević writes: "While reading the moving, true, personal stories of incredibly brave women from the book *Women's Side of War*, I could see images, hear voices and witness events of the past. And that felt like descending into the underworld, into Hell. ... Šura Dumanić's sentence "Blood does not go on salt" explains why we have salt in the performance, and this same sentence demands from me the cleansing of ourselves with this salt."

**Dijana Milošević**, born in 1961 in Belgrade, is the artistic director and co-founder of DAH Teatar and of its Research Centre. Dijana graduated from Belgrade University in Special Education and Rehabilitation and Theatre Directing. She tours the world with DAH's performances while offering workshops and lectures. As the co-founder of several theatre networks, she holds positions of responsibility in various organisations such as the Association of Independent Theatres and ITI in Serbia. She collaborates with activist the groups Women in Black and Act Women in Serbia.

# PARVATHY BAUL

India



**Parvathy Baul** is a singer, painter and storyteller from West Bengal. After receiving her initial music and dance training during her childhood, she studied visual arts at the Kala Bhavan at Shantiniketan, the university founded by Rabindranath Tagore. Her meeting with the living tradition of Baul prompted her to choose the path of self-training in the Baul order rather than an institutional degree. Since 1995 she has performed in her home state Bengal and all over India and in several international festivals, including Transit 5 and 6. In 2012 Parvathy organised the first women's theatre festival in India, Tantidhatri, in connection with The Magdalena Project. The festival took place in Auroville and Pondicherry and was an occasion for women of both traditional and contemporary backgrounds to meet.

## THE LOVE BITCHES

Performer: **Parvathy Baul**

Duration: 60 min.

Performed in English, Bengali, Malwi, Rajasthani, Kannada, Sanskrit, Pali and Marathi

*The Love Bitches* is a collection of mystic, Sufi and yogi poems and songs from different parts of the world who expressed 'Love' in a passionate and fierce way through the powerful and intimate medium of song, dance and music. In recent years, Parvathy Baul has been working through these great Love compositions of various styles and languages, so this will be an offering of songs and poems from Kabir, Nanak, Meera, Adi Shankara, Akka Mahadevi, Janabai, Rumi, Hafiz, Fakirs of Bangladesh and Pakistan, and original works of Buddhist Yogis of 6<sup>th</sup> and 7<sup>th</sup> century from India and Tibet, apart from her own Baul path. This work breaks across boundaries and discriminations to allow us to see ourselves as citizens of one world and children of a greater universe. *The Love Bitches* is inspired by Rumi's poem "Love Dogs" and is also a tribute to Malini, the great Bengal saint who was outcast by society for her devotion to her Beloved.



Photo: Vojtech Brtnicky

**Jana Korb** studied Cultural Studies and Fine Arts in Berlin and Moscow and trained as acrobat and aerialist with Mike Wright, Orit Nevo, Mimbire, Gabriel Chame Buendia, Elias Cohen, Minako Seki and Yuko Caseki. As a member of *cirque nouveau*, Jana Korb has been joining various performance styles to forge a new genre in between new circus and experimental theatre: trapeze theatre. Jana Korb's personal style is largely influenced by Czech experimental theatre and its strong tradition of object theatre. She has been performing as an aerial artist in solo and duo productions and in ensembles since 2001, and has also been teaching trapeze and acrobatics for several years. She is presently living in Berlin.

## PAPER DOLLS

Performer and idea: **Jana Korb**

Concept: **Jana Korb, Kirsten Burger** - Music: **Jennie Zimmermann**

Production management: **Nicola Tröger**

Director: **Kirsten Burger**

Duration: 40 min. - Text fragments in English

*Paper Dolls* is a piece about best friends. It is a solo about the quiet cruelty and subtle manipulation that is girls' friendships, yet *Paper Dolls* is a plea for friendship. A longing, for the best friend! It deals with the power games between girls, with memory, and the impact of such experiences to our lives as a grown up.

Aerial artist Jana Korb transforms Margaret Atwood's novel *The Cat's Eye* into a solo-play. A three-legged pyramid stands on the street, a world by itself. Upon and within it lives a woman: on the top a room with table, chair, lamp, and on the sides a playroom and a garden.

Within and below the pyramid abysses, memories, a cosy secure, secret and unknown room, and ropes and ropes and ropes. Human-sized paper dolls live there, her friends and yet strangers.

## Other invited artists and scholars

### **Anna Maria Talone (Italy)**

**Anna Maria Talone** is a theatre director, producer, and teacher theoretical and practical workshops on body languages and performance, living in Pescara, Italy. She studied at Venice University, Pescara University and at La Sorbonne in Paris. Before devoting herself practically to theatre, Annamaria was a lecturer in History of English Theatre and in Sociology at Pescara University. She is the Italian coordinator together with Gabriella Sacco and Valentina Tibaldi of Magfest, an association that organises festivals and meetings in collaboration with The Magdalena Project. Annamaria has organised two Magfest festivals in 2009 and 2012, and published the book *Dal Magdalena Project al Magfest: un percorso sul teatro al femminile in Italia*, edited by Giulia Palladini. From 2010 to 2012, she organised the Popstar project to guide young people in a recovery process of a cultural memory drawing on the wealth of knowledge guarded by the elderly.

### **Annelis Kuhlmann (Denmark)**

**Annelis Kuhlmann** is Associate Professor, PhD in Dramaturgy at Aarhus University, Denmark. She has researched intensively on Stanislavsky's pedagogical writings and published several articles on Odin Teatret's performances. Annelis is basically interested in directors' work and performing arts - especially when it comes to the transmission and how we preserve the actor's presence for the future. The archive as performance tool is central for her research these years.

### **Chiara Zamboni (Italy)**

**Chiara Zamboni** is one of the founders of Diotima, a community of female philosophy, at the University of Verona, in Italy, where she is also lecturer in Philosophy of Language. With other women she has written *Oltre l'uguaglianza* (Beyond equality), a text on female authority; *La sapienza di partire da sé* (The knowledge of starting from oneself), on the practice of making subjectivity a lever to understand and transform the world; *Il profumo della maestra* (The teacher's perfume), on the knowledge gained through experience; and *Pensare in presenza. Conversazioni, luoghi, improvvisazioni* (To think in presence. Conversations, places, improvisations) on the theme of presence and its influence on making philosophy orally. All four books are published by Liguori, Naples (Italy).

### **Dorthe Kærgaard (Denmark)**

**Dorthe Kærgaard** is a Danish painter who has illustrated all the Transit brochures. Her painting "Transit" gave the original title to the Festival. After working in Odin Teatret's administration for about 10 years, Dorthe is now also a part time teacher of drawing and painting, and a passionate gardener. Before Transit 7, in 2013, Dorthe exhibited at Kolding Kommune, at Fussingø Slot, at the Kunstbrænderiet for Vejle Kunstforening, and at the Royal College of Art for the secret postcard collection. Her paintings are described as poems: beautiful signals that one does not understand or misunderstand; they seldom present an apparent and superficial reality but, in their own way, they are about reality.

### **Gabriella Sacco (Italy/The Netherlands)**

**Gabriella Sacco** is a writer, performer, director, drama-therapy counsellor and English school teacher. She is co-creator with Annamaria Talone of the Magdalena events in Italy called MagFest. After being engaged in theatre for ten years, she left it to dedicate herself to her studies of the culture of ancient India, travelling to India and living at the Centro Studi Bhaktivedanta in Italy. Since her interest for theatre has returned, Gabriella has created performances and acts based on poetry and myths; and she conducts workshops on the shaping of performative ideas both for individuals or groups. Since 2005, she has studied with Julia Varley, who directed her performance *The Taste of Oranges*. Presently Gabriella is living in Amsterdam, The Netherlands.

### **Helen Varley Jamieson (New Zealand/Germany)**

**Helen Varley Jamieson** is a writer, theatre practitioner and digital artist from New Zealand, based in Germany. She has a Master of Arts (Research) from Queensland University of Technology, investigating



## Other invited artists and scholars

cyberformance (live performance on the internet) which she has practiced for over a decade. She is a founding member of the globally-dispersed cyberformance troupe *Avatar Body Collision*, a co-founder of UpStage, an open source web-based platform for cyberformance, and co-curator of online festivals involving artists and audiences internationally. She is also the “web queen” of The Magdalena Project and works with several women, arts and technology groups, creating solo and collaborative performances (online and off-line). Her cyberformance *make-shift* has been presented at various Magdalena events around the world.

### **Kirsten Justesen (Denmark)**

**Kirsten Justesen** is educated as classical sculptor at the Royal Danish Academy of Fine Arts. Her activities comprise a wide range of genres, from body art and performance art to sculptures and installation. Kirsten was part of the avant-garde scene of the 1960s, where she became a pioneering figure within the three-dimensional modes of art that incorporate the artist’s own body as artistic material. These experiments led her in the direction of the feminist art which challenged traditional value systems during the 1970s. Her later works constitute broader investigations of relationships between body, space, and language.

### **Irina Halina Cornisteanu (Romania)**

**Irina Halina Cornisteanu**, born in 1979 of an Orthodox Christian mother and Jewish father, studied acting at the Bucharest Theatre and Film Academy, and performed on stage for eight years. In 2006, Irina started producing international cultural events and open air festivals for the Bucharest City Hall, as Deputy manager of ArCuB. Since 2013, she is General Manager of the General Department for Foreign Affairs of the Romanian Cultural Institute.

### **Marisa Naspolini (Brazil)**

**Marisa Naspolini** is an actress, teacher and theatre producer. Marisa has a BA in Journalism, a master in theatre and is about to finish a doctorate degree. She has Laban Movement Analysis background (New York) and studied theatre in France and Italy. She has worked on more than 30 productions either as actress, director or coaching actors. She has taught at a theatre programme at the university (UDESC) for ten years. Currently she coordinates Vértice Brasil, connected to The Magdalena Project, she is the president of Áprika Cooperativa de Arte which runs projects in diverse artistic segments and she belongs to Baobah team, an institution that works for human development through art. She is also a collaborator at *Diário Catarinense* newspaper, where she keeps a weekly chronicle column.

### **Merete Ipsen (Denmark)**

**Merete Ipsen** is an author and the responsible for the Womens’ Museum in Aarhus, Denmark. She graduated at Aarhus University in 1979. One of her books is entitled “Bride-dress stories” inspired by the 100 bride dresses, from 1862 until today, exhibited at the Museum.

### **Raquel Carrió (Cuba)**

**Raquel Carrió** is a playwright, essayist and theatre historian. She is founder of the Institute of Stage Arts at the University of Arts in Havana and of the EITALC (International School of Theatre of Latin American and the Caribbean). Professor of Drama and Methodology of Theatrical Research and Ph.D in Dramatic Arts, she has received numerous awards and honours for her essays and critical work, and is the literary adviser and playwright for Teatro Buendía since its beginning in 1986, in particular for the productions *Circulars Ruins*, *Another Tempest*, *La Vie en Rose* and *The Bacchae*. Raquel has worked practically, taught and lectured in many universities and artistic centres in Latin America, North America, Europe and Africa. Her plays and critical texts have been published in Cuba and several other countries. Her main publications are: *Dramaturgia cubana contemporanea. Estudios críticos*, 1988; *Escrito en el espacio*, 1992; *Otra Tempestad*, 1997; and *Bacantes*, 2001.

## Selene D'Agostino (Italy)

**Selene D'Agostino** is a scholar and director. In 2002 she got her Bachelor in Foreign Languages and Literatures at Università degli Studi di Bergamo (Italy) and she started studying theatre with Renzo Vescovi and Teatro tascabile di Bergamo. Selene has been responsible for the Transit Archives since 2010. She is a research fellowship in the Department of Aesthetics at the University of Aarhus (Dk) and in Italy she collaborates with the chair of Semiotics at the University of Genoa. She is author of *On tiptoe a Santa Clara*, Bulzoni, Roma 2010.

## Valentina Tibaldi (Italy)

**Valentina Tibaldi** graduated in Theatre and Stage Arts at the Dams of the University of Turin, Italy, and in 2008 she joined the team of Odin Teatret Archives, of which she is today project and website manager in collaboration with the collective AUT DESIGN from Venice. In 2010, together with Annamaria Talone and Gabriella Sacco, she was in charge of the artistic and organisational direction of the Magdalena Festival Magfest Torino Re+Cycle 2010. Valentina continues to work on the Magfest events and is webprincess of The Magdalena Project's website, assisting Helen Varley Jamieson. She is also working as theatre co-director with Paula Isiegas in Spain and Belgium.

## Ya-Ling Peng (Taiwan)

**Ya-Ling Peng** works as actress, director and playwright. She started her theatre career in 1981 as the founding member of Square-Round Theatre. In 1988-1991, Ya-Ling Peng studied acting in London with Animate Theatre and London School of Mime and Movement and joined the theatre company Tragic Carpet. In 1993, she founded the first elder's theatre group, Modern Form Theatre Group, in the south part of Taiwan. In 1995 she founded Uhan Shii Theatre Group in Taipei. Ya-Ling also helped Kau-Sheion City, Shin-Chong City, and Shin-Jeou City to start their own community theatres and was the director for their first shows, and has also cooperated with many professional groups. Ya-ling has organised two editions of festivals in Taiwan in collaboration with The Magdalena Project.

## Zofia Kalinska (Poland)

**Zofia Kalinska** born in 1931, is a theatre director based in Krakow, Poland, who has also worked as artistic director of Meeting Ground Theatre Company in the UK since 1993. She started her theatre career as an actress, working with the well-known Tadeusz Kantor for twenty years, participating also in the performance *The Dead Class*. When Zofia finally left Cricot 2 to create her own work, she began with a version of Jean Genet's *The Maids*. In 1986 Zofia was invited to the first Magdalena Festival in Cardiff during which she started a collaboration with an international group of women which produced *The Magic Circle* and then *Nominatæ Filiæ*. In the UK Zofia has maintained an ongoing collaboration with Tanya Myers.



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COUNCIL

## Transit 7 Collaborators and Staff

Artistic director

**Julia Varley**

General co-ordinator

**Nathalie Jabalé**

Technicians

**Donald Kitt, Fausto Pro, Hans Kobberø, Oscar Alonso Sanchez (Rusti)**

Valhalla restaurant

**Lene Højmark, Mette Jensen, Pelle Henningsen**

Press

**Ulrik Skeel**

Graphics and performance programme

**Marco Donati, Rina Skeel**

Paintings

**Dorthe Kærgaard**

Internet connection

**Peter Stenz Egestad**

Box office

**Anne Savage, Annelise Mølgaard Pedersen, Sofia Monsalve**

Transport

**Jan Ferslev, Pierangelo Pompa, Pushparajah Sinnathamby, Tage Larsen**

Assistants

**Camilla Sandri, Carolina Pizarro, Ilaria Marcelli**

Volunteers

**Annelise Andreasen, Birgit Wolf, Eva Halgren, Helle Hansen, Henny Sidelmann, Jette Nørgaard, Jytte Frejbæk, Knud Frandsen, Lene Johansen, Lise Norre, Lissy Brixen, Lone Harder, Ole Hougaard, Per Hansen**

Documentation

**Selene D'Agostino**

Video

**Chiara Crupi**

Photographs

**Rossella Viti, Rina Skeel**



**Odin Teatret:** Eugenio Barba, Kai Bredholt, Roberta Carreri, Claudio Coloberti, Chiara Crupi, Jan Ferslev, Elena Floris, Pelle Henningsen, Lene Højmark, Nathalie Jabalé, Donald Kitt, Søren Kjems, Tage Larsen, Else Marie Laukvik, Sabrina Martello, Sofia Monsalve, Augusto Omolú, Annelise Mølgaard Pedersen, Pierangelo Pompa, Fausto Pro, Sigrid Post, Iben Nagel Rasmussen, Francesca Romana Rietti, Anne Savage, Mirella Schino, Pushparajah Sinnathamby, Rina Skeel, Ulrik Skeel, Peter Stenz Egestad, Nando Taviani, Valentina Tibaldi, Julia Varley, Frans Winther.



**EXHIBITION AT ODIN TEATRET DURING TRANSIT FESTIVAL**  
As for every Transit Festival, during Transit 7, an exhibition of Dorthe Kærgaard's paintings will transform the usual aspect of Odin Teatret's foyer.



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