



International Women's Theatre Festival

TRANSIT VI

Theatre - Women - On the Periphery

Odin Teatret, Holstebro, Denmark

2 - 16 August 2009



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

Transit V (18 - 28 January 2007)

Stories to Be Told

Transit VI (2 - 16 August 2009)

Theatre - Women - On the Periphery

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ODIN TEATRET

Denmark



ODIN TEATRET was created in Oslo, Norway, in 1964, and moved to Holstebro, Denmark, in 1966. Its activities include: Odin's own productions; 'barters' 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, 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.



Julia Varley was born in 1954. She started at Odin Teatret in 1976. Apart from acting Julia has been active in writing, directing and organising. Since 1992 she regularly directs performances with actors from all over the world. 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 *Stones of Water*, about her work at 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.

DOÑA MUSICA'S BUTTERFLIES

Actor: Julia Varley
Director: Eugenio Barba
Text and Set Design: Julia Varley
Lights: 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.



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, and *Tracce*, her own book recently published in Italy. 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.



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.

JUDITH

Actor: Roberta Carreri
Director: Eugenio Barba
Text: Roberta Carreri & Eugenio Barba
Performed in Italian, 60'

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 night-dress. 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.

SALT

Actors: Roberta Carreri, Jan Ferslev
Stage Adaptation and Director: Eugenio Barba
Music: Jan Ferslev
Stage Space: Antonella Diana and Odin Teatret
Assistant Director: Raúl laiza
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.

ODIN TEATRET

cont.



Photo: Tommy Bay

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 directed *En Tu Pequeña Vida* with Kabaret Wagon; and in 2006 she directed *The Monkey Orchestra*, a children's performance with the same group.

MY STAGE CHILDREN

40 years with Odin Teatret - told with words, songs and film

Actor and Director: Else Marie Laukvik

Video Extracts: Odin Teatret

Performed in English and Norwegian, 70'

*I am now nearly 65 years old -
and I feel it's 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 to revive, once more.*

My Stage Children is a performance - demonstration 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*, *Kaspariana*, *Ferai*, *Min Fars Hus*, *Come! And the Day Will Be Ours!*, *The Book of Dances*, *Anabasis*, *The Million*, *The Gospel According to Oxyrhincus* and *Memoria*.

ANA WOOLF
Argentina



Photo: Jan Rüz

Ana Woolf, born in Argentina, moved to Denmark in 1988 to 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 (Denmark). She collaborates with Voix Polyphoniques (France), Odin Teatret (Denmark) and Nice University (France). 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.



Photo: Tommy Bay

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.

BLANCA ES LA NOCHE

(White Is the Night)

Actor: Ana Woolf - Director and Dramaturgy: Julia Varley

Light Design: Fausto Pro

Technical Assistance: Giorgio Zamboni

Stage Props: Leif Bech, Luca Ruzza

Text: C. Lispector, A. Merini, A. Woolf, H. C. Andersen

Performed in Spanish, 55'

Blanca es la noche is built around a story by Clarisse Lispector and a poem by Alda Merini. The Italian poet Alda Merini spent many years in a psychiatric hospital. In the performance we hear her recorded voice reading a poem, while a woman dressed as a bride repeats it as if she were also a poet. On a night of full moon this woman experiences a revelation of love, but her story cannot be shared. Nobody would believe her, even though a spot left on the sheet serves as proof. Waiting for her beloved to return, the woman decides not to go back to work; she buys a beautiful red dress and invites men who give her money to join her.

Many women, when something hurts so much they cannot speak about it, desperately search for an escape. As a way of setting the 'birds' captured in our heads free, some women write poems, others attempt suicide, and others create a theatre performance. The woman in *Blanca es la noche* leaves the room dancing and refusing the choices put before her.

SIMULACRO TEATRO
Basque Country - Spain



SIMULACRO TEATRO was founded in 1992 to contribute towards building a strong theatre reality in the Basque Country. It is a group of women and men who have a common ideology and meet to investigate using contemporary texts and physical expression. It is not a commercial company. Simulacro Teatro has participated in various festivals amongst which Bogotá Alternative Festival (Colombia), XX Cairo International Theatre Festival (Egypt), Women's Worlds International Festival (Spain), Mercosur Festival (Uruguay), La Plata Festival (Argentina), Donostia Theatre Market (Italy), La Havana Theatre Festival (Cuba), Festival de Teatro de Occidente y Oriente (Venezuela).

Arantxa lurre is an actress and director of Simulacro Teatro. She also teaches young people, co-directs Getxo Theatre school and gives classes on theatre history to professionals. **Aintza Uriarte** is an actress and director and one of the founders of Simulacro Teatro. She co-directs Getxo Theatre school with Arantxa lurre and Carlos Baiges, where she teaches movement, an experience she has developed over 20 years.

CON EL BULTO A LA ESPALDA
(A Bundle on Our Back)

Actors: Aitor P. Collado, Ingrid Frande, Javier Liñera,
Arantxa lurre, Aintza Uriarte, Urtzi Nieva.
Directors: Arantxa lurre and Aintza Uriarte
Musician: Urtzi Nieva
Text: Arantxa lurre and Aintza Uriarte
Performed in Spanish, 60'

In one of the countries of the first world, war breaks out. People in this country face a drastic change: "Here we are, with a bundle on our back, facing emptiness because of something important that nobody can explain, but which is signed by Death". The characters, their lives and thoughts, as shown in the performance, have the intention of making contact with the local people of the countries where they will go in exile, and who are, in most cases, full of prejudices.

TEATER INTERAKT

Sweden



Photo: Sara Larsdotter

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. The performance *Songs from the Silent Voice* is the first of a trilogy about human border zones. InterAkt is now working on the second part, *The Space Between*, together with Petra Lindblom Cerdic.



Photo: Saerún Nóren

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 in Malmö and Lund, among others The Fairy Tale House (previously called Kalejdoskop), 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, directors and founders of Dah Theatre 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.

SONGS FROM THE SILENT VOICE

Actor: Nina Norén - Director: Sara Larsdotter

Set Design: Antonella Diana

Performed in English and Swedish, 40'

Songs from the Silent Voice reflects the borderland in which a person who becomes mentally ill gets stuck. This work shares a personal experience, but it could be the story of many. The audience faces the protagonist's struggle with her mental illness and the pain caused by the reactions of people close to her. She tries to deal with the consequences of her soul's condition and find her place in the world. She carries the burden of people's prejudice while needing their help.

We live in a society where efficiency is paramount and there is not much room for divergence from the norm. Consequently many people with mental problems become outsiders and suffer doubly because of this. It is likely that little will change as long as diseases of the soul are treated with prejudice, silence and ignorance. *Songs from the Silent Voice* is a scream about survival strategies that depicts a woman's lonely quest to find her own answers, while a sense of guilt eats away the remaining sanity of her personality. Hope for a future as an act of forgiveness remains distant. The performance describes the impossibility of remaining sane and getting better, if you are mentally vulnerable, in a system that is sick. As a consequence of tragic events occurring in our lives, everyone could be subjected to mental illness.

TEATRO DEL BARDO
Argentina



TEATRO DEL BARDO is an independent theatre group which creates performances and is committed to theatre research, teaching and building alternative work circuits of theatre alliances. Based in Argentina, the group has worked in various Latin American countries, in Spain and Italy. Teatro del Bardo has organised festivals and workshops, and hosted international companies. Since 2000, when the group moved to the provincial town of Paraná in Entre Ríos, it also develops a community project of education through art.

Valeria Folini started to study theatre in 1984. She is founder of the Argentinean theatre groups Viajeros (from 1989 to 1999) and Teatro del Bardo (from 1999). She is the author of 11 plays and has directed 20 performances. As an actress she has worked for 36 different productions.

ANTIGONA, LA NECIA

(Antigone, the Fool)

Actor: Valeria Folini.

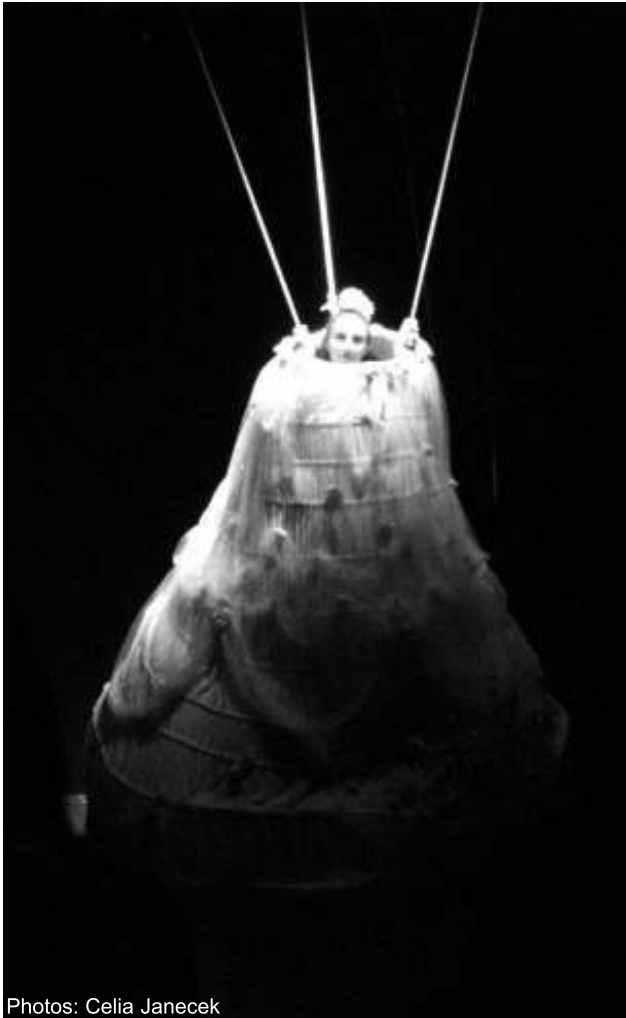
Director: Gustavo Bendersky

Performed in Spanish, 60'

This is the first performance of a trilogy and it is an adaptation of different versions of Antigone's story by Sophocles, Bertolt Brecht and Jean Anouilh.

Antigone's tragedy confronts problems that have never been definitively solved by humanity. Antigone has to bury her brother. The will of a tyrant opposes her moral, personal, kin and cultural obligations. The tyrant represents the State, the general good. "So that the simple people that I govern can understand, your brother's corpse must stench our city for a whole month. Whoever does not follow these orders will be lapidated." What will Antigone do? If she buries her brother she violates the law and risks her life, if she doesn't she betrays herself. She makes the choice of her tragic resistance, so as not to betray and remain faithful to her family. Incarnating the eternal conflict between social and individual rule, she invents a personal position which allows her to pursue her questions until the end.

NATALIA MARCET
Argentina



Photos: Celia Janecek

Natalia Marcet was born in 1969. She is an actress, storyteller and theatre scholar. Since 2003 she directs a theatre project for blind people and performances for children based on their grandparents' stories. Natalia has been in contact with The Magdalena Project network since 1997 and is co-founder with Ana Woolf of Magdalena 2a Generación in Argentina. In 2004 and 2005 she developed a research on storytelling in small towns in the province of Buenos Aires. In 2007 Natalia premieres *Gordas*, directed by Ana Woolf, and since 2008 she is an actor in *Sacco e Vanzetti*, and *Viajeras*, a family performance directed by Ana Woolf.



GORDAS
(Fat Women)

Actor: Natalia Marcet
Director and Dramaturgy: Ana Woolf
Text: Natalia Marcet
Music Arrangements: Juan Sardi
Performed in Spanish, 58'

*"Do you take drugs? No, I only eat...
Do you take drugs? No, I only take amphetamines to get thinner."*

Gordas questions a kind of addiction which silently makes more and more victims every day. It is based on the autobiography of a woman who was caught in the hell of a contemporary pathology: bulimics/anorexia. It is the story of a human being who, like many others, goes down the path of self flagellation and self violence in search of acceptance from her environment, where her image is lost among thousands of other imposed images and social models. *Gordas* premiered in June 2007 in Mar del Plata, in Argentina, and was presented for a year to general public and local schools. The performance has been declared of National Interest by the Municipality of General Pueyrredón and of Educational Interest by the Municipality of Navarro in the province of Buenos Aires.

MONICA SIEDLER

Brazil



Monica Siedler was born in 1980. She lives in Florianópolis, Brazil, where she works as an actress and teaches theatre at the Integrated Centre of Culture (CIC). She started her research on stage action and expression, dance and physical dramaturgy in 2003 with the choreographer Milton de Andrade. From 2004 (when it was founded) to 2007, she worked with Andras Dance Theatre Company, also directed by Milton de Andrade. Monica participated in the following performances of the group: *7 Solos* (2004), *Quixote* (2005. This performance won the DAMS prize of Bologna University, during a tour to Bologna and Imola in Italy), and *Butterfly* (2006. This performance won the Klaus Vianna Funarte prize for montage and participated in many theatre festivals). Currently Monica is part of the Teatro da Quinta comical show.

1A (UMA)

Actor: Monica Siedler

Creation: Monica Siedler and Roberto Freitas

Image Director and Sound Concept: Roberto Freitas

No spoken text, 40'

1A (UMA) is a creation of the actress Monica Siedler in partnership with the visual artist Roberto Freitas. The performance investigates the multiplication of stereotyped characters on stage, through a game that oscillates between the live presence of the actress and her image projected on a screen, between figurative and abstract movement, between colour and black and white, between preserving the characters and rising above them. This labyrinth of identities questions the notion of an individual having a predetermined subjectivity. Continuous change gives the sensation of being in front of a diluted and artificial self, both real and fictive. The work raises questions: how many identities do we assume in our lifetime? Which one is true? Is one more true than the other? Can a portrait catch and register the subtleness of our inner being or does it only reveal the mimic of a stranger who gives a feeling of seclusion?

The starting point for *1A (UMA)* was to research theatrical aspects in other fields, such as visual arts, and in the self-portraits of the American artist Cindy Sherman. In an image, the theatrical potentially reflects social experience and presents a constant flow between reality and fiction. Something imaginary and fictional always exists behind an image. The performance was presented for the first time in July 2007 in Florianópolis.

TRICKSTER TEATRO

Switzerland



TRICKSTER TEATRO was founded by Cristina Galbiati and Ilija Luginbühl in 1999. From the beginning the group was meant to be a "bottega d'arte" focusing on the research and development of new techniques of expression without forgetting the principles of tradition. This has become more concrete when *la casa del tabacco* - a space for creation and experimentation - was created. Led by the idea that theatre cannot become a 'dead art', the group has developed its own path which evades the classical theatre stage structures to privilege the quality of the relationship between performer and audience. Trickster Teatro productions are original creations; until now they have been presented in Switzerland, Italy, France, Belgium, Holland, Denmark, India, Taiwan, Mexico, Colombia and Ecuador. Besides the creation of theatre performances the group develops specific projects that can include a medley of different forms of expression. www.tricksterteatro.ch

Cristina Galbiati was born in Italy in 1973. She moved to Switzerland where in 1999 she created Trickster Teatro with **Ilija Luginbühl**. Since then she has directed all the group's productions as well as performing in most of them. Cristina has developed a particular interest for mixing different genres and forms, and since 1997 is interested in Indian classical theatre and makes regular study visits to Kerala.

.h.g.

Concept and Realisation: Cristina Galbiati, Ilija Luginbühl

Artistic Collaboration: Simona Gonella - Sound Space Technical Production: Area Drama Radiotelevisione svizzera - Recording and Mix: Lara Persia - Voices: Cristina Galbiati, Julie Mauro, Arthur Morgan - Co-production: Trickster Teatro, Cinema Teatro Chiasso, Teatro Pan Lugano, Teatro Sociale As.Li.Co. Como in collaboration with Radiotelevisione svizzera-Rete Due
Performed in English and Italian (understanding of one of these two languages is essential),
30', 6 people at a time

.h.g. is a theatre installation in 9 rooms, with prologue and epilogue. Fairytales belong to a deeply intimate and personal territory that defies age. With *.h.g.*, Trickster Teatro again takes a fairytale as a theme, in order to work on a subject that belongs to the collective imaginary and dive into a universe of images, memories and sensations. *.h.g.* starts from the reading of the classical fairytale. "Hänsel and Gretel". It is an installation that merges theatre and visual arts. It proceeds through 9 different physical-sensorial spaces that the spectator crosses guided by earphones. Each space is a world in itself, a passage somewhere in between reality and dreams. The mind slips into the images as the spectator slowly becomes part of them. The fairytale evolves along the points of rupture and intersection of the story, in search of the links that bring children and adults together. "Hänsel and Gretel" is a beastly, cruel and merciless story, made of sounds and silences. It is a story of bones and flesh, food and hunger, home and forest, and of feeling at home. It is the story of two children who go into the thick of the forest holding hands. It is a story that has both a clean and ferocious smell. *.h.g.* deals with the intersection between this ferocity and the lightness of a childlike face, to achieve an experience that should be both aesthetic and sensorial.

Transit Festival thanks Pro Helvetia and Radiotelevisione svizzera for their support to Trickster Teatro

VOIX POLYPHONIQUES

France



VOIX POLYPHONIQUES' work is characterised by polyphonic and a capella singing, production of concerts and performances, teaching and inter-cultural exchange. Voix Polyphoniques aims to promote a transmission of musical knowledge and memory, and to create a repertoire of modern composers. It was founded in Paris in 1991, since 1993 the group is based in Marseille and since 1996 it belongs to the artistic and cultural cooperation of La Friche. www.voixpolyphoniques.org

Brigitte Cirla, after an education in classical piano, started a career as a singer and actress. 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 of musical theatre still in repertory. 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. In 2006 she took part in Odin Teatret's production *Ur-Hamlet*. **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. **Vincent Audat** is an actor and singer. Since 1993 he has been working in Marseille for theatre, film and music productions. Before that he was part of the music theatre groups Quatuor Nomad and Théâtre du Lierre, touring France and Europe with their performances.

BLACK SEA SONGS

Singers: Brigitte Cirla, Vincent Audat, Marianne Suner
Performed in Georgian, English and French, 70'

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 regularly came to England and France to run workshops and to perform. Edisher died in a car accident in 1998. The meeting of artists from France, Georgia and England is in homage to his spirit. 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. A two week residency took place at La Friche Belle de Mai in November 2002. Songs composed by Helen Chadwick were added to the repertoire, some influenced by the harmonies or the texts of Georgian songs. The singers exchanged and fused their cultural and musical references. The concert was first recorded in the church of Notre Dame du Mont by Dominique Clement.

TEATRET OM

Denmark/Italy



TEATRET OM, founded in 1989 in Rome, Italy, by Sandra Pasini (actress) and Antonella Diana (set designer), is today a theatre company with an international cast. Since 1996, 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 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. Teatret OM organises workshops for actors, directors, stage designers and musicians, seminars in painting technique and exhibitions.

Sandra Pasini was born in 1964 in Italy. In 1989 she founded Teatret OM with Antonella Diana. Since 1993 she has been a member of the international group The Bridge of Winds directed by Iben Nagel Rasmussen. **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. **Hisako Miura** was born in 1961 in Japan. She has worked as an actress with a modern theatre laboratory in Tokyo and has trained in Taichi and Butoh. Since 1989 she is a member of the traditional Japanese dance troupe Ryukyu Buyo Company in Okinawa and since 2001 she works with Teatret OM. **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. **Wu Wen Tsui**, Taiwanese, has recently joined Teatret OM. She is a Butoh dancer and Tai Chi master.

Leo Sykes has been the director of Circo Teatro Udi Grudi (the oldest New Circus company in Brazil) since 1998. She wrote and directed the short film *Master Andrew's House* with Udi Grudi for national television in Brazil. Leo is also the visiting director of Teatret OM with whom she directed *Ciota, Matoc and Gulliver* and *Fjord '79* and the short film *A Tale of Two Heads*.

FJORD '79

Actors: Sandra Pasini, Hisako Miura, Annemarie Waagepetersen

Director: Leo Sykes

Set Design: Antonella Diana - Assistant: Wu Wei Tsui

Lights: Kim Rostgaard and the ensemble

Performed in English and Danish, 55'

An igloo is a good place to gather to hear stories of heroes, adventures, tragedies and the mysterious beings of the invisible world. In the *Fjord '79* igloo, Teatret OM tells the story of Ludvig Mylius-Erichsen, Niels Peter Høeg-Hagen and Jørgen Brønlund, three young men who ventured up the unknown coastline of Greenland in 1907 in order to complete the map of this giant nation of ice. They were to make the 'unknown point' known. Texts are from the diaries of the men who participated in the expedition.

CIA. DE THEATRO FASE 3

Brazil



Photo: Fase 3 Archives

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.

PARA DORES FEMININAS

Actors: Jandira Alcides Testa, Carmen Mattos

Director: João Henrique Bernardi

Performed in Portuguese, 3' for each spectator

Memory is a key word for this work. *Para dores femininas* is based on diary fragments written by women who are part of the group. Maria de Dentro says: "Time passes, trees disappear and we remain". Maria Borboleta remembers: "I dreamt of becoming a singer. My mother said it was not for me". *Para dores femininas* is performed in a black box for one spectator at a time. The magic box is called Organizador Paduhélio. The name is chosen not because it should sound strange but to provoke a feeling of identification. It is a creative space where people enter to think as the light is turned off. The walls are made of embroidered cloth that shines like the stars at night. It is a cabin of memories. The women presenting themselves are between 60 and 80 years old, and are specialists of female pain, the kind that cannot be cured by doctors and nurses. They embroider fabric and emotions. Their eyes fill with tears and then they smile as they tell stories from their lives. www.casadasfases.wordpress.com

= (EQUAL)

Actors: Jandira Alcides Testa, Carmen Mattos,

Director: João Henrique Bernardi

Performed in Portuguese, 30'

To forget is equally important as remembering. In 1907, Doctor Chapot Prévost became famous in Brazil because he separated the two sisters Maria and Rosalina with a surgery. The operation was a success, but the lives of two girls were exposed to cameras and the surgery was even filmed. Time passed and the two were forgotten, peacefully living together without getting married to avoid having children, pain and embarrassments. Then one winter Maria started to have problems with her memory until the sisters became strangers to each other. In this portrait of the two women, learning and forgetting are inevitable elements that co-exist until the last day.

O THIASOS TEATRONATURA

Italy

O THIASOS TEATRONATURA was founded in 1992 by Sista Bramini and Francesca Ferri to investigate the relationship between performing art and ecological awareness, between theatre technique and natural environments. The group suggests and offers a different point of view upon what theatre can be, in which nature becomes a living partner for both the artists and public involved. In 2000 O Thiasos TeatroNatura received the prestigious European Parks Federation Europarc Prize for "the best project about the interpretation of territory". www.thiasos.it

Sista Bramini is an author, director, actress, workshop leader and Feldenkrais method teacher. She is co-director of O Thiasos TeatroNatura and of the venue Cantieri Scalzi in Rome. She studied drama at La Sapienza University in Rome and since 1982, after a workshop with Jerzy Grotowski, she has been working for a fusion of theatre and ecological responsibility, giving birth to Casa-laboratorio di Cenci directed by Franco Lorenzoni.

Francesca Ferri is a composer and musical director. Her research concentrates mainly on the connection between expressive movement and the performer's voice. She has composed and directed music for various theatre performances, often in the form of vocal polyphonies which use a passionate study of open air traditional songs as reference. She co-founded and co-directs O Thiasos TeatroNatura.



Photo: Francesco Galli

DANZÒ DANZÒ

Actors: Camilla Dell'Agnola, Silvia Balossi, Silvia Giorgi,
Veronica Pavani, Carla Taglietti, Valentina Turrini

Dramaturgy and Direction: Sista Bramini

Music: Francesca Ferri - Assistant Director: Camilla Dell'Agnola

Costumes: Fabrizio Maria Garzi Malusardi

Performed in English and Italian, 90'

Danzò Danzò is an itinerant theatre play which connects the woods with some well known traditional fairytales (*Red Shoes*, *Manawee*, *Sealskin-Soulskin*, *La Loba* and *The Skeleton Woman*), inspired by *Women Who Run with the Wolves* by the Jungian psychoanalyst Clarissa Pinkola Estés.

The fairytales evoke a world of magic and initiation, which belongs to the evolution of the psyche and its forgotten processes of transformation, bound to nature's elements and forces. The theatre action arises from the internal and the external natural world, storytelling and chant. The play's original polyphonic music gives back the spirit of the land where the fairies come from. This traditional spirit is embedded in a contemporary style, rich of resonances and cultural contaminations. The binomial woman-earth is evoked in many ways as a chance of salvation for our world, which is running towards destruction and the loss of its soul. In *Danzò danzò* the actresses are challenged to enter into the heart of the forest with their bodies, their creativity and their hearts and they bring back something capable of *curing*.

EVA BALZER-NORA AMIN

Germany/Egypt



Nora Amin has been active in Egyptian independent theatre and new writing since 1993. She started her professional stage career as a member of the modern dance company at the Cairo Opera House (1993/94), and then worked as an actress in lead roles at the Hanager Arts Centre until 2002. In 2000, she founded her own independent theatre group in Cairo, LaMusica. She has published two novels and four collections of short stories, and translated 13 books on theatre and dance, and is the author of the first Arabic book on theatre and human rights.

Eva Balzer is a theatre performer born in Germany in 1980, interested in anthropological themes and intercultural work. She studied acting in France with Jean-Pierre Dupuy, and then travelled within Europe to participate in diverse workshops and festivals. She works with Free Movement, a non-stylized physical improvisation work developed from the Indonesian Amerta Movement, and Kuchipudi, a classical Indian dance. Since 2006 Eva is studying Cultural Anthropology and Indology at the Berlin Free University. Eva met Nora at a Transit Festival.

MY COUNTRY

Performer and Author: Eva Balzer
Choreographer and Director: Nora Amin
Performed in English, 25'

My Country is a dance theatre solo show that exists somewhere between the biographical material from which it is created and the metaphorical style that shapes it. It explores the journey of self-discovery taken by a young German woman from her homeland to the other side of the world in order to discover her true identity and to connect with the universal elements that nourish her being. From the German songs of her childhood which fill her memories with simple happiness and innocence, to the warm and sensational words of love and passion of the Middle East (Egypt-Alexandria), the profound Indian dance rituals and energetic gypsy dances. *My Country* is a poem in words, dance and movement; an intercultural dance ritual and a fusion of cultural expressions and symbols. *My Country* is the second production where Eva is working with director Nora Amin, after *Cat Dying* in 2007/08, and it is Eva's first solo show, independently produced as a German and Egyptian collaboration.

THE MAGDALENA PROJECT

Wales



Photo: Mike Brookes

Jill Greenhalgh has been a professional theatre maker for 33 years. She has travelled and worked extensively within Europe, Australasia and the Americas as a producer, director, performer and teacher. In 1986 she founded the Magdalena Project - International Network of Women in Contemporary Theatre and has remained its artistic director since. Her most recent performance projects include *Child*, *The Water[war]s*, *Las Sin Tierra 7 - Attempted Crossings of the Straits of Gibraltar*, *The Acts - Vigia*. Jill is also lecturer in Performance Studies at the University of Wales, Aberystwyth. She has two teenage daughters and lives on the west coast of rural Wales.



Photo: Jill Greenhalgh

THE ACTS-VIGIA

Performers: Elizabeth de Roza, Hellen Larouche, Jess Brookes, Marion Coutarel, Monica Siedler, Natalia Marcet, Natascha Nikeprelevic, Selen Akun, Zoe Hammond

Director: Jill Greenhalgh
Performed in English, 60'

"Vigia" means watchfulness. In the last fifteen years as many as 500 young women have been abducted, raped, tortured and brutally murdered, along the border towns of northern Mexico. The kidnappings have taken place in and around the city of Juarez. Many of the victim's bodies have been subsequently discarded in the surrounding desert or on the wasteland tips of the shanty districts that have mushroomed up around the new post-NAFTA industrial zones. No-one has yet been successfully prosecuted for these crimes. What has been happening in Juarez through the sophisticated structures of highly organised crime, protected by complicit members of the security forces and state authorities is fundamentally endemic, permitted, gang rape of the cities most vulnerable citizens.

The Acts-Vigia is a powerful piece performed in each location by a new international cast of 12 young women. It attempts a feminine response to this iniquity. The work has been developed in Colombia, Peru, Mexico, Spain, Argentina, Mexico, Cuba and Wales over the last two years and has been made possible by A Creative Wales Award.

GILLA CREMER
Germany



Photos: Arno Declair

Gilla Cremer was born in 1956. She is a free-lance actress living in Hamburg. In 1987 she began to produce solo-performances with which she is touring in Germany and abroad. She has ten different performances in her repertoire. Gilla is accompanied by **Gipsy**, born in 1995, a small bastard, a 91 year old diva.



WHY THE CHILD IS COOKING IN THE POLENTA

Actors: Gilla Cremer and Gypsy the Dog
Director: Nik Günther
Text: Aglaja Veterany
Production: Theater Unikate
Performed in English, 90'

In the novel *Why the Child is Cooking in the Polenta*, the Rumanian writer Aglaja Veterany tells her own story in a most irritating way: she leads us into the world of circus artists and grubby variety; she lets us participate in the desires of a young girl who escapes with her family to the West to find wealth and fortune. Gilla Cremer and her dog Gypsy manage, in a touching, poetic and humorous way, to illuminate the autobiography of the author and actress Aglaja Veteranyi, who committed suicide in 2002 at the age of 40.

www.gillacremer.de

PARVATHY BAUL

India



Photo: Ravi Gopalan Nair

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 on storytelling.

BENGALI WOMEN IN BAUL SONGS

Actor/singer: Parvathy Baul

Director: Ravi Golapan

Performed in Bengali and Sanskrit with English translation of the poems, 60'

The songs of Baul tradition are known as the words of the great souls in West Bengal, India. Parvathy will sing Baul poetry using twilight language (a language that expresses two different layers of meaning: outer and inner) on the female aspect of Bharateeya Vastuvad (Indian materialism). At the same time as she sings, Parvathy dances and plays her instruments, the Ektara and Duggi. The songs are about the Womb (the Universe is imagined as a 'womb', a passage for the journey from within to the outer world; the Child is inside the womb); Woman (body principles in which the feminine energy is described; the human body and the Universe); Radha (Radha's pure love for Krishna is beyond any boundary, method or religion of man or woman.)

GRENLAND FRITEATER

Norway



Photo: Jørn Steen

GRENLAND FRITEATER was founded in 1976 in Porsgrunn, Norway. It is an independent theatre group that produces very big outdoor performances locally and numerous smaller shows for tours in Norway and abroad. Since 1995, Grenland Friteater organises each year PIT, Porsgrunn International Theatre Festival, and since 2005 Sense of Place, a project during which the whole town is put on stage in collaboration with visual artists, musicians, actors and local groups.

www.grenlandfriteater.com - www.pit.no

Anne-Sophie Erichsen, actress and director of theatre and films, joined the company in 1983. She has performed in most main productions, and has directed for Grenland Friteater and Sagliocco Ensemble since 1998. She is a pedagogue and has given numerous workshops for actors in Norway and abroad. Together with Geddy Aniksdal, she organised *A Room of One's Own*, Magdalena 89, in Porsgrunn.

Kjersti Posti Høgli is an actress and has collaborated with Grenland Friteater for many years participating in many of its big local productions and events. *Gjenkjennelsen* (Recognition) is her first solo production in collaboration with Anne-Sophie Erichsen.

Geddy Aniksdal is a performer, director and a teacher of actor's methods. She has been active with the Magdalena Project since its beginning. She is also on the editorial board of the *The Open Page*. Geddy joined Grenland Friteater in 1981 and is now responsible for many of the group's international projects. She tours all over the world with her solos *No Doctor for the Dead!* and *Blue -Is the Smoke of War* and with the new work demonstration *My Life as Man*.

RECOGNITION

The Psychology of Evil

Actor: Kjersti Posti Høgli

Director: Anne-Sophie Erichsen

Text: Kjersti Posti Høgli and Anne-Sophie Erichsen

Stage Design: Silje Steinsvik - Sound Design: Geir Bremer Øvrebø

Photo/Video: Jørn Steen - Light Design: Jean Vincent Kerebel

Technician: Agnar Ribe

Performed in English, 60'

A lecture about the evil of humankind wanders into private confessions and a magical/realist world opens up. Inspired by Christian Jungersen's novel *The Exception*, in this performance we meet Hilde Høyer, idealist and specialist in mass murder who works at Oslo University. She talks about war in the 20th century and then begins to present scenes from her life and the bullying she suffers at work. While she continues her research her job becomes a nightmare. The performance involves theatrical scenes, lectures, comedy, film and the absurd. The theme of *Recognition* is the language of power, from a small situation between a few people, to the more global examples where one group of people actually slaughters another.

MY LIFE AS MAN

Actor and Director: Geddy Aniksdal

Performed in Norwegian Sogne-dialect and English, 60'

Geddy Aniksdal presents her childhood in a working class environment and how this has made it possible for her to create characters from the same background. This autobiographical excursion is also based on Geddy's story in theatre, on her reasons for making theatre, and on her meetings with others through the profession. It is the story of building a room of one's own.

EXILE THEATRE - BOND STREET THEATRE

Afghanistan/USA



EXILE THEATRE is an ensemble theatre established in 2000 in Pakistan, by several Afghan theatre, film and television artists and writers who were forced into exile during the Taliban regime. Confronted with the conditions of life in exile, the company was compelled to innovate and improvise, presenting their craft in non-traditional and unpolished spaces. The activities of the theatre were stopped by the Pakistan police departments due to its pointed social commentary in spring of 2002. After the interim government was established in Afghanistan in 2003, Exile Theatre returned to Kabul. In June-July 2003, Exile Theatre began its collaboration with **Bond Street Theatre**, and created two original co-productions, *In the Mirror* and *Garden Party*. *In the Mirror* won First Prize at the 1st International Theatre Forum in Kabul. In 2005, Exile Theatre and Bond Street Theatre developed *Beyond the Mirror* depicting life in Afghanistan over years of war.



Photos: Bond Steet Theatre

Anisa Wahab is a founding member of Exile Theatre and an actress and musician for the company. She was born in Kabul in 1957 and became a well-known star in Afghan television and film as a child, continuing to work with theatre and television as she grew up. Anisa currently appears in numerous short films and is also a skilled tambur and tabla percussionist in Afghan and Indian music, a rarity for Afghan women. One of the few women in the theatre field, she continues to be a well-known and widely loved theatre, film and television personality in Afghanistan.

Mohammad Jamil Royesh graduated from the Theatre Department of the Faculty of Fine Arts of Kabul University in 1996. He has been an actor for Afghan radio and television, and

an actor with Asmayee Theater from 2001- 2002. He has been an ensemble member of Exile Theater since 2001. **Najibullah Qiam** graduated from the Faculty of Fine Arts of Kabul University in Cinematography and Theatre in 2003. Since returning to Kabul in 1994, he has been a lead actor in a BBC series. As a filmmaker, Najib is the director of Qiam Film Production. Najib joined Exile Theatre in 2001.

BOND STREET THEATRE was founded in 1976 by a group of physically skilled and socially concerned actors. Over the years the company has trained in physical arts of many traditions to develop a theatre language that is both captivating and understandable across lingual and cultural borders. The company has received a MacArthur Foundation Award in 1990 for its interdisciplinary and intercultural programming.

www.bondst.org

Joanna Sherman is co-founder, artistic director and actor of Bond Street Theatre. She has been a speaker on the role of the arts in areas of conflict at the United Nations, National Council on Women, Association of Performing Arts Presenters, UN Conference on Women in China, universities, arts councils, and arts-in-education forums. For *Beyond the Mirror* Joanna is accompanied by **Michael McGuigan**, managing director and an ensemble member of Bond Street Theatre for more than 25 years, **Meghan Frank**, who joined Bond Street Theatre as an intern in 2003, and **Matthew Schmidt**, who has been performing with Bond Street Theatre since 1998.

EXILE THEATRE - BOND STREET THEATRE

cont.

BEYOND THE MIRROR

Actors: Anisa Wahab, Najibullah Qiam, Mohammad Jamil Royesh, Meghan Frank, Matthew Schmidt
and Michael McGuigan - Director: Joanna Sherman

Music: composed and performed by Quraishi - Light Design: Jeanne Koenig and Jesse Belsky
Performed in Dari and English with projected translations, 70'

Woven through myths and memories, family stories and first-hand accounts, traditional dances and live music, *Beyond the Mirror* weaves an intricate tapestry of life in Afghanistan over the last three decades. It is a moving story of life during wartime and of the efforts to stay creative and productive under adverse conditions. The play demonstrates the incredible strength of human persistence during times of adversity. The challenge was to present these horrific tales in a way that could be watched yet not lose profundity or power. To give a sense of place the play is interwoven with filmed images of the sights and sounds of life in Afghanistan. *Beyond the Mirror* has been presented at the 3rd International Theatre Festival in Kabul, the Asia Meets Asia Festival in Tokyo, and at theatres in New York and Baltimore.

NATASCHA NIKEPRELEVIC

Germany



Photo: Achim Weber

Natascha Nikeprelevic is an actress and vocal musician. Since 1996 she has studied "Intermedial Improvisation" (experimental vocal music, painting, photography, dancing and poetry) at the Accademia Capraia in Italy under the guidance of Michael Vetter. Since the same year Natascha collaborates with Michael Vetter for many musical pieces and broadcasting productions in Europe and East Asia and giving music classes in "structural theatre". Besides her performing partnership with Vetter, Natascha has taken up the task of bringing his music-theatre work to the stage, as soloist and as director of various ensembles. In addition she works as interpreter in other music theatre productions. In 2008 she presented the world premiere of the complete version of *Poles for Two Soloists* and shortwave-radios of the late composer Karlheinz Stockhausen.

allEin

(alOne)

Performer: Natascha Nikeprelevic

Director: Michael Vetter

60'

allEin provokes a kaleidoscopic perception of being: it gives the feeling of listening to a tree in the wind, a monk who recites, a weeping woman, a bird singing to reinvent the secret of the essence of language and music. In sixty minutes *allEin* demonstrates the process of voice coming into being. In the beginning there is breath, from which sound tones develop. Deep overtone sounds arise, reminiscent of ritual songs. Very slowly the voice becomes aware of itself as a melodic instrument and confronts its own vocal possibilities. Then on this journey the recitative momentum of the voice steps forward and reminds us of the world of language. Towards the end it somehow merges into the tone of all tones. What remains is the overtone melody of a long held note held which seems to transcend the human voice and becomes universal music.



Photo: Yatzek

APHIDS was founded in 1994 and it is an artist-led, project-driven and not-for-profit company. Based in Melbourne, Aphids undertakes cross-art form projects usually involving contemporary music, international cross-cultural exchanges and collaborations. Aphids has worked with hundreds of artists in Australia and overseas, with backgrounds in music, theatre, performance, writing, puppetry, architecture, design, visual art, fashion, film, multimedia, digital art, dance, sound art and lighting.

Writer **Cynthia Troup** and composer **David Young** are founding members of Aphids, and as such, the cross-art form collaborative ethos taken to the creation of *Care Instructions* has a 14 year history. www.aphids.net

Margaret Cameron is a writer, director, performer and teacher, dramaturge and arts consultant. Over 30 years she has created work articulating perfor-

mance through workshop and performance forums nationally and internationally. Margaret received the prestigious Australia Council Theatre Fellowship in 2004, The Gloria Dawn and Gloria Payten Fellowship in 1997, The Eva Czajor Memorial Award for Female Directors in 1998. Her original works are situated somewhere between performance art and theatre and have been widely performed. Her directorial works include *A Quarreling Pair* with Aphids and *Heroin(e)* with Dawn Albinger. She is currently undertaking a PHD project through Victoria University, Melbourne and has been supported to attend Transit 6 by the Secomb Conference and Travel Fund.

CARE INSTRUCTIONS

Actors: Jane Bayly, Liz Jones and Caroline Lee
Director: Margaret Cameron - Writer: Cynthia Troup
Performed in English, 50'

Do not bleach! Do not tumble dry! Do not shrink!

Care Instructions is a post-Beckettian tour-de-force set in a laundromat. Who remembers the thirteenth godmother from *Sleeping Beauty*: the uninvited guest by whose curse the princess fell asleep for a hundred years? Now she washes, waiting for her chance to 'make another better wish'. *Care Instructions* wrings every drop of polyphony from the scripted language; Marguerite Duras meets Gertrude Stein on a perfect drying day. Director Margaret Cameron brings her incisive wit and dramatic sensibility to animate this new work from one of the most original voices in Australian performance writing. *Care Instructions* represents an opportunity for a new kind and mood of theatrical encounter. With freshness, lyricism and a vivid sense of the absurd, it takes up delicate questions about the need to aspire to something beyond self-righteousness; the need to renounce judgement and discover one's capacity for self-reliance. *Care Instructions* and Aphids are supported by La Mama, City of Melbourne, Arts Victoria, Australia Council for the Arts, Linden Centre for Contemporary Arts, Airstrip, MadFish Fine Wines, and Little Creatures.

a QUESTION of IT

Actor and Director: Margaret Cameron
Performed in English, 60'

A Question of It is a lecture/demonstration which places the performance artist in an academic context. The freelance artist, working on the periphery of her own capacity, engages artistic practice as research. *QUESTION of It* is a quest to place 'centre-stage' the dynamics and dimensionality of experience, the concurrence of thought and self-reception-complex syntaxes of word/ image/act-in acts of doing.

ZID THEATRE
The Netherlands



ZID THEATRE produces multimedia performances with an international appeal, exploring and transcending the borders between theatre, dance, visual art and performance. Director Karolina Spaic and actor Sebo Bakker together constitute the artistic core of the company. ZID has acquired international acclaim at festivals in Belgium, Germany, Great-Britain, Colombia, Serbia, Bosnia & Herzegovina, the Czech Republic, the United States and Russia. As of 2004, ZID Theatre has expanded its activities by opening its own theatre space in Amsterdam. ZID organizes community-art projects and festivals and has a broad scale of education activities for professionals, amateurs and children.
www.zidtheater.nl



Photos: Zan van Alderwegen

Karolina Spaic is a theatre maker and artistic director of ZID Theatre. She is known for her multimedia productions in which the interaction between various disciplines plays a fundamental role, resulting in unconventional performances that reflect a unique world of images and emotions related to contemporary themes. **Tamara Roso** is a Dutch/Indonesian choreographer, dancer and performer who made her debut with Scapino Ballet of Rotterdam. She has since made dozens of dance performances, choreographies and personal projects, developing her own signature idiom of movement, based on ballet techniques. **Monali Meher** is a multimedia artist from India who works with video, performances and photography. Her personal style is a hybrid of two cultures: India and Europe. She uses new media in a colourful way making non-western rituals accessible to the audience.

MILKWHITE

The Ritual of Disguise

Dancer and Choreographer: Tamara Roso

Director: Karolina Spaic

Visual Artist: Monali Meher

Performed in English, 50'

This is a multimedia performance at the intersection of theatre and dance. An enchanting virtual landscape is the backdrop for a dance ritual by a woman in search of her identity. Poetic images are alternated with her inner struggle and sense of humor. Her individuality is defined by her experience of living in/between two cultures.

The performance was premiered at the well known Black Magic Woman Theatre Festival in Amsterdam and presented at various international theatre festivals in Holland and abroad, at the Los Angeles Woman Theatre Festival, USA in March 2008 and Man.In Fest. in Romania in October 2008.

Transit Festival thanks the Royal Netherlands Embassy in Copenhagen for their support to Zid Theatre.

PEPA PLANA
Catalonia, Spain



Photo: Joan Sánchez

PEPA PLANA graduated in Performing Arts from the Barcelona Institut del Teatre in 1989. She created her own company to make clown theatre for adults. Her first show, *De Pe a Pa*, opened at the Tarrega Festival in 1998 and ran for eight months at the Sala Muntaner in Barcelona. After 200 performances around Spain, it is still touring. She presented her second show *Giulietta* at the 9th Clown Festival of Cornellá in 2000; after 250 performances around Spain, it is also still touring. Pepa has received very good reviews and different awards for both shows. In 2004, she created her third show, *Hatzàrdia* which opened at the Circus - Trapezi Festival, playing in a non-verbal code for the first time. Since 2001, Pepa is artistic director of the International Festival of Female Clowns of Andorra la Vella.



L'ATZAR

Actor and Director: Pepa Plana
Production: Pepa Plana and Oriol Blanchar
60'

L'atzar simplifies the technical needs of Pepa Plana's earlier production *Harzàrdia* in order to present it in different kinds of spaces.

Among human creatures, clowns are possibly the only beings not to get discouraged. Clowns persevere seriously and intensively in the attempt of finding solutions to all kinds of problems. Their neurons produce brilliant solutions, but every solution is followed by a brand new problem. A clown's life may be hard, but luckily fate often intervenes with its repertoire of happy accidents, so the clown ends up unexpectedly finding a way out. Playing with concepts such as chance, mistakes and magic, matters get increasingly tangled as soon as we confront reality wearing the nose of a female clown.

TEATRO DI NASCOSTO

Italy



Photo: Stefano Vaia

TEATRO DI NASCOSTO - HIDDEN THEATRE is a journalistic theatre group, founded by Annet Henneman and Gianni Calastri. After spending several years living with refugees and visiting their countries of origin, Teatro di Nascosto created theatre reportage performances to present the refugees' painful life stories. Theatre reportage performances have been presented at the Italian Senate and at the European Parliament in Brussels, bringing together those who govern and those who escape from their countries because of war, oppression and life threats. A performance was created during which parliamentarians, refugees and professional actors tell the real stories of refugees.
www.teatrodinascosto.it



Photo: Dana Abbas

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 in Volterra, 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 who have no voice, visiting and living with oppressed or poor people in Kurdistan, the homeless people of Rome and Calcutta, asylum seekers and refugees. Annet still performs her solo, *Donne coraggiose*, and she has directed *City in War*, a new piece of theatre reportage with the participation of actors from Kirkuk.

IMRAA, JIN, XANMAN, DONNE, WOMEN...

Teatro di Nascosto, Italy

Actors: Annet Henneman, Francesca Anzelmo, Alice Salvi,
Cinzia Cacace, Sara Fabrizi, Shirin Barane, Gianni Calastri

Director: Annet Henneman

Performed in English, Farsi, Italian - 60'

This is an example of theatre reportage telling true stories of women from the Middle East. "When I was little I slept in the room where we did everything: eat, sleep, receive guests, do our home work... one was never alone. I felt protected, and while pretending to sleep I tried to listen to the stories told by the adults...Falling asleep the voices would come from farther and farther away... I would lie down wherever I could and I knew that they would cover me and let me sleep there, on the coloured carpet which we had made with our own hands... Now I am adult and life is not as simple anymore... Now I am a mother, married to a man I did not choose myself... I would like to tell you about it, to help you understand our life. But many times when I try to tell western women about my life, I meet with great incomprehension, or worse, with harsh judgments. Our worlds seem so far away, but we are all mothers, daughters, sisters... I invite you to 'our home', and we will tell about our lives and serve you little delights, drinks..."

WORK DEMONSTRATIONS

ODIN TEATRET
Denmark

For information on **Roberta Carreri**
and **Julia Varley** see pages 1 and 2.



Photo: Rossella Viti

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.

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.

Traces in the Snow

Actor: Roberta Carreri
Performed in English, 70'

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.



Photo: Fiora Bemporad

WORK IN PROGRESS

MADELINE MCNAMARA

Aotearoa New Zealand



Photo: Pippa Sanderson

Madeline McNamara has been a theatre practitioner for 30 years. She is a performer, director, teacher and producer. She co-founded Magdalena Aotearoa, a network of women in contemporary theatre with Sally Rodwell in 1997 and was co-artistic director of the Magdalena Aotearoa International Festival of Women's Performance held in Wellington March 1999. In 2004 she completed her Masters in Theatre Arts, in Directing (MTA) at Toi Whakaari: New Zealand Drama School and Victoria University. Recent directing credits include *Demeter's Dark Ride - An Attraction* for the 2005 Stab Season at Bats Theatre, *Fishnet*, a Bipeds Productions with dancers Lyne Pringle and Kilda Northcott, and *The Dream Working* with Acting Up Special Stars. She is currently co-artistic director of Acting Up Charitable Trust, an organisation that provides training and performance opportunities in the fields of theatre, film and music for people with learning disabilities.

The Vegetable Phoenix

Actor and Director: Madeline McNamara

Performed in English, 60'

The performer is a white clown with a white face who does an act for the spectators about whiteness. The problem is that because she has a white face she thinks she is invisible. Thinking she is invisible causes a lot of problems. The white clown will solve these problems in public; falling down a lot and picking herself up off the floor a lot as well; sometimes scraping herself off the floor, trying to do the best job she can, but pretty much most of the time she will be failing. The failing won't be intentional; it just goes with the territory. This will be funny, but it will also be sad. The white face brings her luck, but the luck is running out. However she is not going to dwell on the sadness as there are other things in this world that are much sadder than a white clown.

THE PINK CHEEKS

Australia



Photo: Arcadia Love

THE PINK CHEEKS formalises and renews a creative partnership between Dawn Albinger and Julie Robson. Over the last ten years they have dreamed up many creative ventures, ranging from major festivals to boutique performances. Based in Perth, Western Australia, current projects include *Falling Like a Bird* (a new contemporary theatre/chamber opera based on the art of risk taking); *No Door on Her Mouth* (theories and performance of the diva and the handless maiden); and the *Magdalena Perth Workshop Festival, 2010*.

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*, *hero-in(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".

No Door on Her Mouth

Actor and Director: Dawn Albinger

Performed in English, 40'

No Door on Her Mouth is the fourth solo in a body of work spanning almost 15 years whose project has been the deconstruction of romantic love. Inspired by the icon of the Diva and the Handless Maiden of medieval myth, this work explores the nexus between reason and passion and asks the question: how do some women participate in their own vocal expression and voicelessness? Answers are sought through explorations of breath, choice and grace, what it means to 'have a voice', acts of agency, and ways of standing on one's own two hands.

WORK IN PROGRESS

TEATRO DELLE RADICI

Switzerland



Photo: Stefano Roggero

TEATRO DELLE RADICI was founded in 1980 in Lugano, Switzerland. Apart from producing and touring performances, in 1990 Teatro delle Radici created a Theatre Lab School for foreign actors.

Cristina Castrillo, born in Argentina, is an actress, teacher and director. She has worked in theatre for four decades, since the founding of Libre Teatro Libre, one of the most famous Latin American companies, in the 1970s, and then of Teatro delle Radici. She has created and directed about 30 performances which have been presented in 34 countries all over the world. Cristina has edited the books *Attore-Autore*, *I sentieri dell'acqua* and *Trilogia dell'assenza* with the scripts of the performances of Teatro delle Radici.

If Silence Knew

Actor and Director: Cristina Castrillo

No spoken text, 60'

If Silence Knew was born as a small example of a theatre narrative that from the start refused to use words. The narration, with and in silence, searches for the mute voices that inhabit us, the words we have lost and those we do not have the courage to utter. Even if we could express some words, they would not be accompanied by their original feelings. Many words have lost their meaning and those that are left should be rediscovered. It is a mute, solitary, orphan and incomplete act.

TEATRO LILA

Italy



Photo: Max Nardini

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 and Annamaria Talone are organising Magdalena events together under the name of Magfest.

Gabriella Sacco is an actor, director, drama-therapy 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 Seven Kings

Actor and Director: Gabriella Sacco

Performed in English, 30'

The Seven Kings is a work-in-progress presentation of a research exploring universal and personal myths, looking for strength in rock. The question lying behind the research is whether there can be a connection between the Sapta Matrikas, the seven goddesses embodying the feminine archetype in ancient Indian myth, and the gender disruptive figure of Kim Gordon, the lady of avantgarde rock culture.

INVITED SPEAKERS AND ARTISTS

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 Aniksdal, Gilly created the Performing Words workshops and she now specializes in counselling various groups and individuals for the dramaturgical structure of their performances and events.

Stories from the Edge - Transit Stories An Audio Presentation

Gilly Adams, assisted by Lisa Heledd Jones, will realise an audio programme at the Transit 6 based on interviews with participants and invited artists. The interviews will take place during the Festival and possibly be edited and presented one of the last days.

DEBORAH HUNT

Puerto Rico



Deborah Hunt is an expert in the 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-garde 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, whilst also touring and teaching abroad. She has published *La Maestria de Máscaras: Manual de la Fabricación de Máscaras*; and *Fabricando Titeres: Un Manual*.

PATRICIA ARIZA

Colombia

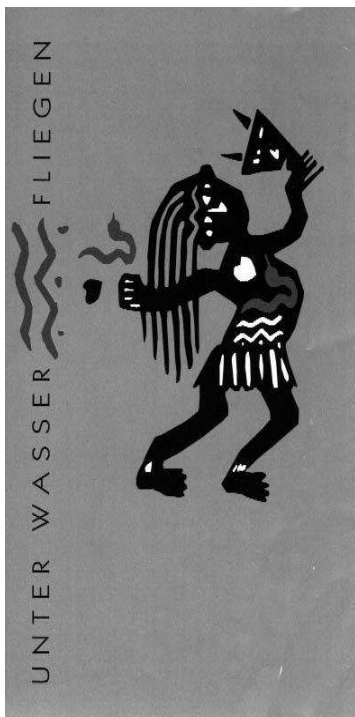


Patricia Ariza is a founding member of Teatro la Candelaria, based in the Candelaria neighbourhood of Bogotá. She is an actress, director and writer. She is president of The Colombian Theatre Corporation. Besides her work with La Candelaria, Patricia collaborates with Lucy Bolaños and Pilar Restrepo 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 in 2006 she organised the Magdalena Antígona Festival in Bogotá.

INVITED SPEAKERS AND ARTISTS

KORDULA LOBECK

Germany



Kordula Lobeck de Fabris, born in 1954, is a director, actress, theatre pedagogue and project manager. Apart from her work as artist and director she teaches regularly at different independent and official theatres in Germany and abroad. Since 1989 she is artistic director of "Unter Wasser fliegen e. V.", focusing on international exchange of artists, mainly in performing arts, and the organisation of workshops and seminars, with emphasis on the conception and direction of integrative projects with professional artists in socio-cultural fields (prison, psychiatry, schools, youth centres, old peoples homes, difficult neighbourhoods...)

Unter Wasser Fliegen

The presentation will show documents and results of performances with problematic young people (*Stress* and *Romeo & Julia*) and lyric-clips and video letters (videos with people in jail and problematic young adults). One of the aims of these projects is to propose exchanges and workshops of artistic creative practices to groups of excluded people in order to help them find a way to accommodate their own identity and place in the society, by also presenting their creation to an audience. The emphasis is on the ability of people to become actor of their own history and of society.

HELEN VARLEY JAMIESON

Aotearoa New Zealand



Helen Varley Jamieson is a citizen of cyberspace hailing from Aotearoa (New Zealand). A theatre practitioner since childhood, Helen 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 cyformance - 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** and, together with Jill Greenhalgh, she is responsible for The Magdalena Project's website and email group.

Cyformance & themagdalenaproject.org

In her presentation, Helen will try to encourage a more active participation online of the women in the network, so that the Magdalena website can give a better and more truthful image of the life and events happening worldwide.

INVITED SPEAKERS AND ARTISTS

YA-LING PENG

Taiwan



Photo: Ya-Ling Peng

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.

Hakka Film Montage and Talk

Ya-ling Peng will talk about her work with the Hakka, a minority population of Taiwan. Ya-Ling Peng and Uhan Shii Theatre Group have recently presented the performance *Cat Walk Awakening* in Taipei. This is the first stage play in Taiwan dealing with a female autonomous arousing of libido. Eight women between the age of 45 and 65 shared stories about their physical pleasures and desires. "Cat Walk Awakening" means caterwaul in the Hakka language. The performance managed to overcome the common feeling of vulgarity given normally by some Hakka folk songs and turn a patriarchal society's objectification of women into an expression of autonomous sexual awakening and exploration of the physical feelings in female bodies.

*Before I tried pork, a vegetarian diet was not a problem for me
After I tried pork, I am forever longing for it
Before I had you, I was always serene
Now that I have you, I am always gasping for you.*

(Hakka folk song, Ping-bang tune)

Hakka women, especially those over 60, often sing such erotic folk songs in front of the temples where people gather. Aware or not, these women sing on.

MAGGIE B. GALE

Britain



Photo: Julia Varley

Maggie B. Gale is Professor of Drama at the University of Manchester in England. She is author of *West End Women: women on the London stage 1918-1962* and co-editor of *The Cambridge Companion to the Actress*. She has been on the editorial board of *The Open Page* since its beginning.

Women in Theatre History

Maggie B. Gale will give a background for the marginal position of women in official theatre historiography while at the same time giving information about the active presence of women in the past.

INVITED SPEAKERS AND ARTISTS

BARBARA CHIAVARINO

Italy



Barbara Chiavarino, born in 1970, has studied arts, business and psychology. Since 1998 she works with project design, management; monitoring and evaluation; training design and implementation; entrepreneurship development, especially of women; intercultural management; sustainable development, social responsibility, gender mainstreaming, combating gender stereotypes. She has created a help desk on responsible competitiveness (topics and tools to allow small and medium enterprises achieve sustainable success). This has meant working very much with and for women both at local and international levels.

Women and Economy

The theme of periphery is strongly connected to economic issues. Women are on the periphery everywhere in the economic world as we know it. Women are on the margins of the so-called industrialised countries: very few manage the levers of capital, finance and the economy in a significant way (and I would say that's lucky). Statistics reveal pitiful data concerning the presence of women on the boards of banks or multinationals: scarcely 5%. And when women decide to become entrepreneurs, their undertakings remain the smallest, and apparently the most fragile. Women are on the peripheries of the developing countries: micro-finance, the most marginal form of financing, was made for them, for those judged 'unbankable' by the system.

Yet the periphery is full of life, movement and passion, as well as torment and violence on occasion, but nevertheless Life. On the periphery we find variety, and solidarity can develop there. Innovation is born on the periphery. At first there is chaos, not everything works, much is wasted; but little by little we discover that someone who is not bankable in the system is the most resilient; that small individual firms are the ones that survive nevertheless, going against the current even in the face of crisis.

I was born on the periphery, in the deprived outskirts of Turin... When I was a teenager, I was convinced that I would go to Rome to study journalism (my life passion), but I found myself caught in the full Italian crisis of the 1980s: my parents lost their job and even their savings a few years later. So? Making do with Turin University and working to help my younger brother. Then my father's illness: a darker periphery.

As a result of all these edges and a variety of different jobs, it seems that today I am able to help other people to create enterprises because I have a mongrel approach that brings together psychology and economy.

I am very grateful for my peripheries, even the economic ones.

Next year is the European year of creativity and innovation, and it will be a very hard year. A new kind of financial system needs to surface from this crisis. Writing of ethics and economy, I like to play with etymology, dreaming of an economy that is "peri" from Greek, meaning "around": about life, politics in its fullest sense, solidarity, quality in our way of living; about a periphery that supports and feeds a life worth living and being passed on. No longer money at the centre of the world perpetuating artificial needs and a fierce disproportion in wealth, a spiral of injustice that is no longer tolerable, neither for human beings nor the planet. The peripheral economy is ethical and socially responsible. It is an economy that doesn't destroy, that is respectful, and that recycles and uses again.

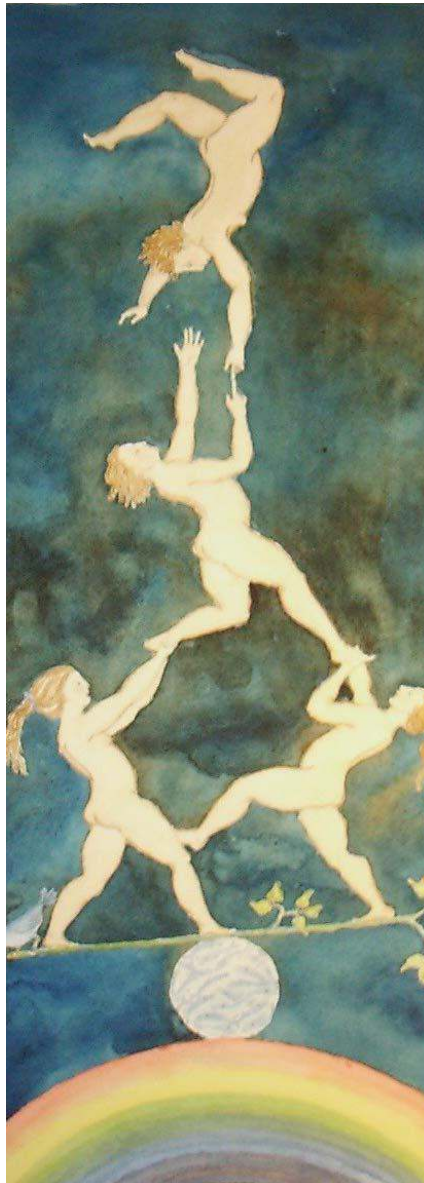
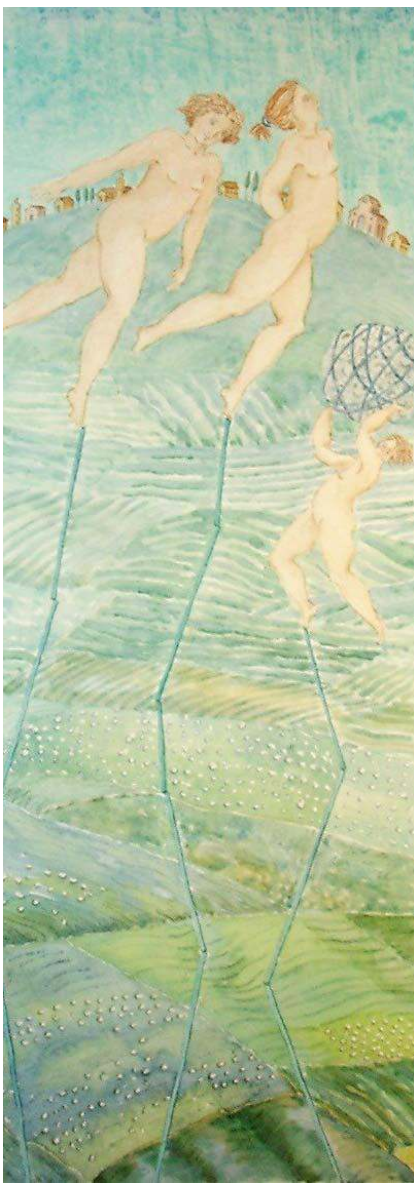
WOMEN WITH BIG EYES

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 stories can have. The same title is used for an experimental work that will take place during Transit 6. The point of departure for this experiment is the desire expressed by the participants at the Magdalena Sin Fronteras Festival in Cuba in 2005 to see some of the women who have been part of the Magdalena network since the beginning together on stage. This work was first presented at Transit 5 in 2007 and Magdalena Sin Fronteras Festival in 2008, and now, at Transit 6, the work will be developed further. **Cristina Castrillo** accompanied by **Bruna Gusberti** of Teatro delle Radici, **Geddy Aniksdal** accompanied by **Malin Bratlie** of Grenland Friteater, **Julia Varley** accompanied by **Gabriella Sacco**, and **Helen Varley Jamieson** and **Else Marie Laukvik** will share this new chapter of an adventure that gathers some of the women with big eyes for a collaboration.

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 6, an exhibition of some of Dorthe's paintings will transform the usual aspect of Odin Teatret's foyer.



TRANSIT 6 COLLABORATORS AND STAFF

Director

Julia Varley

Co-ordinator

Luciana Bazzo

Assistants

Birgit Wolf, Mette Jensen

Technicians

Donald Kitt, Fausto Pro, Hans Kobberø,
Philip Doolan

Technical Assistants

Adrian Jensen, Angelo Galbiati, Michael Reinhardt

Press

Ulrik Skeel

Performance Programme

Else Marie Laukvik

Box Office

Sigrid Post

Volunteers

Ellen Lægaard, Helle Hansen, Janne Steinø, Jette Nørgaard, Jytte Frejbæk, Knud Frandsen, Lissy Brixen, Lone Harder, Mette Pia Persson, NPLægaard

Documentation

Maria Porter

Video

TAO Filmes - Luciana Martuchelli

Photographs

Maria Porter

Odin Teatret

Adrian Jensen, Anne Savage, Donald Kitt, Else Marie Laukvik, Eugenio Barba, Fausto Pro, Francesca Romana Rietti, Frans Winther, Iben Nagel Rasmussen, Jan Ferslev, Julia Varley, Kai Erik Bredholt, Luciana Bazzo, Pelle Henningsen, Pushparajah Sinnathamby, Rina Skeel, Roberta Carreri, Sigrid Post, Lene Højmark Kayasan, Søren Kjems, Tage Larsen, Torgeir Wethal, Ulrik Skeel



Transit 5 Photo: Rossella Viti



TRANSIT VI

is dedicated to
Cristina Wistari Formaggia
16 May 1945 - 19 July 2008

Cristina Wistari Formaggia was born in Italy in 1945 and lived in Bali since 1983. Since 1987 she travelled extensively throughout Asia researching arts. 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. During the last decade she has devoted herself to the preservation, research and documentation of Gambuh and she has published a collective work on this classical art (*Gambuh*, Lontar 2000).



Cristina Wistari Formaggia in *Fragments*, Transit 5 Photo: Rossella Viti

Images of Cristina keep on coming back to me as I am trying to take in the news of her death yesterday, the 19th of July 2008. My last meetings with her were in Denmark. She arrived in Holstebro on the 3rd of June 2008 to perform and lead the Balinese ensemble in Odin Teatret's multicultural itinerant performance The Marriage of Medea, looking terribly pale and frail. She was taken to hospital, where she stayed the whole duration of the Festuge (festive week).

The 30th of June she was again in hospital, in Milan. Five days later we heard that

the doctors had diagnosed cancer in the lungs, liver and brain. Everything precipitated.

I was at a Magdalena meeting in Brazil when I received the news: Cristina had left us. She lives on the hearts of those who loved her, said the email. Her tiny body and her smile come back to me; her white streaks of hair that she let loose in dramatic scenes of the Canolarang, the high tones of voice when she made the ansel (impulse) as Panji to give the musicians the sign of her change, the way she improvised with the Topeng half-masks making fun of professors and food at ISTA sessions, how she helped us buy the coloured Balinese fishing boat and was as excited as we were at the idea of sending it to Denmark. And then my memory goes back further: when I saw her playing with I Made Djimat at a temple, when she brought a Topeng done by women to Transit. I never thanked her enough for the privilege of seeing the Gambuh performances, lit by fire, in the Batuan village temple. How will I be able to listen to the magic continuous sound of the Gambuh flutes knowing that Cristina is not there? I also remember that day at the Lotus restaurant in Ubud, when I asked her to create a performance of her own to bring to Transit; it was to be the work that built a bridge between Bali and Europe for her, that would allow her to conquer again her European looks and her childhood songs. She was planning to work more on this performance. It was her turn to enjoy results. It is so unjust. It hurts so much. Cristina, who used to eat and live in the healthiest possible style, is no longer here to teach us. She lives in our memory and in her work that must find a way of continuing. My dear friend, if only I could have said goodbye, if only...

Julia