



International Women's Theatre Festival
TRANSIT V
STORIES TO BE TOLD

Odin Teatret, Holstebro, Denmark
18-28 January 2007

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 by Jill Greenhalgh. Transit and The Magdalena Project are committed to nurturing an awareness of women's contribution to theatre and to supporting exploration and research by offering concrete opportunities to as many women as possible, both in the profession and in study.

Transit I (1 - 5 November 1992)

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

Transit II (5 - 9 November 1997)

Theatre - Women - Politics

Transit III (18 - 28 January 2001)

Theatre - Women - Generations

Transit IV (15 - 25 January 2004)

Roots in Transit

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Stories to Be Told

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ODIN TEATRET

Denmark



Photo: Rossella Viti

Julia Varley was born in 1954 in London, Great Britain. She started at Odin Teatret in 1976. Apart from acting Julia has been active in writing, directing and organising. She has directed two performances for Theater in Pumpenhaus (Germany, '92), *Semillas de Memoria* with Ana Woolf (Argentina, '99), *Fox Wedding* with Hisako Miura (Denmark, '03), *Il Figlio di Gertrude* with Lorenzo Gleijeses and *Il Gusto delle Arance* with Gabriella Sacco (Italy, '05-06). Since 1990 she takes part in the conception and organisation of ISTA. Julia is a member of the Magdalena Project since its beginning in 1986, editor of *The Open Page*, and artistic director of Transit Festival. Julia has published many articles in theatre journals; *Wind in the West*, a novel about a theatre character, and *Pietre d'Acqua, Taccuino di un'attrice dell'Odin Teatret*.

THE CASTLE OF HOLSTEBRO

Actor: Julia Varley
Director: Eugenio Barba
Musical Arrangements: Jan Ferslev
Lights: Fernando Jacon
Performed in English, 50'

The Castle of Holstebro is a phantom castle inhabited by figments of imagination. Inside its walls a dialogue between a young woman and her eternal companion is spun following the lines of a "stream of consciousness". A woman dressed in white is born from her ironical admirer, she talks with him and then appears again as him. He is self assured, cynical and full of life. She lives in a world of chimera in search of lost memories.

ODIN TEATRET was created in Oslo, Norway, in 1964, and moved to Holstebro, Denmark, in 1966, changing its name to Nordic Theatre Laboratory. Today, its members come from a dozen countries from three continents. The Laboratory's activities include: Odin's own productions; 'barter' with various milieus; organisation of encounters for theatre groups; hosting other theatre groups and ensembles; teaching activity; the annual Odin Week; publication of magazines and books; production of didactic films and videos; research into theatre anthropology during the sessions of ISTA, the International School of Theatre Anthropology; performances with the many-cultural Theatrum Mundi Ensemble; research and archive activities with the CTLS (Centre for Theatre Laboratory Studies) in collaboration with Århus University; the Holstebro Festuge (Festive Week); the Transit Festival; children's performances, cultural initiatives and community work in Holstebro and the surrounding region. Odin Teatret has so far created 65 performances, performed in 53 countries and different social contexts.



Photo: Jan Rűsz

DOÑA MUSICA'S BUTTERFLIES

Actor: Julia Varley
Director: Eugenio Barba
Text and Set Design: Julia Varley
Light Design: Knud Erik Knudsen
Music: Jan Ferslev and Frans Winther
Performed in English, 60'

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 evaded from a performance - *Kaosmos* - that tells the story of her origins and narrates her adventures with arguments of theatre entomology, with theories of modern physics and with poems and tales from other times.

ODIN TEATRET

cont.

Else Marie Laukvik was a founding member of Odin Teatret in Norway in 1964, and moved to Denmark with the group in 1966. She has worked as a teacher and as an actress in all of Odin Teatret's performances until 1987. Besides working with Odin Teatret, Else Marie was the director and artistic leader of Teatret Marquez in Århus from 1981 to 1991, creating 8 performances, and also took part as actress in a collaboration project with Teatro Tascabile di Bergamo, Italy, and Teater Marquez (1996). Later she has directed performances for other Italian theatre groups: Teatro Actores Alidos (1999), Rogo Teatro (2002), Associazione Culturale Teatro dell'Albero (2003). In 2005 Else Marie performed in *Natsværmere* at the Chamber Music Festival in Nr. Vosborg in Denmark and directed *En Tu Pequeña Vida* with Kabaret Wagon; in 2006 she directed *The Monkey Orchestra*, a children's performance with the same group.

Photo: Tommy Bay

MY STAGE CHILDREN

- and my life in the theatre -

Actor and Director: Else Marie Laukvik

Video Extracts: Odin Teatret

Performed in English and Norwegian, 70'

*I am now 62 years old -
and I feel it's time for me
to look back in time.*

*Creativity is like a continous 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 to revive,
once more.*



Photo: Tommy Bay

My Stage Children is a lecture-performance which is the result of different lectures about Odin Teatret, the first of which was presented in various universities in New Zealand, followed by others in Paris and Italy. It is based on Else Marie Laukvik's original actor's material supplemented by images on video. In *My Stage Children* Else Marie Laukvik tells her life story as an actress, illustrating it with film fragments which she has edited herself, from Odin Teatret's performances *Ornitofilene*, *Ferai*, *Min Fars Hus*, *Come - and the Day will be ours!*, *Anabasis*, *The Million*, *The Gospel of Oxyrhincus* and *Memoria*.

ODIN TEATRET

cont.



Photo: Jan Rűsz

Roberta Carreri was born in 1953 in Milan, Italy. She joined Odin Teatret in 1974 during the group's residence in Carpignano in Southern Italy. She has taken part in most of the ensemble productions since then, the last of which is *Andersen's Dream*. Her experiences are presented in *The Actor's Way*, edited by Erik Exe Christoffersen. Roberta gives workshops for actors all over the world along with her work demonstration, a professional autobiography, called *Traces in the Snow*. She has created a solo performance, *Judith*, two other work demonstrations *Dialogue between two Actors* and *Letter to the Wind*, and the more recent *Salt* together with Jan Ferslev. Twice a year she leads the Odin Week in Holstebro. Roberta is in the process of writing a book about her experiences as an actor.

Jan Ferslev is an actor and musician. He was born in 1949, in Copenhagen, Denmark. He has a background in music, including rock, jazz, Latin and classical. As a guitar player in the '60s he participated in various recordings and composed for different forms of theatre. Jan has worked as an actor in traditional theatre and other groups before joining Odin Teatret in 1987.

SALT

Actors: Roberta Carreri, Jan Ferslev
Scenic Adaptation and Director: Eugenio Barba
Music: Jan Ferslev
Stage Space: Antonella Diana and Odin Teatret
Costumes: Odin Teatret
Light Designer: Jesper Kongshaug
Assistant Director: Raűl Iaiza
Literary Adviser: Nando Taviani
Performed in Italian, 60'

Salt is based on the short story "Letter to the wind" from *It is getting later and later*, a novel in the form of letters by Antonio Tabucchi; it is 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.

TEATRO LILA

Italy



Photo: Claudio Coloberti

TEATRO LILA was founded in 2006 in Turin as a framework for Gabriella Sacco's own performances and her work with local amateur groups of women. Teatro Lila maintains a close collaboration with Annamaria Talone from Pescara and with the Centro Studi Bhaktivedanta.

Gabriella Sacco is an actor, director, dramatherapy counsellor and English school teacher. 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 creates, directs and acts in performances based on myths, poems and stories from the ancient scriptures of the Vedas. She has been working with Julia Varley since 2005, after taking part in a workshop In Turin.

THE TASTE OF ORANGES

Actor: Gabriella Sacco

Director: Julia Varley

Set and Light Design: Claudio Coloberti and Knud Erik Knudsen

Texts: Antal, Metchild Von Magdeburg, Mirabai, Beatrice of Nazareth, Rabia al Adawiyya, Marguerite Porete, Angela of Foligno, Lalla Ded, Hadewijch of Antwerp, Zelda, Karaikkal Ammaiyar (mystics of different traditions: Hindu Vaishnava and Shaiva, Christian, Muslim, Jewish)

Performed in English, 60'

The performance *The Taste of Oranges* was born of the meeting between the actress Gabriella Sacco, scholar of Ancient Indian Studies (Centro Studi Bhaktivedanta, Italy), and the actress and director Julia Varley (Odin Teatret, Denmark).

During a simple ceremony to prepare and offer an orange juice, eleven women from different places on earth, express their intimacy with their beloved. The texts, chosen by Gabriella Sacco are fragments of mystic prose and poems. The poems explore the experience of love, going through moments of incomprehension and incompleteness, through flashes of sudden blazing totality. The story is presented through common objects which acquire other meanings and transform like the conscience of these women who, giving their heart to their beloved, become of the same nature of the fire nurturing their passion.

Rasa in Sanskrit means juice, taste, flavour, essence. In Indian culture it indicates the very foundation of artistic experience, one of the most profound constituents of reality.

ANA WOOLF
Argentina/France



Photo: Jan Rűsz

Ana Woolf, born in Argentina, moved to Denmark in 1988 to study and work with Julia Varley who directed her solo performance *Seeds of Memory* about the *desaparecidos* of Argentina and the Mothers of Plaza de Mayo. Ana Woolf has developed a special training based on Tadashi Suzuki's technique and Latin American rhythms. She leads workshops all around the world. She has worked for many years with Teatret Om (an international theatre group based in Ringkűbing, Denmark). She collaborates with Voix Polyphoniques (France) and Odin Teatret (Denmark). Since 2006 she teaches at Nice University (France) as an International Guest Professor of the Theatre Department. She is co-founder of Magdalena 2nd Generation, a Latin American Network of Women in Contemporary Arts and member of Voix de Femmes, an international network of women related to missing people, based in Belgium, and integrated by women founders and co-founders of Human Rights Associations from all around the world.

SEEDS OF MEMORY

Actor: Ana Woolf

Director and Dramaturgy: Julia Varley

Set Design: Elias Leguizamon

Text: Ana Woolf and extracts from historical documents

Performed in Spanish and English, 60'

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.

LORENZO GLEIJESES

Italy



Photo: Federico Riva

Lorenzo Gleijeses was born in Naples in 1980 and has been working in theatre since he was a child with well known traditional Italian actors like Regina Bianchi and his own father Geppy Gleijeses. After his meeting with Nikolaj Karpov and Odin Teatret in 2003, Lorenzo has introduced in his work the physical discipline of Afro-Brazilian Orixá dance techniques and a dramaturgy which builds on physical and vocal actions as well as text. Since 2005 he has toured *Il figlio di Gertrude* in Italy, participated in *Visioni di Gesù con Afrodite* by Giuliano Scabia and the *Pigmalione* by G. B. Shaw as actor, and conceived and directed a project on the *Iliad* involving actors of various European countries. In 2006 he was mentioned as one of the three best Italian emerging actors by the National Theatre Association for his work in *Il figlio di Gertrude*.

IL FIGLIO DI GERTRUDE (Gertrude's Son)

Actor: Lorenzo Gleijeses

Director: Julia Varley

Gertrude's Voice: Julia Varley

Texts: extracts chosen by Lorenzo Gleijeses from: *Hamlet* by William Shakespeare; *Hamletmachine* by Heiner Müller; *Ache-d'-Amlè* by Enzo Moscato; *Mamma, Piccole tragedie minimali* by Annibale Ruccello. To these, other text extracts chosen by Julia Varley are added from *A Story from Denmark* by John Updike.

Light Design: Fausto Pro

Stage Objects: Michele De Santis

Sound Track: Jan Ferslev and Bjarne Nygaard

Performed in Italian and Neapolitan, 60'

Il figlio di Gertrude is a story from Naples. A youngster converses by himself with the people that have meant something in his life. His father is dead: an idealised ghost to reach up to or an image to destroy in order to finally grow-up. The widowed mother is accused of wishing a new life for herself. The young woman he loves is scorned in order to keep her at a distance. The friend is cried over like another corpse. The audience is the necessary support to appear strong behind the actor's mask. Nobody can defeat his sense of loneliness, not even the mother who, at the end, abandons him to free herself from the weight of a role she had not chosen. The *pazzariello*, the Neapolitan songs and imagination remain: to become many and all together, alone, behind the barricade.

NI NYOMAN CANDRI

Bali



Photo: Tommy Bay

Ni Nyoman Candri learned classical Balinese dances from her father, I Made Kredek. Today she is well-known as an Ardja (Balinese classical opera) singer and is one of the rare female *dalang* (puppeteer) of Wayang Kulit (shadow theatre), a genre traditionally performed by men. Since 1998 she is part of the Topeng Shakti Company where she excels in the role of Wijil, the king's servant and storyteller, and of the bondres, comic village characters. She performs regularly in Indonesia and abroad, and teaches students coming to her from all over the world. She has collaborated with ISTA (International School of Theatre Anthropology) and Theatrum Mundi Ensemble since 1990.

WAYANG KULIT

THE STORY OF ARJUNA WIWAHA

Puppeteer: Ni Nyoman Candri

Musician: I Ketut Buda Astra

Performed in Kawi and Balinese, 55'

The Wayang Kulit stage is a symbolic microcosm representing the spiritual world. *Kelir* (the screen) denotes the sky, the banana trunk denotes the earth; *amar* (the lamp) represents the sun; the puppets represent the human beings; the *dalang* represents the deity that guides them. The begins by striking a wooden box, *kropak*, in order to wake up the puppets, then s/he hands them to the assistant to be fixed on the banana tree. On the right are placed the good and nobles characters: gods, kings, princes and princesses; and on the left the evil antagonists: giants, demons, witches and all the villain in general. The *kayonan*, a leaf shaped silhouette, represents a mountain, a forest, a tree of life or the gate to the supernatural and it is placed on the centre of the screen. The *wayang* (puppet) is cut out of buffalo skin and beautifully painted. They are handled by three long supports of wood or bamboo, one for the body and one for each arm.

The play begins with an empty screen. The stories generally told are from the *Ramayana* or the *Mahabarata*. The characters from the court speak in Kawi and the clowns/servants interpret the story in Balinese. Twalen, assisted by his son Merdah, is the hero of the wayang who solves every situation with his knowledge of the occult: they are on the side of truth and righteousness. Delem and Sangut, their rivals, are allies of the wicked: they fight constantly by magic means.

THE STORY OF ARJUNA WIWAHA

A favourite theme of Wayang Kulit is the ascesis of Arjuna, the most famous of the five Pandava brothers whose adventures form the main theme of the *Mahabarata*. Arjuna is wrapped in meditation on a mountain exactly when his help is needed to destroy a ravaging demon. The demon-king Nivatakavaca had received from Shiva the protection that makes him invincible to gods, demi-gods and rishis. In their dilemma the gods turn to the mortal Arjuna. Indra sends a bevy of divine courtesans to beguile him, with Suprabha and Tilottama at the head. They are rejoiced at the failure of the nymphs, and submit him to various tests, all of which he passes successfully, and is recognised by the gods as their appointed saviour. Siwa presents him with an arrow of irresistible magic power, called Pasupati. Meanwhile the demon-king is lured by Supraba to disclose his secret: the seat of his power is on the tip of his tongue. On hearing this Arjuna destroys the palace gate and attacks Nivatakavaca shooting him dead with his bow and arrow, by aiming at his tongue.

HELEN CHADWICK
GREAT BRITAIN



Photo: Simon Richardson

Helen Chadwick is a well known singer, composer and performer who has worked amongst others with The Royal Shakespeare Company and for Hollywood film productions. Her solo and group song/theatre/story performances have toured internationally. She leads voice workshops for many companies including for the National Theatre, DV8 and Complicité. She composes for concerts, theatre, opera, radio and television.



DANCING IN MY MOTHERS' ARMS

Actor and Director: Helen Chadwick
Performed in English, 70'

Dancing in My Mothers' arms is a personal tribute to those who went before: the dancers, grandmothers, poets, translators, tea makers, card shufflers, poets and singers. Performer and songwriter Helen Chadwick sings texts by women poets from India, Scotland, England, Russia, Argentina and Georgia. The show includes a babushka, some unusual musical instruments, a Georgian working dance and a pack of cards.

TRICKSTER TEATRO

Switzerland



Cristina Galbiati was born in Italy in 1973. She moved to Switzerland to attend the Dimitri Theatre School, graduating in 1996. Since 1997 Cristina has studied Indian classical theatre at the Kerala Kalamandalam School. In 1999, she created Trickster Teatro with Ilija Luginbül and since then has directed all the group's productions.

TRICKSTER TEATRO was founded in 1999. From the beginning, the group aimed at being a "bottega d'arte" focussing on research and the development of new techniques of expression without forgetting traditional principles. It has become a permanent collective whose work is based on the daily interaction of its members. This has become more concrete since 2001, when La Casa del Teatro, a space for creation and experimentation, was created. Led by the idea that theatre cannot become a 'dead art', the group develops its own path rooted in a theatre poetics that escapes the classical theatre stage structures and instead privileges the quality of the relationship between performers and audience. Trickster Teatro productions are original creations born from the synergy between director and actors. Besides the creation of theatre performances the group develops specific projects that can include a medley of different forms of expression.

RAPSODIA PER GIGANTI

Actors: Cristina Galbiati, Ilija Lunginbühl

Director: Cristina Galbiati

Assistant: Anna Bollini

No spoken text, 50'

Rapsodia per Giganti is a duet on stilts. The roots of this duet are found in the vast territory between myth and fairytale. Two huge characters from the past appear at the sound of drums. The dance is open and like in an old pack of cards the stories criss-cross and merge together, unravel and mingle again, on the edge of the eternal line between Eros and Thanatos. The composition of the piece is not guided by single fabulae, single episodes, with their beginnings and endings, but by a general atmosphere: the aura of strength and wonder which pervades the area between myth and fairytale and which makes human experience fleeting, short-lived and disarmingly small. The performers lose their 'humanity' by transforming themselves into characters that coexist as opposites and negations. In this interpretation the narrative structure is abandoned in favour of an intertwining and logical unwinding of images, which in turn are based on associations.

The performance *Rapsodia per Giganti* at Transit Festival is supported by:



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CHIRINE EL ANSARY

Egypt



Chirine El Ansary has completed a BA in theatre at the American University in Cairo, has studied at Jacques Lecoq International School in Paris and has an MA in performance from Goldsmiths College, University of London. Since 1996 she is entirely dedicated to the art of story-telling with a physical approach and a very deep interest in how words and movements can combine to create moods, atmospheres and images. She has performed her repertoire of stories from *A Thousand and One Nights* internationally.



Photo: Patrick Fabre

1001 NIGHTS

Actor and Director: Chirine el Ansary

Performed in English and Arab, 75'

A Thousand and One Nights, or *The Arabian Nights*, is the tale of a sultan who, angered by female disloyalty, vows to take a new wife every night. At dawn each new bride is to be killed. Shahrazad, a cunning bride-to-be, captivates the sultan with her tales, but never concludes them and night after night he is kept in suspense. His fascination lasts 1001 nights. The template of a princess telling stories has its precedent in Indian folklore and the characters find their seed in Chinese, Persian, Arab, Greek and ancient Egyptian stories. But the *Arabian Nights* advent is unrecorded. The first book of stories was written down in 8th century Baghdad, when the collection of tales was already fully developed. In the past, story-tellers would spin the tales in coffee shops. Some sat and read a story from a book. Others would act, swinging swords, using their bodies and changing the tales as they wished, giving them political and social relevance. Chirine seeks this freshness and verve.

GRUPO CULTURAL YUYACHKANI

PERU



Photo: Pablo Delano

GRUPO CULTURAL YUYACHKANI was founded in 1976 and has been considered one of the most important independent theatre groups in Peru and in Latin America for over two decades. By touring throughout the Peruvian territory and living with the people, Yuyachkani learns from Peruvians' lives and their customs. Yuyachkani bases its productions on true elements of Peruvian traditions, at the same time passing them on to its audiences. Apart from theatre production work, Yuyachkani teaches workshops for people of all ages and runs a library specialising in theatre and popular culture. In 2000, Yuyachkani won Peru's National Human Rights Award.

Ana Correa is an actor, director and teacher. She has worked with Yuyachkani since 1979. Ana investigates and promotes the Afro-Peruvian dance "El son de los diablos" and since 1990 she is officially recognised as a Taichi and Martial Arts instructor. She directs a project for children's theatre based on the oral tradition of the different minority cultures in Peru and since 2002 she teaches at Lima's Catholic University, and has created 4 work demonstrations.

ROSA CUCHILLO

Actor: Ana Correa

Director: Miguel Rubio

Performed in Spanish and Quechua, 25' + 20'

Rosa Cuchillo is an action for open spaces. The action is a ritual of cleansing, purification and placing of flowers according to the traditions of some villages in the Andes of Peru. It is the story of a love cause. Rosa Cuchillo is the mother who looks for her missing child beyond death, searching the other worlds (Uqhu Pacha, the underworld, and Hanaq Pacha, the upper world). Her return to earth (the Kay Pacha) is to harmonise life and, through dance, to chase away fear from human beings and heal from oblivion. The action was created in 2002 to be presented in the open air markets of the Andes region of Peru. *Rosa Cuchillo* breaks into the daily life of the peasants and surprisingly involves them into a theatre dialogue by means of story-telling, dance, ritual, music, concrete and dream-like images, attempting to stir memory in order to generate a new vision of the history experienced during the last twenty years in Peru. *Rosa Cuchillo* find its spectators in their own environment: mountain markets, small squares, courtyards, church entrances, etc. It aims towards a theatre of meaning, with an identity rooted in culture and ritual, that includes elements from the cosmological vision of the Andean people, proposing new sensorial languages through music vibration, dance circularity and the scent of floral water. It attempts to stimulate new connections with the unconscious of the spectators, and to provoke in them a new point of view and the need for a new commitment. With *Rosa Cuchillo*, Yuyachkani aims at making a theatre at the service of these times, to break through silence and search for justice. This action was first performed in November 2001, and has toured Ayaviri (Puno), Urubamba (Cusco), Abancay (Apurimac), and it has accompanied the Public Audiences of the Truth Commission in Huamanga and Huanca (Ayacucho), in Huancayo (Junín), and in Huanuco, Lima, Huancavelica and Puno. It has also been performed in several international theatre festivals and meetings: in Cuba (Santa Clara), Switzerland (Lugano), USA (Yale University, San Francisco University). After the 25-minute action, the video *Alma Viva*, of 20 minutes duration, is presented.

ESTUDIO TEATRAL DE SANTA CLARA

Cuba



ESTUDIO TEATRAL DE SANTA CLARA was founded in Santa Clara, Cuba, in October of 1989. Joël Sáez and Roxana Pineda, graduates in Theatre Studies of the Instituto Superior de Arte de Cuba, decided to begin the adventure of a theatre group that beyond producing performances, would research the art of the actor, the technique of improvisation and montage, and the dramaturgy and staging processes. The theatre building, home of Estudio Teatral, is a pedagogical centre that promotes and organises systematic encounters on diverse topics of the theatre creation, giving special emphasis to those related with the craft and its artistic languages.

Roxana Pineda graduated in Theatre Studies and Dramaturgy at the Instituto Superior de Arte de Cuba in 1985. She founded the Estudio Teatral de Santa Clara in 1989 with Joel Sáez, and has performed in all its productions, among which: *El lance de David* (1991); *Antígona* (1994); *Piel de Violetas* (1996); *La quinta rueda* (2000); *El traidor y el héroe* (2003) and *La parada del camino* (2003). Roxana has toured festivals in Spain, Colombia, France and Venezuela. In connection with the Magdalena Project, Roxana has presented her work at the Mujeres en Escena meeting in Colombia, and at the Articulate Practitioner Symposium in Wales. Roxana is a theatre scholar and professor, and as such she regularly gives workshops on improvisation and composition. 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.

PIEL DE VIOLETAS

Actor: Roxana Pineda

Director and Dramaturgy: Joel Sáez

Light Design: Joel Sáez

Stage and Costumes: Roxana Pineda and Joel Sáez

Performed in Spanish, 50'

Piel de Violetas is the fifth performance created by the Estudio Teatral de Santa Clara; it is inspired by one of William Shakespeare's most known characters. Passages belonging to Ophelia or that refer to this character have been extracted from *Hamlet* to weave a complete and defined story. The performance develops through associations and a flow of consciousness in an almost dream-like structure, where events, presented in a non-realistic way, follow the logic of an intimate meditation that occurs after things have happened. Yet, the sensation of present time is given by a new plot and a particular poetic vision, belonging to the performance itself.

TEATRO POTLACH

Italy

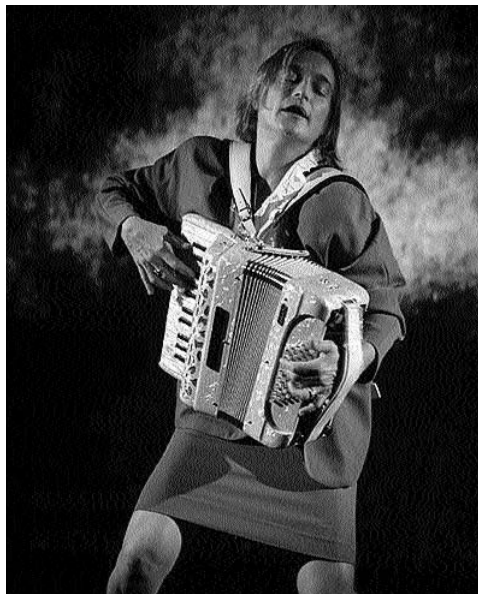


Photo: Andrea de Meo

TEATRO POTLACH was founded in 1976 by Pino Di Buduo and Daniela Regnoli; its name means, in a North West American language, a ritual of volunteer sacrifice that gives only honour without material gain. Fara Sabina, a small beautiful village in the province of Rieti, has always been Teatro Potlach's home. The work is based on regular everyday training and exercises, self-formation, the practice of diverse techniques from Asian theatre forms, clown and street theatre, maintaining a regular exchange of theatre knowledge and craft with other theatre groups.

Nathalie Mentha, after studying at Dimitri's Theatre School and at the Higher School of Dramatic Art in Geneva, in 1979 joined Teatro Potlach in Italy. With Teatro Potlach, she works as actor and teacher, participating in all its productions. Nathalie also assists Pino di Buduo for the realisation of the *Cittá Invisibili* projects around the world.

VIVA LA VITA

Actor: Nathalie Mentha

Director: Pino di Buduo

Dramaturgy: Clelia Falletti

Performed in Italian, 55'

Viva la Vita is inspired by women of the 20th century. The actor is a traveller in time and space and uses her characters and stories to find her way. With a map of memories and imagination she flies but her feet solidly draw the earth. Does the actor tell about her life? The poet talks about herself with her verses. The painter does it with her colours. And what about the actor? Through technique Nathalie meets her characters and through her characters she talks about herself. What do the painter Frida Khalo and the writer Ingeborg Bachmann have in common? Frida was injured by a piece of iron from a tram haywire, which broke her back and her dreams. She decided to paint with the help of her mouth when she was immobilised in bed. For Ingeborg the passionate poetry and her bright intelligence represented the gift distilled in iron and fire of the world war. Nathalie travels from one to the other to understand their stories as she meets them and sees herself reflected in them.

PER EDITH PIAF

Actor: Nathalie Mentha

Director: Pino di Buduo

Performed in Italian and French, 55'



Photo: Federico Buscarino

Per Edith Piaf is a musical journey through Edith Piaf's French songs of the 1930s. It presents life stories from a French environment of crime, stories of women in love, stories of passion, of dreams: memories of lost lives. "Corrèque et réguyer" describes a very special protector, "Browning" talks about the king of the revolver's misfortunes, "Maîtresse d'acteur" reveals the non corresponded love of a young girl for an actor. With "Tout fous l'camp" the songs indicate the arrival of the second world war. "Rita la blonde" is the story of a heartless girl who runs a bar, "L'accordéoniste" of a homeless girl who loses her love during the war. "La foule", "L'Homme à la moto", "Padam, Padam"... It is O day, the end of the war, the time of rebuilding, of advices of how to achieve a better life, of good memories. At the end, "La vie en rose".

VOIX POLYPHONIQUES

France



Photo: Pierre Ciot

VOIX POLYPHONIQUES' work is characterised by polyphonic and a cappella singing, production of concerts and performances, teaching and intercultural exchange. Voix Polyphoniques aims to promote a transmission of musical knowledge and memory, and to create a repertoire of modern composers.

Brigitte Cirla, after an education in classical piano, started a career as a singer and actress. She created Voix Polyphoniques in 1991 and, in 1998, the vocal group Les Dissonantes, whose concerts took inspiration from the repertoire of Bartok, Kodaly and Ligeti. Brigitte maintains a pedagogical work in connection with a vast audience going from prison to hospital environments. In 2006 she took part in Odin Teatret's production *Ur-Hamlet*.

Marianne Suner voraciously divides her time between contemporary music, opera singing and compositions for vocal ensembles.

Isabelle Cirla improvises on her clarinet as though she was breathing, and has a deep understanding of colour and rhythm.

HORS CHANT

Actors/singers/musicians: Brigitte Cirla (soprano), Marianne Suner (soprano),
Isabelle Cirla (base clarinet and soprano sax)

Directors: Brigitte Cirla and Ana Woolf - Artistic Advisor: Anne De Broca

Light Design: Raphaël Verley - Sound: Dominique Clément

Costumes and Set: Chantal Hocdé

Texts: *Le suicide et le chant* by Sayd Bahodine Majrouh; extracts from *The second sex* by Simone de Beauvoir; from the Henrion Report, the ENVEFF report, from WHO and Amnesty International documents

Composers: Helen Chadwick, Lindsay Cooper, Nadine Esteve, Betsy Jolas, Marianne Suner.

Performed in French and English, 60'

Hors Chant (which sounds like "out of frame" and means "out of song") is anchored in Brigitte Cirla's desire to sing 20th century women composers' work and to continue a research, begun 15 years ago, into the relationship between the spoken and sung text. The performance centres around pieces composed in the 20th century by Lindsay Cooper and Betsy Jolas, alongside specially commissioned music by Nadine Estève, Marianne Suner and Helen Chadwick. The latter compositions are created around "landays" poems, translated into French, from the book *Suicide and Song* by Sayd Bahodine Majrouh, and include improvisations created during rehearsals. The "landays" (which means "short") are very short poems, in two lines of nine or thirteen syllables each, not necessarily in rhyme, but with an internal scansion. The poems are the testimony of the living conditions of Pashtun women. Other text extracts are from *The Second Sex* by Simone de Beauvoir and from newspaper articles by Ignacio Ramonet, WHO (World Health Organisation) reports and Amnesty International reports on domestic violence.

The intention of *Hors Chant* is not to search for one response but to superimpose, in the same time/space, two languages which have been silenced for different reasons: women composers of the 20th century (because, more than for any other art form, despite what it may seem like, music was and remains the most difficult medium for women to break through); and the "landays" of the Pashtun women (because, in the strictest sense, they are born "out of frame", outside the main cultural field reserved for men).

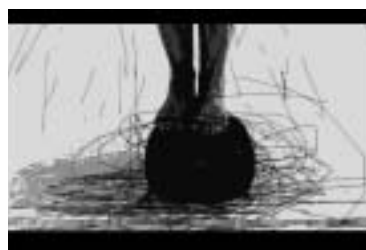
MARGARET CAMERON

Australia



Photo: Margaret Cameron

Margaret Cameron's works, situated somewhere between performance art and theatre, have been widely performed in Australia. These include *Things Calypso Wanted to Say!* published in "Performing the Unnameable" (Currency Press 1998), *The Mind's a Marvellous Thing!*, *Knowledge and Melancholy*, *the proscenium* (Literary Arts Magazine www.masthead.com) and *Bang! A Critical Fiction!* (Currency Press 2001). Margaret lives in Melbourne and works as an actor, director, writer and teacher. In 1998 she received The Gloria Dawn and Gloria Payten Fellowship and the 1998 Eva Czajor Memorial Award for Female Directors and is current recipient of The Australia Council Theatre Fellowship 2005/6. In July/August 2005 *the proscenium* was presented in Magdalena USA, Providence Rhode Island, and at The Articulate Practitioner/Articulating Practice Symposium, Aberystwyth University, Wales. She has an MA in Performance Studies at Victoria University, Melbourne.



THE PROSCENIUM

Actor and Director: Margaret Cameron

Performed in English, 35'

*The unforgettable is some wordless moment held nevertheless in words
(w) Here we apprehend a somatic relationship with image*

the proscenium is a "return" to an interior landscape of memory and desire, a movement that folds back against itself in a spiralling motion or a "vertical descent". Advancing to return, returning to advance, a double movement to physicalise thinking, essentially erotic: a motion of fluid exchange between substance and the insubstantial, the literal and the metaphoric, act and thought... The stone embodies ambiguity, a state when form is still shaping itself and has not solidified into singular meaning. The stone becomes the outward embodiment of primordial imaginative form, the expression of a freedom - a return to "a bare child of imaginings".

The performance *the proscenium* at Transit Festival is supported by:



**ARTS
VICTORIA**



DAWN ALBINGER

Australia



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".

HEROIN(E)

Actor: Dawn Albinger
Director: Margaret Cameron
Assistant: Gregory Fitton
Performed in English, 60'

*An upturned table, a chair, a Woman.
Time and Place are unhinged.
She is in Shock. She is in a Predicament. She is in a Wreck.*

heroin(e) is both a cartoon and a long thin scream. It is a story that must be told. It captures the split second in time between coming face to face with death, and choosing life. It gives voice to the complexity of loving an addict, and makes the shape of a pain strong enough to motivate change. The kitchen table and chair signify domesticity yet their shadows loom larger than life, pointing to the epic nature of the woman's heroic struggle. The space, lit by a single, angled light, is both a domestic and a car wreck, and the heroine constantly creates new relationships between herself, the table and chair, struggling to make things 'right'. The table is miked, enabling an amplification of the ordinary and not-so-ordinary. A single suspended note introduced at key moments hovers beneath the action, suspending it.



The performance *heroin(e)* at Transit Festival is supported by:



VERONICA MORAGA

Chile



Photo: Valentina Serrati

Verónica Moraga is a seasoned theatre, television and film actress. She teaches theatre and works with Downes syndrome children. After moving back to Chile from Spain, Verónica is now preparing to tour her new solo performance *Ina*.

Josefina Baez is an actor, writer and teacher, who has trained in classical dance in India and who writes her own texts in Spanglish, also performing them in private houses. She directs latinarte's Ay Ombe Theatre International Theatre-retreat and has collaborated with Verónica Moraga directing *Ina*.



INA

Actor: Verónica Moraga

Director: Josefina Baez

Musician: Roberto Veloso

Performed in Spanish, 45'

Ina, written and performed by Verónica Moraga and directed by Josefina Baez, confronts the theme of motherhood and death. In the first part *Ina* talks about the intimate and professional questions which appear before a woman gives birth and in the second part about the extreme experience that the protagonist goes through at the death of Valentina, Verónica's first daughter. The piece offers a vision of hope, in search of a healing and a way to end the pain caused by the loss of life. The story is told in a non-linear way allowing for different readings; the main story-line is enriched by fragments of poems by Rabindranath Tagore, Gabriela Mistral and Miguel Hernandez. The piece's physicality demands the presence of the whole being and thus the mind cannot be distracted by thoughts of pain or memories of days gone by. It is the present, the doing, which is important. Then, the story can be told without putting honey on top of molasses; or bitterness on sadness.

The collaboration between Verónica and Josefina started in Bielefeld, Germany. The first rehearsal, after copious emails, was at Transit 3 Festival in Denmark. During the process Salvador, Verónica's third child, was welcomed. The piece premiered at Ictus Teatro de la Comedia, Santiago, Chile, on November 22nd, 2004. The journey continues without forgetting the aroma, colour, shapes, seeds and juices of all the oranges spread along the way in order to share *Ina*.

LENA SIMIC

Croatia/Great Britain



Photo: Gary Anderson

Lena Simic is a performance artist. Born in Dubrovnik, Croatia, living in Liverpool, Great Britain, she trained in theatre directing and acting at the Academy of Music and Dramatic Arts in Bratislava, Slovakia, and at the London Academy of Performing Arts. She is currently completing her practice-based PhD research “(Dis)Identifying Female Archetypes” in Live Art at Lancaster University. Recent projects *Medea/Mothers' Clothes*, *Magdalena Make-up* and *Joan Trial*, a series of interventions into female archetypal figures, that question contemporary assumptions about motherhood, the 'naming' of Others and heroism. Lena has collaborated with Bluecoat Arts Centre in Liverpool, Nuffield Theatre in Lancaster, Art Workshop Lazareti in Dubrovnik and has toured her performances nationally and internationally.



JOAN TRIAL

Actor, Director and Text: Lena Simic

Performed in English, 45'

*And I, Lena Simic, in my own name, born a Yugoslav, since the war a Croatian,
soon to become British, raised a Catholic,
with reservations about religion and the existence of God,
with two young sons, one attending St Vincent de Paul Catholic Primary School,
the other to start in a couple of years time,
in my role as a mother, an artist, a performer, a researcher, a scholar, a foreigner,
a critic competent in this matter...*

*I swear by Almighty God that the evidence I shall give shall be the truth,
the whole truth and nothing but the truth.*

*Aged 5, I was chosen to head the town procession for Tito, our beloved president.
I was wearing the second T in his name T I T O.
The red T was attached to my white top with some safety pins.*

Using autobiographical material from her Catholic upbringing, personal experience of war in her hometown of Dubrovnik, Croatia, and her daily life as a mother and performance artist in Liverpool, Lena Simic offers a bold re-figuration of Joan of Arc and challenges assumptions about heroism. Transcripts from Joan of Arc's 15th century trial for heresy form the basis of Lena's intervention into the themes of heroism, religion, war, home and dislocation. Presented in an intimate setting, this moving solo performance combines video footage, sound installation and live action.

THÉÂTRE DU MOUVEMENT

France



Photo: Gérard Fouilleul

THÉÂTRE DU MOUVEMENT has developed its own artistic approach to theatre of movement at the outmost bounds of gesture theatre, mime, dance, even musicals and object theatre. The theatre company's research has specific themes: animality, corporal masks, the human walk, musicality of movement, bearing, the bodily manifestations of states of thinking and emotion, body in relation to voice, text or object. Théâtre du Mouvement is based in Paris where besides producing original performances, the members of the group teach and organise professional exchanges.

Claire Heggen co-founded Théâtre du Mouvement with Yves Marc after studying with Etienne Decroux. She is a performer, author and director. She leads workshops internationally for the Institut International de la Marionnette, the Theatre Institute of Amsterdam, Institut del Teatr de Barcelona, and RESAD in Madrid.

LE CHEMIN SE FAIT EN MARCHANT

Actor, Director and Text: Claire Heggen

Technicians: Delphine Sénard, Marie Anne Mérat

Performed in French and English, 60'

Le Chemin Se Fait en Marchant develops in between a life story and artistic creation. An actress-mime looks back over 30 years of progress in which fiction and reality, silence and words, the being and the artistic object, intimate life turned into creation, symbols and exceeding oneself in every day life, intertwine. The path is punctuated by Théâtre du Mouvement performances' extracts played by Claire Heggen solo on stage or presented through projected videos.

Extracts from the following performances are shown:

Les Mutants, 1975

Equilibre Instable, 1977

Tant que la Tête Est sur le Cou, 1978

Immobile, 1982

Attention la Marche, 1986

Encore une Heure si Courte, 1989

Bugs, 1992

Siège, 1994

Si la Joconde Avait des Jambes, 1996

Cities, 1999

Le Chant Perdu des Petits Riens, 2000

Le Petit Cépou, 2001

MARIA PORTER
USA

Maria Porter is a teacher, director and actor from New York. She is a master teacher of the Suzuki method, and is the head of the acting program at CW Post/Long Island University. She has performed both in the United States and abroad, and recently created and directed her second original performance, *Third Child*, which premiered in Urbino, Italy. *Ennobling Nonna*, which debuted at the Massachusetts Institute of Technology, has just finished a run at the Perishable Theater in Rhode Island. Maria has worked extensively with Cristina Castrillo and Teatro delle Radici, where she collaborated on their recent performance, *Il Ventre della Balena*.



Photo: Todd Aiken

ENNOBLING NONNA

Actor: Maria Porter
Director: Thomas DeFrantz
Assistant: Angie McCormack
Performed in English, 50'

Ennobling Nonna tells the story of a woman who comes to embrace an Italian ancestry long denied. Crafted with an innovative layering of movement, speech, recorded music, digital projections and everyday objects, *Ennobling Nonna* tells a story of autobiography through oblique and evocative imagery. The title "Ennobling Nonna" takes on two related meanings. In a general sense, Maria Porter makes her grandmother noble by saluting her courage, her generosity, and her relentless dedication to serving others that has had a legacy over Maria's identity. Maria seems to also confer nobility upon her grandmother in a figurative sense, exalting the peasant girl to the status and dignity of a noblewoman and forever rescuing her from the humdrum fate that Giovanna once dreaded.

UHAN SHII THEATRE GROUP

Taiwan



Photo: Chin-Pao Chen

UHAN SHII THEATRE GROUP was founded in 1995 and has created 12 distinctive reminiscence theatre productions performing locally as well as around the world. Their work not only represents the traditions of Taiwanese culture and way of life, but also subverts its conventions.

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.

ONE LITTLE MONKEY JUMPING ON THE BED

Actors: Pin-Chen Jou, Dien-I Lee, Li-Shiu Lin, Teng-Yuan Yeh

Director: Ya-Ling Peng

Technician: Yao-Chung Wang

Performed in Mandarin, Taiwanese and English, 60'

I dreamt of my own funeral. In my dream my husband was all alone carrying the ashes.

I was floating in mid-air looking at him thinking how lonely he was;

I cried for our solitary lives.

Finally, I fell down from mid-air and woke up.

One week later, I found out that I was pregnant.

The conductor came in and shouted loudly: the golden boy is coming.

No time left. No time left.

On this long journey, I caught this golden boy fallen from heaven. I was not prepared at all.

Will he come? Will he really come?

*We were practising the "nesting instinct" to welcome
the little monkey who is jumping on the bed.*

If you could come to my dream, you would see people I didn't even know.

One little monkey jumping on the bed. He fell down and bumped his head.

Mama called the doctor. And the doctor said: "No more monkey jumping on the bed!"

This was the prelude of the Little Monkey concert. Every night, Baba and Mama put on hand puppets and had a bed-time concert on Mama's big white belly for the Little Monkey inside Mama's tummy. After the prelude, they sang the Little Indians, the Rainbow Girl, the Fish Swimming in the Water and the Little Donkey. At last, they reluctantly sang the lullaby to send the Little Monkey to bed. Mama said to the Little Monkey: "Little Monkey, move up a bit. Don't stay down there. Mama doesn't feel comfortable that way. It makes Mama want to go pee all the time at night. Come on, move up here. If Mama gets up at night to pee, she won't be able to fall back to sleep again. Come on!" Little Monkey moved to the right, pushing Mama's belly button out, protruding like a large hamburger. Mama was happy. She patted the Little Monkey and fell into deep sleep.

PARVATHY BAUL

India



Photo: Dogu San

Parvathy Baul has trained in traditional singing and dancing since she was a child and has developed a deep interest in India's folk culture, specially the Baul tradition and painted story-telling theatre, dance and music. Since 2000, Parvathy has been travelling and performing in various festivals, both inside and outside India.

RADHA BHAV

Actor: Parvathy Baul

Director: Ravi Golapan Nair

Performed in Bengali, 90' with 10' interval

Radha Bhav (Moods of Radha) tells a story based on the concept of love between Radha and Krishna. Radhabhav stories are sung through out Bengal, devoid of religion and cast. The story is based on the concept of unbounded love of Radha towards Krishna. These stories remain as an example of unconditional love, non-violence, peace and eternal joy. For Baul practitioners Radha is not only a goddess but also a practitioner herself in search, one who finally reaches her ultimate destination and attains oneness with her beloved, the black one, Krishna. Aesthetically, Krishna is imagined as the whole universe. Radha Krishna is the inner soul of the seeker who longs to merge with the absolute. Parvathy has created the paintings for the story-telling from her own associations. In this story both Radha and Krishna are imagined in the human form.

First Part

Krishna had proposed to Radha to meet secretly in a forest garden. But he forgot his promise and spent the night with another woman, elsewhere. This made Radha really angry; she vowed not to look at anything black ever again. Finally Krishna with the help of his friends masked himself as a wise man, he went to Radha and begged to give him her pride and ego as alms, and they became united.

Second Part

Sitting alone by the River Yamuna, Radha was meditating on her past memories of separation from Krishna since he left Vrindavan and became the king in Mathura. Radha along with her friends tried to stop Krishna from going away. Krishna promised to return soon. Many months passed, Krishna did not return. Radha's pathos peaked, bringing her close to death. She decided to go to Mathura in disguise of a yogini in search of him. She distributed all her ornaments to her dear friends. Soon she arrived at the palace. Krishna failed to recognise her. She walked away to the banks of the Yamuna River, its water as black as Krishna. She had lost all her love to Krishna in the human form; from then she started to see Krishna dancing everywhere. She entered the deep dark water and disappeared.

PROFESSIONAL STORIES

ODIN TEATRET

Denmark



Photo Jan Rüz

For information on **Roberta Carreri, Jan Ferslev** and **Julia Varley** see pages 1 and 3.

LETTER TO THE WIND

Actors: Roberta Carreri, Jan Ferslev
Performed in English and Italian, 60'

In *Letter to the Wind* Roberta Carreri and Jan Ferslev introduce the process of genesis of *Salt*, the performance directed by Eugenio Barba, based on the short story "Letter to the wind" from *It is getting later and later*, a novel in the form of letters by Antonio Tabucchi. With practical examples, they run through the five year exploration around the theme of "nostalgia": from the first phase in which the musician learns to play new instruments and composes the music, while the actress chooses texts and objects with which she creates sequences of actions; up to the meeting with the director, and the tensions, difficulties and misunderstandings from which the performance emerges.

THE ECHO OF SILENCE

Actor: Julia Varley
Performed in English, 70'

The Echo of Silence is a work demonstration which describes the vicissitudes of the voice of an actor and the stratagems she invents to 'interpret' a text. The voice of the actors and the text presented to the spectators compose the music of a performance. In theatre, which is apparently free of the codes that we know in music, the actor needs to create a labyrinth of rules, references and resistance to follow or refuse so as to achieve a personal expression and recognise her own voice. *The Echo of Silence* touches on some of the moments of this process letting the perception of the spectator slip through the technical discipline revealing the person behind the actor and the silence behind the voice.



Photo: Rossella Viti

THE DEAD BROTHER

Actor: Julia Varley
Director: Eugenio Barba
Performed in English, 60'

The Dead Brother is the performance about how performances are made at Odin Teatret. *The Dead Brother* describes the stages of the work, which starting from a poetic text becomes a 'poem in space': the performance. It presents the different stages of the process in which text, actor and director interact. It shows the first steps of how the actor creates her own stage presence to the last step in which the text, through the form and precision of the actions, acquires rhythms and density of meaning. The spectator's energies can then dance, mentally and sensorially. The unrecognised creator in theatre is the spectator. *The Dead Brother* is a work demonstration where the miracle of fresh water is explained with a succession of chemical formulas and then presented in the moment in which the elements can no longer be separated and explained, but only experienced.

THE FLYING CARPET

Actor: Julia Varley
Performed in English, 60'

Text is a carpet that has to fly far away: this sentence is the first of the work demonstration in which 30 years of texts from the performances of Odin Teatret in which Julia Varley has acted are run through in an hour. Few essential explanations accompany the vocal work that exemplifies the words' passage from the written form to space, from the coldness of paper to the freedom of interpretation.

ANNET HENNEMAN

Holland/Italy



Photo: Roberto Giussani

Annet Henneman was born in Holland where she studied at the Academy for Expression and Communication. She moved to Italy, Volterra, to work with L'Avventura, a Grotowski orientated group, and then with Armando Punzo in the high security prison of Volterra and creating with him the Cultural Association Carte Blanche. With Gianni Calastri, Annet then created the Hidden Theatre - Teatro di Nascosto, which in the last ten years has specialised in reportage theatre, telling the stories of people without voice, visiting, living together with oppressed people or poor people of Kurdistan, the homeless people of Rome and Calcutta, asylum seekers and refugees. The last project is *Refugees*, a residential meeting of 100 MPs from different European Countries and MEPs working on common European Guidelines for refugees, with the participation of professional actors of the Hidden Theatre, Judith Malina and Hanon Reznikov of the Living Theatre, and refugees of different countries. The 6th of June 2007 this reportage will be played inside of the European Parliament in Brussels. Besides Annet still performs *Donne coraggiose*, she has directed *City in War*, a new theatre reportage with the participation of actors of Kirkuk.

DONNE CORAGGIOSE

Actor, Director and Text: Annet Henneman
Production: Teatro di Nascosto - Hidden Theatre
Performed in English

Donne Coraggiose (Brave Women) is usually a performance presenting stories of courageous women who tried to make changes in their countries risking their lives. For Transit, Annet Henneman, under the same title, will talk about the development of her work as a director and actress of reportage theatre with Teatro di Nascosto. The narration will include fragments of monologues concerning women Annet has met, some of their songs, the emotional and moral involvement that grew slowly by meeting people who live war and oppression, the impossibility to forget them, the great injustice of the way so many people in this world have to live...

SILVIA RICCIARDELLI

Italy



Silvia Ricciardelli was born in Naples, Italy, where she made her first experiences in theatre. After taking part in a workshop, Silvia moved to Denmark to join Odin Teatret, where she worked as an actress for 8 years. Silvia moved back to the south of Italy in 1988 to work with Teatro Koreja, first in Aradeo and later in Lecce. Besides taking part in many productions, Silvia is responsible for workshops for children and young people. Silvia took part in the Magdalena Project's activities in the first years and organised a Magdalena Project meeting on the theme Theatre-Women-Children.

FOTO

Actor and Director: Silvia Ricciardelli
Production: Teatro Koreja
Performed in English and Italian

In the Teatro Koreja children's performance *Mangiadisk*, Silvia Ricciardelli has the role of an old grand-mother. She is the story-teller who introduces two children to the fairytale of Hansel and Gretel. In *Foto* (Snapshots), Silvia will allow this character to tell other stories about her professional and personal life.

INGRID HVASS

Denmark



Ingrid Hvass was born in Holstebro, Denmark. After having worked with Teatret Om, she created Vestjysk Fortælle Teater (West Jutland Storytelling Theatre) which is situated in Ejsing, a small town about 25 km away from Holstebro. Apart from presenting various story-telling performances, Ingrid also makes projects with children in schools and day-time institutions or in villages. Ingrid has established a network of story-tellers in West Jutland and is organising a yearly Story-telling Festival at Nørre Vosborg, an old mansion in west Jutland.

CHORA

Storyteller and Director: Ingrid Hvass

Production: Vestjysk Fortælle Teater

Interpreter on stage: Annete Jahn

Performed in Danish and English

Ingrid Hvass has been dancing and singing from childhood on, she has listened to the old storytellers and folksingers and has created her own story-telling universe in *Chora*. For Transit, Ingrid will present extracts of the performance with explanations about her technique in recovering old tales of the region, telling them herself and also managing to encourage some of the local old people to do the same.

ANA CORREA

Peru



For information on **Ana Correa** see page 11.

A JOURNEY FROM PRESENCE TO CHARACTER

Actor and Director: Ana Correa

Production: Yuyachkani

In the work demonstration, *A Journey from Presence to Character*, Ana Correa defines travel as moving from one place to another and presence as the availability of the body to be in communion, believable and here and now. Through physical and vocal training, dance and song, the use of objects, costumes, masks and musical instruments, Ana presents some of the characters of her repertoire and the long and intense process which lies behind them.

Photo: Pablo Delano

WORK DEMONSTRATIONS - PROFESSIONAL STORIES

CRISTINA WISTARI FORMAGGIA

Bali



Photo: Else M. Laukvik

Cristina Wistari Formaggia was born in Italy and has lived in Bali since 1983. Since 1987 she has travelled extensively throughout Asia researching arts as embodied in ancient traditions. She studied Kathakali, the south Indian dance drama, for two years. On reading Antonin Artaud's essay on Balinese theatre, she was drawn inevitably to Bali and its rich Hindu culture, complex rituals, and metaphysical dance theatre. The study of Topeng, the masked dance drama, was a catalyst for further development. Besides Topeng, Cristina studied Gambuh, a court dance of the 15th century, the most ancient form of Balinese dance drama, and Calonarang, the dance drama of magic. In 1985 she commenced dancing in the temple ceremonies, thus participating in the archaic rituals in which dance is an essential element. During the last decade she has devoted herself to the preservation, research and documentation of Gambuh, the most ancient dance drama of Bali and she has published a collective work on this classical art (Gambuh, Lontar 2000). She has collaborated with ISTA since 1995 and is a permanent member of the Theatrum Mundi Ensemble.

FRAGMENTS

A Work in Progress

Actor and Director: Cristina Wistari Formaggia

Performed in English, Italian and French

*Fragments is not a narrative work but rather evocative
of the events that marked my life
it is abstract in the sense that it does not tell a story in a linear way
though
it shares the intimacy of what has been my journey
a ride through time, emotions, experiences*

*Conceived as a poem it is composed by 7 distinct movements
echoes of ancient memories
the garden of dreams
poste restante
sacred land
spirals of sand
niskala
and
return to the invisible
a transverse wave threads through revealing the wandering in search of unity*

The life and professional story told by Cristina Wistari Formaggia in *Fragments* is the outcome of two different encounters: Balinese dance and Russell Dumas contemporary dance. It presents a fusion between two opposite poles: the West land of origins, and the East land of desire.

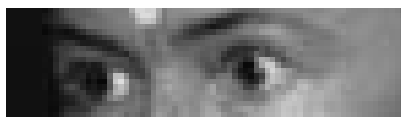
WOMEN WITH BIG EYES

Women with Big Eyes is the title of a book by Angeles Mastretta, a collection of stories about women, the last one of which presents the healing nature that the stories of women who came before us can have. The same title is used for an experimental work that will take place during Transit 5. The point of departure for this experiment is the desire expressed by the participants at the Magdalena Sin Fronteras Festival in Cuba to see some of the women who have been part of the Magdalena network since the beginning together on stage. **Jill Greenhalgh** accompanied by **Charlotte Nightingale**, **Cristina Castrillo** accompanied by **Bruna Gusberti**, **Geddy Aniksdal** accompanied by **Vibeke Lie**, **Julia Varley** accompanied by **Gabriella Sacco**, and **Helen Varley Jamieson** have been invited to share this adventure that might not give results. The work will aim at creating a performative structure that could be developed in future festivals, that might allow for different participation and direction depending on the festival and its theme, and that hopes to gather some of the women with big eyes working together in a situation that some spectators/witnesses can experience.



Jill Greenhalgh is a producer, director, performer and teacher. In 1986 she founded **The Magdalena Project** and has remained its artistic director since. Her current performance work includes different groups of women performers across the globe. The latest projects include *Las Sin Tierra - 7 attempted crossings of the straits of Gibraltar* with Nomad Theatre of Spain, in collaboration with Mike Brookes; *Water[wars]* which was performed for the last time in New Orleans in December 2006; and *The Acts*, a piece concerning the disappearances and murders of young women in the state of Chihuahua in Mexico, which was taken in its experimental stages to the Magdalena Festivals in Bogotá and Lima in November 2006, where Jill worked with women from each country. Jill is a lecturer in Performance Studies at the University of Wales, Aberystwyth. She is married and has two daughters.

Charlotte Nightingale studied Performance and Scenography in Aberystwyth, Wales, and currently resides in London. She has performed a solo piece and devised work with the group Bachi. She has worked with Mike Pearson and Mike Brookes, and during the past year she has performed throughout Europe in a piece choreographed and directed by Raimund Hoghe. Charlotte is currently working with Jill Greenhalgh on *The Acts*, a piece concerning the disappearances and murders of women in the state of Chihuahua, Mexico.



Cristina Castrillo is an actor, teacher and director. She was co-founder of the Libre Teatro Libre in Argentina in the 1970s. In 1980, Cristina founded **Teatro delle Radici** in Lugano, Switzerland, where she still lives and works. Cristina focusses on actor's training, combining it with the creation of performances. Annually, she organises a session of the International Laboratory School for actors of different cultural and linguistic origins. Cristina tours the world with her workshops and the solo performance *Umbral*. The latest production she has directed is *Il ventre della balena*, with an all male cast. She has edited *Attore-Autore* with texts about the work of the Teatro delle Radici, and *I sentieri dell'acqua* with the texts of the performances of Teatro delle Radici.

Bruna Gusberti is Cristina Castrillo's closest collaborator at Teatro delle Radici, with functions of assistant director and technician. Brunas also gives voice workshops for teenagers and is responsible for part of the activity of the International Laboratory School in Lugano.

WOMEN WITH BIG EYES cont.



Geddy Aniksdal is a performer, director and a teacher of actor's methods of creating their own material. She has been active with the Magdalena Project from its beginning. She is also on the editorial board of the journal *The Open Page*. Geddy joined **Grenland Friteater** (founded in 1976 and located in Friteatret in Porsgrunn in Norway) and is now responsible for many of the groups' international projects. Grenland Friteater consists of 9 persons, and several freelancers working for different productions. Geddy tours all over the world with her solos *No Doctor fo the Dead!* and *Blue* and is recently working intently with a three year local project entitled *Stedsans* which has been added to the programme of the Porsgrunn Internasjonale Teaterfestival: PIT arranged every year in June by Grenland Friteater since 1995.

Vibeke Lie came to Grenland Friteater as pupil in 1999 after 2 years of theatre education in Denmark (School of Stage Art). She has participated in several of the theatre's performances and pedagogical projects, lately as actress in *Draumens Hjærte* and the children's performance *Balladen om Bohm og Bøhmer*. She is artistic collaborator and organiser for *Stedsans 2005 - 2007*, the cross artistic, outdoor town project directed by Geddy Aniksdal and Grenland Friteater.



Helen Varley Jamieson is a citizen of cyberspace hailing from Aotearoa (New Zealand). A theatre practitioner since childhood, Helen has had three original plays professionally produced, and has produced and directed others. To pay her way in life, she provides writing and project management services for the web, digital media and the arts. She has previously managed a women's comedy group, taught web development, organised a women's festival, worked in libraries and nursing homes, accidentally completed a BA in English and Drama. Her latest occupation is cyberformance - live performance incorporating graphical chat applications on the internet - which she develops with her co-conspirators Avatar Body Collision and desktop theatre. Helen Varley is actively involved in **Magdalena Aotearoa**, taking care of its Newsletter, and, together with Jill Greenhalgh, she is responsible for The Magdalena Project's website and email group.



For information on **Julia Varley** see page 1 and on **Gabriella Sacco** see page 4.

PAINTINGS

EXHIBITION AT ODIN TEATRET DURING TRANSIT FESTIVAL

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 a part time teacher of drawing and painting, and a passionate gardener. As for every Transit Festival, during Transit V, an exhibition of some of Dorthe's paintings will transform the usual aspect of Odin Teatret's foyer.



WORKSHOP LEADERS

1. Characters, objects and story-telling

led by **Ana Correa** (see page 4) and **Cristina Wistari Formaggia** (see page 26)

2. The shadow and its body

led by **Ana Woolf** (see page 5) and **Ni Nyoman Candri** (see page 7)

3. Polyphonic space

led by **Brigitte Cirila** (see page 14) and **Nathalie Mentha** (see page)

4. Conversations between movement and song

led by **Claire Heggen** (see page 19) and **Helen Chadwick** (see page 8)

5. Mask, mood, montage

led by **Deborah Hunt** (see below), **Gilly Adams** (see below) and **Raquel Carrió** (see below)

GILLY ADAMS

Wales



Gilly Adams is a story-teller, teacher and director. She founded her own company Made in Wales and worked with Welfare State in England. Gilly was the Chair of the Board of Management during the first years of the Magdalena Project and is now on the editorial board of *The Open Page*. In collaboration with Geddy Anikdal, Gilly created the Performing Words workshops and she now specialises in counselling various groups and individuals for the dramaturgical structure of their performances and events.

DEBORAH HUNT

Puerto Rico



Deborah Hunt is an expert in manipulation and creation of masks with 25 years of experience working with puppet theatre all over the world. Co-founder and artistic director of Topo Rojo, a popular theatre group based in New Mexico from 1985 to 1988, Deborah was a member of the well-known avant-gard New Zealand theatre group Red Mole Enterprises from 1976 to 1984 and then of Theatre Action, dedicated to pantomime and masks. Deborah moved to Puerto Rico in 1990 where she lives and works now, also touring and teaching abroad. She has published *La Maestría de Máscaras: Manual de la Fabricación de Máscaras*; and *Fabricando Títeres: Un Manual*.

RAQUEL CARRIÓ

Cuba



Raquel Carrió, born in La Havana in 1951, is a professor, playwright and essayist. She is the founder of the Institute of Scenic Arts of the University of Arts of Havana and of EITALC (International School of Theatre of Latin American and the Caribbean), and full time professor of Drama and Methodology of Theatrical Research with a Ph.D in Dramatic Arts. She has received numerous awards and honours for her essays and critical studies and has also conducted conferences, workshops and seminars at universities and cultural institutes in Latin America, Europe, North America, Asia, Africa and Australia, and has participated as scholar in sessions of ISTA under the direction of Eugenio Barba. Raquel is dramaturgy consultant to Teatro Buendía Theatre since its inception, working for productions like *Circular Ruins*, *Another Tempest*, *La Vie en Rose*, *Bacchae* and *Charenton*, with which she has toured the world.

OTHER INVITED SPEAKERS AND ARTISTS

PATRICIA ARIZA

Colombia



Patricia Ariza is a founding member of Teatro la Candelaria, based in the Candelaria neighbourhood of 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 has recently organised the Magdalena Antígona Festival in Bogotá.

GILLA CREMER

Germany



CHRIS FRY

Wales



Photo: Kate Phillips

Gilla Cremer lives in Hamburg and has been producing at Kampnagel, Kammerspiele Hamburg and Thalia in der Kunst Halle. Since 1987 she is performing her solo-shows in Germany and abroad. Gilla collaborates with Theater Unikate, a group of freely associated artists and advisors (Stage directing: Michael Heicks, Johannes Kaetzler, Max Eipp. Script writing: Natascha Wodin. Music: Hennes Holz, Jörg Schäffer. Stage design: Peter Brower. Dramaturgy: Dr. Christel Weiler. Production management: Gilla Cremer, Uschi Mierzowski. Technical advice: Achim Koch. Web design: Georg Gess. Photography: Arno Declair. Graphics: Karen Sterrenberg). Gilla has been part of the Magdalena network for many years performing in many of its festivals.

Chris Fry was born and raised in London, but moved to Wales in 1976 and worked for many years in arts administration. She was involved with The Magdalena Project from its inception, witnessing firsthand its beginnings in Cardiff at Magdalena '86, and joining the first Board of Management a couple of years later. She also served as a member of the International Advisory Group throughout its existence. Her particular interest in documentation of the work of The Project led her to take on the task of researching and writing the book, *The Way of Magdalena*, which will be presented during Transit 5. She continues to live and work in South Wales.

TOURIA HADRAOUI

Morocco



Touria Hadraoui after having taught philosophy and worked as a journalist, she has specialised in traditional singing art of Malhoun, creating and participating in numerous performances. Her articles have been published in national and international journals, and she has published the novel *Une enfance marocaine* (A Moroccan Childhood) and is founder and active member of different cultural women associations.

BRIGITTE KAQUET

Belgium

Brigitte Kaquet is a founding director of Cirque Divers Centre for Arts, Liege, in charge of theatre promotion and production. She is the artistic director of Women's Voice Festival, a biennial festival introducing African, Asian and American singers to Europe in connection with a network of women relatives of missing people. Brigitte is also a writer and director, her most current project is based around *Zarathustra*. Brigitte initiated the process for the first Magdalena Project production, *Nominatae Filiae*.

MARTY POTTENGER

USA



Marty Pottenger is a widely known solo performance artist and director with an extensive repertoire of projects and awards, amongst which *What's It Like to Be a Man* and *City Water Tunnel # 3*. Her work has explored issues ranging from racism to economics, the women's movement to the war in the Balkans. Intertwining different media and researching oral histories, Marty uses theatre to encourage people to think.

TRANSIT 5 COLLABORATORS AND STAFF

Director

Julia Varley

Co-ordinator

Luciana Bazzo

Assistants

Emanuela Bauco, Mette Jensen

Technicians

Adrian Jensen, Dominique Clément, Donald Kitt, Fausto Pro, Hans Kobberø, Knud Erik Knudsen, Raphaël Verley

Box office

Sigrid Post

Press

Pelle Henningsen and Ulrik Skeel

Performance Programme

Else Marie Laukvik

Brochure

Dorthe Kærgaard and Marco Donati

Volunteers

Birgit Wolf, Egon Kjær, Helle Hansen, Janne Steinø, Jytte Frejbæk, Knud Frandsen, Scott Pedersen

Documentation

Gilly Adams and Francesca Romana Rietti

Video

Silmara de Oliveira and Fabia Machado

Photographs

Rossella Viti

Odin Teatret

Adrian Jensen, Anne Savage, Donald Kitt, Else Marie Laukvik, Eugenio Barba, Fausto Pro, Francesca Romana Rietti, Frans Winther, Hanne Kjær, Iben Nagel Rasmussen, Jan Ferslev, Julia Varley, Kai Erik Bredholt, Luciana Bazzo, Mogens Gross Øgendahl, Patricia Alves, Pelle Henningsen, Pushparajah Sinnathamby, Rina Skeel, Roberta Carreri, Sigrid Post, Søren Kjems, Tage Larsen, Torgeir Wethal, Trine Schjær Thomsen, Ulrik Skeel



Geddy, Jill, Julia, Gilla, Teresa, Brigitte and Gilly celebrating the end of Transit 4.

TRANSIT V

is dedicated to

Sally Rodwell

May 16 1950 - October 15 2006

Co-founder and co-director of Magdalena Aotearoa, Sally Rodwell was a visionary and inspirational figure within both the New Zealand and international theatre world. A consummate performer and skilled director, Sally was also a mask-maker, puppeteer, costume maker, writer, illustrator, publisher and film-maker. In 1973, Sally co-founded Red Mole theatre company with her husband Alan Brunton. Red Mole toured internationally, and was based in New York for many years. Sally and Alan returned to Wellington in 1987 with their daughter Ruby. In 1994 Sally founded Roadworks Theatre Company, and the same year she and Madeline McNamara presented their show *Crow Station* at Magdalena '94. Inspired by the women they met there, Sally and Madeline organised the 1999 Magdalena Aotearoa International Festival of Women's Performance. Sally was a member of organisations including Peace Movement Aotearoa, the Southern Environmental Association and the Island Bay Residents Association, and she was secretary of the Island Bay Surf Club. Another of Sally's projects was the Save Erskine College Trust (SECT), which she established in 1992 to save the historic building from demolition. The sudden death of her husband Alan Brunton in 2002 was devastating for Sally, but she continued to work: she gained an ESOL qualification, directed 5 shows with Roadworks; appeared as the Aleuromancer in *Demeter's Dark Ride - An Attraction*; edited 6 Magdalena Aotearoa newsletters; taught mask workshops around the world; and she was making radio documentaries about depression, and about West Papua.



María Cánepa

1 November 1921 - 27 October 2006

María Cánepa was born in Italy but lived all her life in Chile, where she worked as an actress in theatre, film and television. In 1942 she entered the Experimental Theatre of the Catholic University of Chile and worked there for 25 years playing more than 70 roles. Some of her most remembered performances are Laurencia in *Fuenteovejuna*, Lady Macbeth in *Macbeth*, Poncia in *La casa de Bernarda Alba*, Doña Meche in *La viuda de Apablaza*, Queen Gertrude in *Hamlet* and Doña Rosita in *Doña Rosita, la Soltera*. In 1999 she received the National Stage Art Prize. She was first married to the well known director Pedro Mortheiru and then to the much younger Juan Cuevas with whom she co-founded with Hector Noguera and José Pineda the Q Theatre School and Collective. Ten years later, in 1992, she created with Juan Cuevas the María Cánepa Culture Corporation and for four years she trained for free young people in poor neighbourhoods to be cultural animators. During the time of Pinochet's military dictatorship she taught diction to women whose husbands had been arrested so they could speak at public meetings. In 2000 María received the APES Prize as best actress and in 2001 she travelled to Denmark to perform at Transit 3 on Generations, making a great impression among all the young participants. In the latest years María opened a restaurant in her name with Juan Cuevas, played one of the main roles for the film *Coronación* receiving the Altazor Prize as best actress, and recorded readings of Chilean poetry.



Sally's and María's are Stories to Be Told