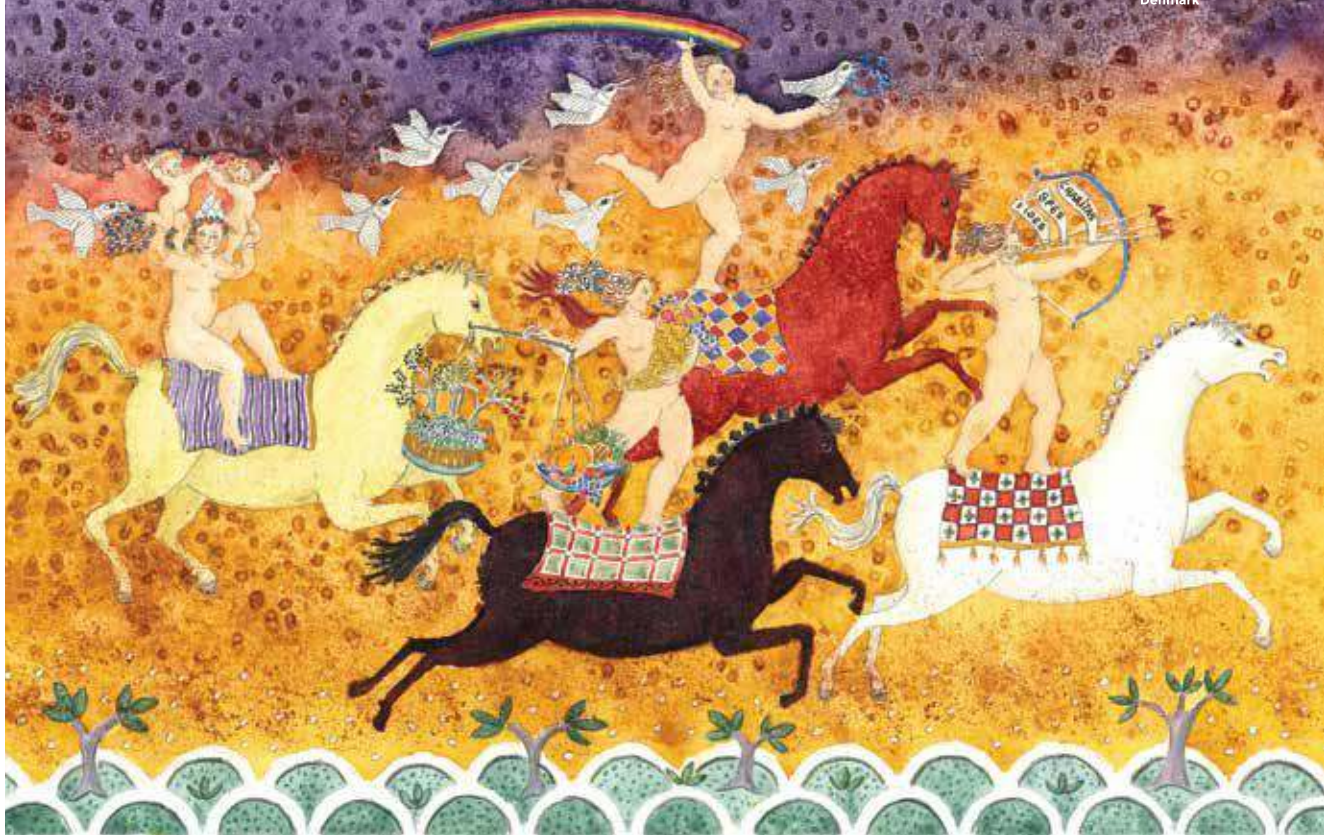


TRANSIT 8 FESTIVAL

BEAUTY AS A WEAPON
Theatre - Women - Conflict

Dedicated to Margaret Cameron
1-12 JUNE 2016
Odin Teatret, Holstebro,
Denmark



BEAUTY AS A WEAPON Theatre - Women - Conflict

1-12 June 2016

Odin Teatret, Holstebro, Denmark

PROGRAMME



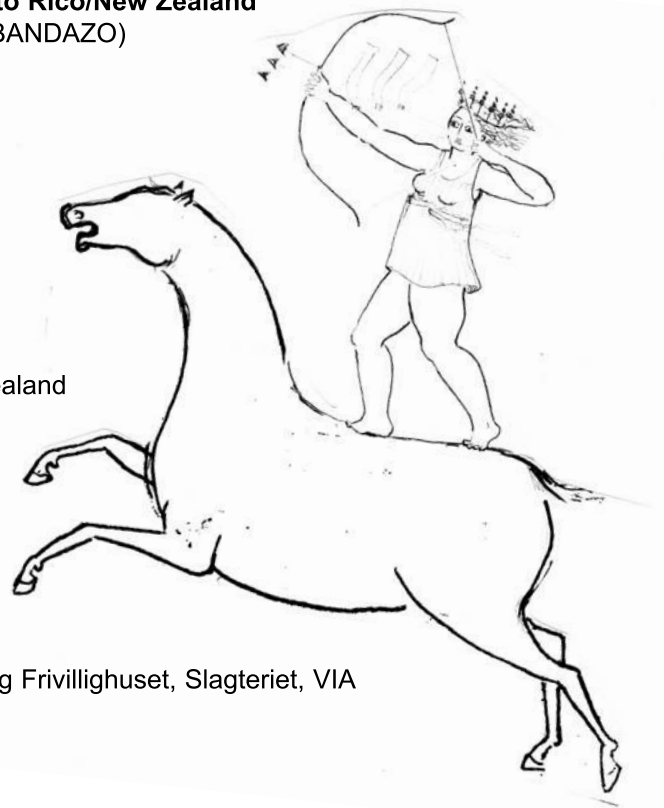
INVITED ARTISTS & PERFORMANCES

- 4 **MARGARET CAMERON**
- 5 **BEAUTY AS A WEAPON – THEATRE WOMEN CONFLICT** (Julia Varley)
- 6 **TRANSIT FESTIVAL and THE MAGDALENA PROJECT**
- 8 **JILL GREENHALGH - WALES**
Suzon Fuks (THE BOOK OF SPACE, DAUGHTER)
- 9 **ODIN TEATRET - Denmark**
Else Marie Laukvik (MEMORIA, MY STAGE CHILDREN)
Roberta Carreri (SALT, JUDITH, TRACES IN THE SNOW)
Julia Varley (DOÑA MUSICA'S BUTTERFLIES, THE CASTLE OF HOLSTEBRO, AVE MARIA
THE FLYING CARPET, THE ECHO OF SILENCE, THE DEAD BROTHER)
- 17 **ANA WOOLF - Argentina**
(SEEDS OF MEMORY, BEHIND THE CURTAINS, WHITE IS THE NIGHT)
- 19 **CAROLINA PIZARRO - Chile**
(THE LAND OF FIRE, FROM AMAGAKI TO SHIBUGAKI - GEOGRAPHY OF AN
APPRENTICESHIP)
- 20 **TEATRO DELLE RADICI – Switzerland/Argentina**
Cristina Castrillo, Bruna Gusberti (IF SILENCE KNEW)
- 21 **VOIX POLYPHONIQUES - France**
Brigitte Cirila, Magali Rubio, Nadine Esteve, Éléonore Bovon, Catherine Duport (IMPAIRES, TOUT
MOREAU)
- 23 **TEATRO *LILA - The Netherlands/Italy**
Gabriella Sacco, Tatjana Todorovic (MIMESIS)
- 24 **TINA MILO - Canada/Serbia**
(THE VILLAGE)
- 25 **PAOLA LUNA - Brazil/Italy**
(GOTAS DE AGUA)
- 26 **TEATRO DO ENCONTRO/TEATRO MECÂNICO - Brazil**
(Gutto Basso, Roberto Ribeiro, Tina Andrighetti (TANGO)
- 27 **CIA YINSPIRAÇÃO POÉTICAS CONTEMPORÂNEAS - Brazil**
Filipe Lima, Guilherme Cesario, Luciana Martuchelli (THE TIGHTROPE WALKER)
- 28 **CAMILLA SANDRI, ROBERTA LANAVE - Italy**
(VOI SIETE QUI/YOU ARE HERE, POETRY MENU)
- 29 **OPERA RETABLO - Switzerland**
Ledwina Costantini (CARNAGE)
- 30 **NORA AMIN - Egypt**
(AN ENEMY OF THE PEOPLE - JOURNEY TO SURVIVAL)
- 31 **AMARANTA OSORIO, TERESA GARCÍA HERRANZ - Spain/France**
(ANÓNIMAS)
- 32 **VIOLETA LUNA - Mexico**
(VIRGINS AND GODDESSES - STONES OF MEMORY)
- 33 **CORPORACIÓN COLOMBIANA DE TEATRO - Colombia**
Alexandra Escobar, Nohra González, Patricia Ariza, Carlos Satizábal (MEMORIA, THE MAN WHO
DREAMED OF GIVING BIRTH TO A GIRL THROUGH THE NAVEL)
- 35 **BLACK BOX COMPANY - Denmark**
Marie Brolin-Tani, Isabella Harritz Sørensen (TOUCH)
- 36 **JANA KORB - Germany**
(FRAU VLADUSH)



INVITED ARTISTS & PERFORMANCES

- 37 **THEATRE DU MOUVEMENT - France**
Claire Heggen (OMBRE CLAIRE)
- 38 **DAH TEATAR - Serbia**
Nemanja Ajdačić, Dijana Milošević, Maja Mitić (THE SHIVERING OF THE ROSE)
- 40 **FUNDACION MANDRAGORA - Ecuador**
Susana Nicolalde (CAMILA)
- 41 **THEATER UNIKATE - Germany**
Gilla Cremer (MY PARENTS' THINGS)
- 42 **ANNA FURSE - UK**
(DON JUAN. WHO/KDO? ONLINE, IN STUDIO, ON STAGE)
- 43 **ELIZABETH DE ROZA - Singapore**
(LANDSCAPING A PERSONAL MYTH)
- 44 **KEIIN YOSHIMURA - Japan**
So Sugiura (SAKURA)
- 45 **TEATRO CONTRAELVIENTO - Ecuador**
Verónica Falconí (WHEN IT RAINS ON THE PARAMO)
- 46 **TEATER VIVA - Denmark**
Katrine Faber (ONE STEP – [FOR HUMANITY])
- 47 **TERESA RUGGERI - Italy**
(ROVINE DEL TEMPO)
- 48 **GRENLAND FRITEATER - Norway**
Geddy Aniksdal, Tor Arne Ursin (7 SONGS OF THE REFUGEE)
- 49 **PARVATHY BAUL - India**
(ADORATION: ACHIN PAKHI - THE UNKNOWN BIRD)
- 50 **DEBORAH HUNT MASKHUNT MOTIONS - Puerto Rico/New Zealand**
Deborah Hunt, Sugeily Rodríguez (BABAYAGA BANDAZO)
- 51 **DORTHE KÆRGAARD - Denmark**
PAINTING EXHIBITION
- 52 **OTHER INVITED ARTIS AND SCHOLARS**
ANNE MIDDELBOE CHRISTENSEN - Denmark
BIRGITTE ALME - Denmark
BRIGITTE KAQUET - Belgium
CONNIE ZANG - China
GILLY ADAMS - Wales
HELEN VARLEY JAMIESON - Germany/New Zealand
INGRID HVASS - Denmark
MADELINE MCNAMARA - New Zealand
MARIA PORTER - USA
SELENE D'AGOSTINO – Italy
TIAN QINXIN - China
YA-LING PENG - Taiwan
- 54 **INSTITUTIONS IN HOLSTEBRO**
Asylcenter Holstebro, Fortælle Galleriet, Kultur og Frivillighuset, Slagteriet, VIA
- 54 **SPECIAL THANKS**
- 55 **TRANSIT COLLABORATORS & STAFF**



Transit 8 is dedicated to
Margaret Cameron
(1955 - 2014)



Photo: Rossella Viti

MARGARET CAMERON, one of Australia's most respected theatre makers, was a Melbourne based performance artist, director, and writer who is best remembered for taking her perception of the everyday as inspiration for groundbreaking solo performance works. Her solo practice reflected her experience of her work being indivisible from her life, " ... my life, which is essentially all I have to contribute."

Her ground-breaking work *Knowledge and Melancholy*, for which she won the The Louis Esson Prize for Drama at the Victorian Premiers Literary Awards, was first performed at La Mama in 1998.

National theatre critic Alison Croggon claimed that her performance *Opera for a Small Mammal* was the best piece of theatre she had seen that year, "With a linguistic and intellectual richness that is rare on our stages, her performance was redolent with wit, sorrow and sensual passion".

Her artistic pathway was affirmed through a vital national and international network of contemporary artists.

As her close friend David Young has written, what best characterises Margaret Cameron's 35-year artistic output is her philosophically poetic writing, which "does what it says and says what it does". This linguistically and intellectually rich practice has been gathered together in her book, *I Shudder to Think: Performance as Philosophy*, published posthumously in April 2016 by Ladyfinger Press.



BEAUTY AS A WEAPON

Theatre - Women - Conflict

1-12 June 2016
Odin Teatret, Holstebro, Denmark

During the talks and performances at the last Transit Festival in 2013, with the theme "Risk, Crisis and Invention", I was struck by the recurring references to violence, both violence against women and the violence which it provokes in some women as a response. This is also evident within our specific environment of theatre practice.

Every day we witness what seems like a worldwide war against women. In searching for effective ways to react, my only weapon is to do my work well: to give space to beauty, experience, contiguity, dialectic and poetry in a society apparently tainted by other values. Conflict as drama contributes to the engagement and motivation of theatre performances. The field of action implies a different use of words. In our craft the alternative to violence is not necessarily harmony and pacifism, but a fighting spirit that protects the values of life, diversity and exchange. When dealing with themes that evoke pain and exploitation I pursue a truth of simple stage presence and attempt to avoid exaggerated acting. I need to present beauty and wonder even amid the horror.

I have always been interested in the challenge of reclaiming words to build our theatre history as women. In 2013 I chose to use 'crisis' not in a negative sense, but as turning point for change; similarly for **Transit 8**, I have chosen 'beauty' combined with 'weapon' as an opposite to violence. I intend to question how conflict can result in a change of tension, a struggle to learn, an affirmation of generosity: necessary tools for our growth, with no desire to overpower others.

When the word 'beauty' is used in connection with women, it evokes preconceptions such as images of fashion models, and 'beauty as a weapon' makes us think of the way appearance can be used to seduce or persuade. But nature and art, with their asymmetry, revelation and questioning, are beautiful. The wrinkled face of an old woman from the dry regions of Brazil is beautiful. Something delicate, small and apparently insignificant can be beautiful. It is a political choice: to reject the hierarchical authority that imposes power from the top with expedients we will never have, we can only rely on the personal, on what each of us knows from

experience, from a position that finds its centre at the margins.

While directing *Anónimas*, a performance dedicated to Susana Chávez, the Mexican poet killed after inventing the slogan "not one more dead woman" in relation to the feminicides on the border between Mexico and the USA, I knew I could not present this horror directly on stage. I could not confront the theme of brutality in a realistic way, because theatre does not have the same impact as the ruthlessness of history. Instead I needed the performance to move a few individual spectators through images, through the vulnerability of the women on stage and the softness of a classic guitar.

Can beauty help make the world a place worth living in? And what does beauty mean today for us women theatre practitioners? With the loss of ritual and the weakening of the depth of education, things like nationalism and football bring people together. Can theatre be an alternative space that does not avoid conflict but communicates through it? As women, we have changed the balance off patriarchal domination. But it is not yet evident how we can establish a new balance in which everyone can find her or his own autonomy and role. Perhaps theatre - where opposition and conflict are a source of creativity and indispensable to drama; where the physical body, images and senses are essential to the complexity of perception and interpretation - is a ground on which we can invent and experiment in search of a different outcome.

Many women (and two men) have been invited to **Transit 8 Festival** to contribute their points of view on its theme through performances, work demonstrations, workshops and talks. We know Transit will not give any definite answers to our questions, but I am sure we will all experience some moments of beauty that will furnish us with weapons of perseverance and poetry to continue our struggle in defence of women's rights and expression. As in Dorthe Kærgaard's image for **Transit 8**, we will brandish a rainbow in our hands while galloping on a wild horse.

Julia Varley, Holstebro 2016



TRANSIT AND THE MAGDALENA PROJECT



Transit 1 (1 - 5 November 1992) : **Directors and the Dynamic Patterns of Theatre Groups - What are Women Proposing?**

Transit 2 (5 - 9 November 1997) : **Theatre - Women - Politics**

Transit 3 (18 - 28 January 2001) : **Theatre - Women - Generations**

Transit 4 (15 - 25 January 2004) : **Roots in Transit**

Transit 5 (18 - 28 January 2007) : **Stories to Be Told**

Transit 6 (2 - 16 August 2009) : **Theatre - Women - On the Periphery**

Transit 7 (28 May - 9 June 2013) : **Risk, Crisis, Invention**

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

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

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

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

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

Transit 3 dealt with master/pupil relationships, independent auto-didactic realities, the practice of workshops and training, traditional western schooling, are the passing on of a craft through family connections or apprenticeship, or the absence of references, all different examples of how theatre knowledge and practice is transmitted from one generation to the other. Transit 3 explored what and how we can learn from each other, and what experiences can be shared across the generations. During the festival some of the performances directly addressed the questions of the learning and teaching process in theatre, while others presented themes and characters that explore the needs of women of different ages and from diverse cultural backgrounds. Particular attention was given to young practitioners and older artists searching for renewal. Transit 3 saw the theme of "Generations" as a lifetime of growing.

Transit 4 worked with the image of a network made up of crossing lines and empty spaces and how the composite pattern of migration followed by women working in theatre creates spaces of fertile ground where roots



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

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

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

Transit 7 looked at experiences that are generally considered to be negative in order to find inspiration for alternative ways of thinking and producing as women who work in theatre. The word crisis was linked with risk and invention to emphasise the need to change. In the making of theatre, crisis, risk and invention are essential steps in any creative process which demands rigour and engagement. When struggling to make new work and overcome the clichés of our experience, in search of potential and unexpected directions, we all go through periods of crisis: questions, doubts, feelings of powerlessness and even paralysis, which have to be resolved in order to move on. Overcoming a crisis, taking risks and inventing are not only ways of remaining alive, but also of rediscovering every day the meaning theatre work has for us. Various women and performances were invited to the Festival in order to share their moments of crisis and the strategies they use to overcome them. The performances, work demonstrations, workshops and talks gave examples of how the urgent need to react to the injustice that surrounds us is transformed into a practice of assuming precarious positions and of developing forms which express our revolt to rediscover the desire to shape a possible future.

JILL GREENHALGH

Wales

Jill Greenhalgh has been a professional theatre maker for 40 years. Her career as a performer, director and producer has primarily focussed on experimental practice and the specific interest in the performance work being developed by women resulted in the foundation, in 1986, of The Magdalena Project - International Network of Women in Contemporary Theatre, which has since grown into a worldwide organisation with ongoing activities in 25 countries. She has travelled and worked extensively within Europe, Australasia and the Americas. She is immanently leaving the university lectureship held for 15 years in Performance Studies to relaunch her freelance career as a director. Jill lives in rural West Wales.

Her most recent performance projects include *The Water[war]s*, *Las Sin Tierra 7 - Attempted Crossings of the Straits of Gibraltar*, *The Acts - Vigia*. Most recently she has been touring *The Threat of Silence* which investigated quietude and landscape in performance and *Daughter*, a project focussing on personal stories of mother and daughter relationships. She is currently working on a performance collaboration with Australian multimedia artist Suzon Fuks called *The Book of Space*.

The Book of Space

Director: **Jill Greenhalgh**
Intermedia artist: **Suzon Fuks**

In the past 10 years, Jill Greenhalgh has developed a model of international collaborative encounters to build performances with groups of women across the globe. *The Book of Space* is Jill Greenhalgh's new project in collaboration with Australian intermedia artist Suzon Fuks whose work explores the integration and interaction of the body and moving image. The piece proposes to explore the notion of quietude, silence, stillness and space, and asks how does performance create space.

Daughter

Director: **Jill Greenhalgh**

In this process, Jill Greenhalgh explores with women around the world, personal stories that emerge from the experiences and reflections upon being a daughter, or having daughters. The work has been presented in Cuba, Wales, Brazil, Ecuador, Italy, Switzerland and Spain, with professional and non-professional performers of all ages. Usually 12 women are selected to participate and work with personal stories and stories of other partners, and the result of the process is shown in a specially organised space with tables and objects for stories to be told one to one.



Suzon Fuks is an Australian intermedia artist, choreographer and director exploring the integration and interaction of the body and moving image through performance, screen, installation and online work. During her Australia Council for the Arts Fellowship, she initiated and co-founded Waterwheel, a collaborative online venue for streaming, mixing and sharing media and ideas about Water, and then continued focussing on her research on water and gender issues, and networked performance.



ODIN TEATRET was created in Oslo, Norway, in 1964, and moved to Holstebro, Denmark, in 1966. The Laboratory's activities include: Odin's own productions presented on site and on tour in Denmark and abroad; "barthers" with various milieus in Holstebro and elsewhere; organisation of encounters for theatre groups; hosting other theatre groups and ensembles; teaching activity in Denmark and abroad; the annual Odin Week Festival; publication of magazines and books; production of didactic films and videos; research into theatre anthropology during the sessions of ISTA (International School of Theatre Anthropology); periodic performances with the multicultural *Theatrum Mundi* Ensemble; collaboration with the CTLS, Centre for Theatre Laboratory Studies of the University of Århus; the *Festuge* (Festive Week) in Holstebro; the triennial festival *Transit* devoted to women in theatre; OTA, the living archives of Odin Teatret's memory; WIN, Workout for Intercultural Navigators; artists in residence; children's performances, exhibitions, concerts, round tables, cultural initiatives and community work in Holstebro and the surrounding region. Odin Teatret has so far created 76 performances, performed in 64 countries and different social contexts.

Since 2009 Odin Teatret and **Nordisk Teaterlaboratorium** have been developing as two complementary and autonomous environments, with different fields of action and collaborations. While Odin Teatret includes all the activities of the Odin actors directed by Eugenio Barba, Nordisk Teaterlaboratorium comprises permanent and intermittent residences, co-productions, workshops and transformances with groups and single artists who are independent from Odin Teatret, such as Altamira Studio Teater, The Jasonites, DOO (Divano Occidentale Orientale), The Masakini Theatre, Ingrid Hvass, Deborah Hunt, Carolina Pizarro and others.

ODIN TEATRET

Cont.

Else Marie Laukvik



Photo: Riccardo Musacchio

MEMORIA

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

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

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

Something essential is getting lost: not memory, but the strength and the words capable of transmitting it without succumbing. The performance ends as we look at the photographs of two writers' faces: a smiling Primo Levi and a melancholic Jean Améry, both Jews who had survived Auschwitz and committed suicide years later. "Only two of us are left and we deal in bones."

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



Photo: Tommy Bay

My Stage Children

Actor and director: **Else Marie Laukvik**
Duration: 90 min. - Performed in English

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

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

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

Roberta Carreri



Photo: Jan Rűsz

SALT

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

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



Photo: Torben Huss

JUDITH

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

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



Photo: Fiora Bemporad

Traces in the Snow

Actor and director: **Roberta Carreri**
Duration: 120 min. - Performed in English

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

Roberta Carreri is an actor, teacher, writer and organiser. She was born in 1953 in Milan, Italy. She joined Odin Teatret in 1974 during the group's stay in Carpignano, Italy and has since worked as an actress with the group in most of the group's productions, in solo performances and four work demonstrations. Roberta Carreri has taken part in ISTA (International School of Theatre Anthropology) since its beginning in 1980, coming into contact with performing techniques from Japan, India, Bali and China. This has influenced her work as an actress and teacher. She gives workshops for actors all over the world and presents, as a work demonstration, her professional autobiography, *Traces in the Snow*. She organises and leads the annual international workshop Odin Week Festival in Holstebro and abroad. In 2009 she directed *Rumor* with Cinzia Ciaramicoli for Masakini Theatre Company (Malaysia). In 2014 *The Woman Who Spat Out the Apple*, with Rosa Antuña -Núcleo de Criação Rosa Antuña (Brazil). Her professional experiences are presented in *The Actor's Way*, edited by Erik Exe Christoffersen, and in her own book *Tracce*. Her articles have been published in journals such as *New Theatre Quarterly*, *Teatro e Storia*, *Máscara*, *The Open Page*, *Peripeti* and *Performance Research*.

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

ODIN TEATRET

Cont.

Julia Varley

DOÑA MUSICA'S BUTTERFLIES

Actor: **Julia Varley**

Text and stage design: **Julia Varley**

Musical arrangement: **Jan Ferslev, Frans**

Winther - Lighting: **Knud Erik Knudsen**

Director: **Eugenio Barba**

Duration: 55 min. - Performed in English

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



Photo: Jan Rűsz

THE CASTLE OF HOLSTEBRO II

Actor: **Julia Varley** - Text: **Julia Varley** and
Eugenio Barba

Musical arrangement: **Jan Ferslev** - Lighting:

Poul Østergaard, Knud Erik Knudsen

Costumes: **Julia Varley, Ellen Skød**

Director: **Eugenio Barba**

Duration: 50 min. - Performed in English

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



Photo: Jan Rűsz



Photo: Rina Skeel

AVE MARIA

Actor: **Julia Varley**
Assistant director: **Pierangelo Pompa**
Text: **Odin Teatret** and quotes from
Gonzalo Rojas and **Pablo Neruda**
Director: **Eugenio Barba**
Duration: 50 min. - Performed in English

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

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

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



Photo: Francesco Galli

The Flying Carpet

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

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

ODIN TEATRET

Cont.



Photo: Tony D'Urso

The Echo of Silence

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

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



Photo: Flora Bemporad

The Dead Brother

Actor: **Julia Varley**
Director: **Eugenio Barba**

Duration: 60 min. - Performed in English

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

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

Ana Woolf is a teacher, actress and director, and co-founder of Magdalena 2a Generación, a Latin American Network of Women in Contemporary Arts. In 1999 Ana Woolf moved to Denmark to study with Julia Varley who directed her in two performances and a work demonstration. Ana Woolf lived in Europe for some years, also working as assistant director for Eugenio Barba in three international projects and for Odin Teatret's 50th anniversary. Ana Woolf returned to Argentina in 2011. She has developed a special training based on Asian techniques and Latin American rhythms, and leads workshops all around the world. As a director, she has worked with professional actors in different countries, and six of her productions are presently on tour. Ana Woolf has published articles in various theatre publications and has translated many of Odin Teatret's books into Spanish.



Photo: José Alberto Selbach Junior

SEEDS OF MEMORY

Actor: **Ana Woolf**

Set Design: **Elias Leguizamon** - Text: **Ana Woolf** and extracts from historical documents -
Dramaturgy and director: **Julia Varley**

Duration: 60 min. - Performed in English and Spanish

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

ANA WOOLF

Cont.

WHITE IS THE NIGHT

Actor: **Ana Woolf**

Lights: **Fausto Pro**

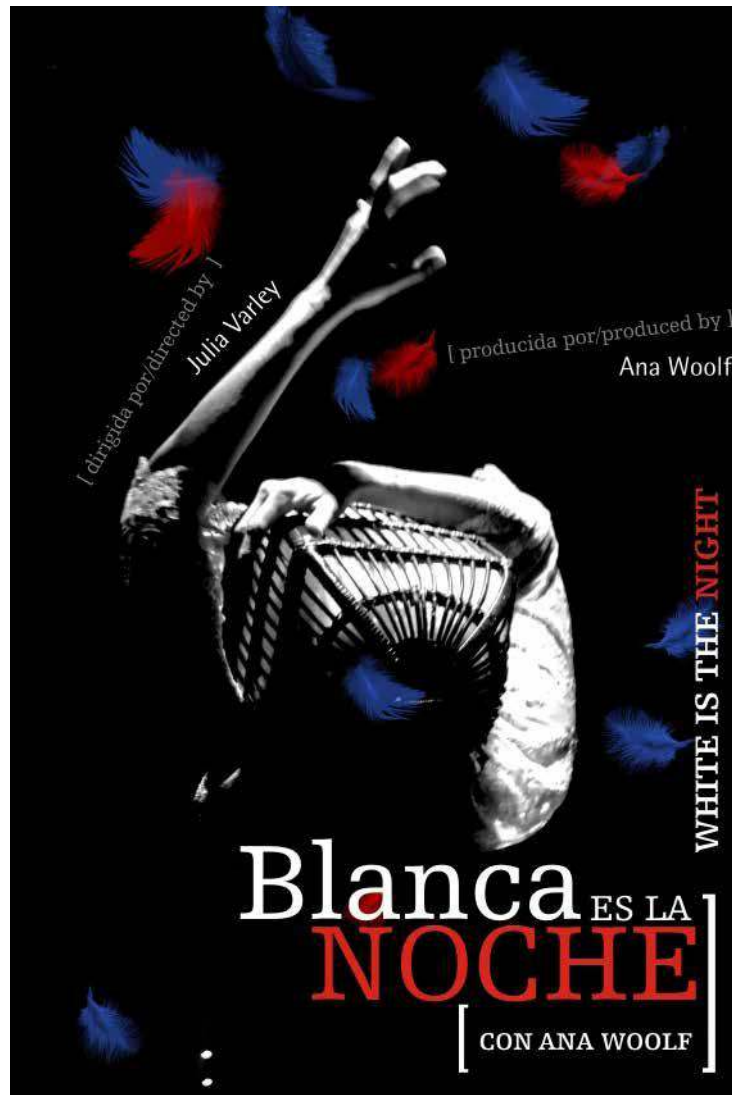
Text: **Ana Woolf**, extracts from a story by **Clarisse Lispector** and a poem by **Alda Merini**

Dramaturgy and director: **Julia Varley**

Duration: 60 min.

Performed in Spanish

I cannot speak. I don't find the words. They say that the problem is in the amygdala, that the amygdala are closed from fear. But I don't know. My body is hurting me; my soul is hurting me. It is as if the water inside an immense globe pushes the walls, threatens to explode but never does. So I stay here, immobile, silent, deafened; suffocated by the saliva of my own words, which do not dare to leave my mouth. Stunned by the noise of my own silence. They say I have little birds in my mind. I am in the dark. But the full moon comes and white is the night.



Behind the curtains

Actor: **Ana Woolf**

Director: **Julia Varley**

Duration: 55 min. - Performed in English and Spanish

What is behind the curtains? This work demonstration is an invitation to follow the years of training necessary to acquire a craft. It speaks of chaos, difficulties and ways to solve them, attempts and failures; and it tells about the encounter with the actor's teachers, touching upon topics like discipline and emotions during preparation and at the moment of facing the spectators. The actress will present fragments of some of her performances with the intent of understanding and of better visualising the all-mysterious moment of passage from technique to stage fiction.

Carolina Pizarro was born in 1981 in Chile. She is an actor, director and teacher and has studied several physical and vocal techniques. Fundamental pillars for her research have been the meeting with Julia Varley, and her stay in the Hindustan Kalari Sangham Temple, where she developed her knowledge of Kalaryppayatu and Silambattam martial arts. Carolina has taught several workshops and seminars in India and in international encounters. In Chile she directs a group of university students, teaches storytelling techniques, and has started the international project Transfer to invite foreign theatre companies and artists to Chile. Carolina joined Odin Teatret as an actor in October 2015, taking part in all the current ensemble performances.



Photo: Angela Cabezas

TIERRA DE FUEGO (Land of Fire)

Dedicated to Rebeca Ghigliotto and María Cánepa

Actor: **Carolina Pizarro**

Director: **Julia Varley**

Duration: 50 min. - Performed in Spanish and English

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

(Pia Tafdrup)

During Salvador Allende's government, a grand-mother and her daughter, holding a Chilean flag, occupied a plot of land to build a house and make a garden there. When the repression came, as a consequence of Augusto Pinochet's military coup, the daughter dug a deep hole in the ground and buried her uniform, papers and everything that could possibly relate her to the Communist Party. Then, over all her memories, she planted a tree.

The performance explores the concept of journey, travelling to a land rooted in the memories of a woman's imagination: a land where the fire is kept alive as a sign that a home still exists. There are references taken from Chilean past and recent history seen through the eyes of three generations of women, and stories told by different Chilean women who have gone on a journey. Some of them decided to travel; others were forced to do so. But for each one of them the journey has meant a transformation.

From Amagaki to Shibugaki - Geography of an Apprenticeship

Actor: **Carolina Pizarro**

Director: **Julia Varley**

Duration: 60 min. - Performed in English and Spanish

During the demonstration Carolina Pizarro says: "The oriental kaki is an ancestral tree from Japan. If you take a seventy or eighty-year-old tree, all its fruit, without exception, will be bitter. Only when the tree is more than one hundred years old will the first sweet fruit start to ripen. What do humans do to get sweet fruit earlier? They go to an old tree and cut the sweet fruit's branch to graft it onto a younger tree. Some trees will start to give sweet fruit, while others will continue giving bitter fruit. This is the passing of experience for me."

TEATRO DELLE RADICI

Switzerland



Photo: Martina Tritten

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

IF SILENCE KNEW

Actor and director: **Cristina Castrillo**

Assistant: **Bruna Gusberti**

Props: **Sandro Caretoni, Massimo Palo, Elvis van der Meyden, Gigi Boccadamo, Pier Suriano**

Duration: 50 min.

Created as part of an extensive study on playwriting without words, this performance, precisely because it avoids words, is dedicated to them. It tries to tell, with and through silence, the voices that live in it, the lost words, those we have not the courage to utter, those which, if expressed, would lose the emotion that accompanies them.

What we will never be able to say.

Overused words, words too tired by time or by the total absence of meaning.

Cristina Castrillo is an actor, teacher and director, born in Argentina, co-founder of the Libre Teatro Libre in Argentina in the 1970s. Since starting Teatro delle Radici in 1980, Cristina lives and works in Switzerland. Her work focusses on actor's training, combining it with the creation of performances and tours with her workshops and the solo performance *Umbral*. She has edited *Attore-Autore* with articles about the work of Teatro delle Radici, *I sentieri dell'acqua* with Teatro delle Radici's performance texts up until 2000, *Trilogia dell'assenza* with texts up until 2004 and *Voci peregrine* with texts up until 2010, and her latest book *Tracce* mapping her craft. In 2014, Cristina Castrillo has received the Swiss Theatre Prize assigned by the Federal Office of Culture (FOC).

Bruna Gusberti is an actress, teacher and assistant director. She has taken part of all Teatro delle Radici's activities, performances and tours. Brunna takes care of the apprenticeship workshops and is Cristina Castrillo's permanent assistant director. More recently Brunna has created various performance acts and directed *Dove lo Sguardo Scorre* with seven actors of Teatro delle Radici.



Photo: Voix Polyphoniques

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

IMPAIRES

Musicians: **Brigitte Cirla** (vocals, accordion, mélodica), **Magali Rubio** (bass clarinet, mélodica),
Nadine Esteve (viola, mélodica, cajon)

Texts: poems by **Pierre Ronsard, Louise Labé, Paul Verlaine, Charles Baudelaire, Raymond Queneau** and prose by **Brigitte Fontaine** and **Alain Badiou**
Composers: **David Rueff, Helen Chadwick, Nadine Esteve**
Original idea: Brigitte Cirla - Production: **Voix Polyphoniques**

Duration: 75 min. - Performed in French with English subtitles

“Musicality above all, and for this choose uneven rhythms...” Paul Verlaine

French is reputed to be the language of love. Sixteenth century poets play with an invigorating freedom, with an impertinence that Verlaine admired and magnified in an earthy roughness. Their words tell of ‘making love’, they speak of the body, of sweat, of sighs, but they speak also of torments and hopes with a shocking rawness and an amused gentleness. Death is never far away; the French language can replace a vowel with a consonant and ‘amour’ becomes ‘à mort’. In so doing you jump easily between the word for love and the word for death, which sound the same in French.

Magali Rubio plays bass clarinet, clarinet, saxophone and flute and has been working as a musician for eighteen years, touring with philharmonic orchestras and performing with the Nono Theatre Company.

Nadine Esteve is a multifaceted musician who composes, directs, writes and creates soundscapes, plays the alto and piano, with a special interest for acoustic musical instruments. She has developed the Theatre of Sound Object, working with the combination of gesture, movement and sound, as a meeting point between theatre, dance and music.

VOIX POLYPHONIQUES

Cont.



TOUT MOREAU A woman in her century

Singers: **Éléonore Bovon, Brigitte Cirla** - Cello: **Catherine Duport**

Lights: **Angélique Bourcet**

Production: **L'Appel de la Sirène, Voix Polyphoniques**

Duration: 75 min. - Performed in French with English subtitles

The performance *Tout Moreau* is a recital that mixes songs and texts in the form of letters addressed to Jeanne Moreau, Serge Rezvani, Norge, Truffaut, and other people who have marked the actress's life. The performance also follows 20th century history of women and feminism, as an echo of this symbol of freedom that Jeanne Moreau represents. *Tout Moreau* remembers some key dates: the right of vote for women, the right for women to have a bank account, the right of contraception and abortion... Supported by Catherine Duport's cello accompaniment, Éléonore Bovon and Brigitte Cirla sing of the fugitive character of time, of the immutable succession of seasons, of the intensity of the present moment, and of an Epicurean vision of intense and absolute love, free of all hypocrisy and convention, mirroring Jeanne Moreau.

Brigitte Cirla began a career as a singer and actress after an education in classical piano. Brigitte's passion for both a cappella song and contemporary composition led her to create Voix Polyphoniques in 1991 and explore many contemporary composers and create performances with which she still tours. Brigitte dedicates herself to a continuous musical research on a cappella traditional polyphonic singing and contemporary compositions for voice. As a teacher and choir director, she has led numerous workshops for amateurs and professionals in France and Europe. She is a founding member of The Magdalena Project.

Éléonore Bovon completed her music studies in violin, musicology, singing and composition. After meeting Giovanna Marini, she began her career as a singer and started the vocal quartet Sanacore touring concerts in France and in Europe. In 2010 her solo album *L'amour dans tous ses états* is released and since 2013 she tours different productions of her own songs. Éléonore also works as composer, playwright, voice coach and choir director.

Catherine Duport has a classical background as cellist, but has opened her interest towards other fields such as contemporary music, musical theatre, traditional polyphony, free improvisation and singing. Parallel to her activity as a cellist, Catherine sings in the group La Novem and gives vocal concerts accompanying herself with the cello.

teatro*L I L A is the name Gabriella Sacco has chosen for her artistic productions, often in collaboration with groups or individual artists using different visual and performative media.

www.facebook.com/teatrolila



Photo: Guus Helms

MIMESIS

Concepts around visibility

Performer: **Gabriella Sacco** - Photographer: **Tatjana Todorovic**

Musician: **Petyr Veenstra**

Duration: 40 min. - Performed in English

Mimesis is a photography and poetry exhibition.

How do you make a body visible? Covering and uncovering rhythm, field, focus and words. Subtracting concepts from space to leave the essence of bodies and words hanging on the wall.

Mimesis focuses on a presentation of nude that transcends its corporeality.

It uses blur to change the perception of fleshiness, to dissolve it into distilled ethereal shapes that blend into light.

Gabriella Sacco is a poet, performer, director and translator. She is co-creator with Annamaria Talone of the Magdalena events in Italy called MagFest. After being engaged in theatre for ten years, she left it to dedicate herself to her studies of the culture of ancient India. Since her interest for theatre has returned, Gabriella has created performances and acts based on poetry and myths working with directors such as Mamadou Dioume, Julia Varley and Peter Clough. Gabriella conducts workshops on the shaping of performative ideas both for individuals or groups. Presently Gabriella is living in Amsterdam.

Tatjana Todorovic is an architect by education and a photographer by vocation, in search of beauty. Tatjana was born in ex-Yugoslavia in 1967. In 1996 she moved to Rome to complete her studies and in 2009 she moved to Amsterdam where she graduated in architecture. She has exhibited in The Netherlands, Italy, UK, France, and soon in Denmark.

TINA MILO

Canada/Serbia



Tina Milo is a theatre, film and TV actress, living in Montréal, Canada, since 2000. Tina attended the Academy for Dramatic Arts (University of Sarajevo, Bosnia and Herzegovina) and has a degree in Music Theory from the Stankovic School of Music in Belgrade. She has over 20 years of experience performing and touring with different European theatre companies. Her most productive years as an actor, music composer and producer were with Belgrade's Dah Teatar. She has toured all over Europe and the United States and performed various theatre shows and work demonstrations. She has also composed music for various theatre shows including her own, and has recorded them professionally.

THE VILLAGE

Actor and concept: **Tina Milo**
Director and dramaturgy: **Dijana Milošević**
Set and video design: **Neša Paripović**
Music: **Tina Milo**
Costume design: **Maria Marković**
Light design: **Milomir Dimitrijević**
Video editing: **Una Škandro**

Duration: 55 min. - Performed in English and Serbian

A one-woman show by Canadian artist Tina Milo, whose Serbian heritage infuses this humorous fusion of physical theatre, live music, and film. Drawing on real-life stories,

The Village paints a mosaic of the roles modern women are often confined to and explores why they often give up on their true hopes and dreams. This performance about an actress auditioning for the role of a depressed woman bravely ventures into the emotional abyss all of us find ourselves in at one point or another, and seeks an answer to what transports us from emotional darkness to extreme happiness.

In June 2015, *The Village* won an award for theatre innovations at the 40th Festival of Solo Performances and Mime in Belgrade.

Paola Luna has been an actress since the 1970s, and is art director, founder and partner of Studioline Filmes Production Company in Rio de Janeiro. In the 1980s she began an experimentation phase in video art, participating in national and international festivals. Among other works, she realised short films and ecological documentaries. In the 1990s Paola performed in various theatre experiments. From 1999 to 2004 she was curator and general coordinator of Multimedia Events at the Institute of Italian Culture in Rio de Janeiro, where she participated also with performances and video art. Presently, she investigates the possibilities of stimulating parallel perceptions through the body in action and images in movement. In 2015, Paola was one of the organisers of Multicidade, a Magdalena Project event in Rio de Janeiro.



Photo: Renato Mangolin

GOTAS DE AGUA (WATER DROPS)

Performer, director and video: **Paola Luna**
Images: **Chris Vine and Paola Luna** Sound track: **Chris Vine, Brigitte Cirila, Marianne Suner**
Text: **Rapport Enveff** - Set: **Flavio Vitoi**
Light Design: **Rafael Azeredo**
Costume design: **Leni Simão**
Editing: **Leyda Napoles**

Duration: 30 min.
Performed in Italian and Portuguese

The performance presents a woman moving within a video installation. Water drops form oceans and with the same fluidity of flowing water, the woman goes through fragments of history where the transitory leads her to a continuous transformation. It is a body in action, narrating. Interferences of projected images take part of this theatre game.

TEATRO DO ENCONTRO AND TEATRO MECÂNICO

Brazil



Photo: Claudio Etges

Teatro do Encontro and Teatro Mecânico are two theatre companies from Caxias do Sul, in southern Brazil. Both companies organise workshops, festivals, exchanges for theatre and music. Teatro Mecânico was founded in 2006. Teatro Mecânico supports the Festival Mulher em Cena (Woman on Stage), directed by Tina Andrighetti, that presents performances, debates, workshops and exhibitions. Currently, Teatro Mecânico is collaborating with Teatro do Encontro for the performance *Tango*.

TANGO

Far beyond the dance floor

Actors: **Roberto Ribeiro, Tina Andrighetti**

Music and sound supervision: **Gutto Basso** - Light design: **Jessé Oliveira**

Text: **Patricia Zangaro** - Translation: **Rogério Viana**

Director, set design and light design supervisor: **Ana Woolf**

Duration: 60 min. - Performed in Portuguese

Tango is a theatre performance based on the homonymous text of the well-known Argentinian playwright Patricia Zangaro.

Tango arises from a technical challenge: is it possible to dance with words? In immobility, a man and a woman build a dance movement through words. The shameless dance they engage in reveals the behaviour determined by gender relationships. *Tango* is a sexual duel. Despite tango being a profoundly Argentinian dance, it condenses an archetypal and universal problematic: the coupling of man and woman. Perhaps that is the reason why it is danced around the world. With *Tango*, Patricia Zangaro proposes to enter this rite which celebrates embraced bodies.

Tina Andrighetti is a teacher, actress and producer. Since 1980 she has worked in theatre companies and art schools, often performing for children. Besides her work with Teatro Mecânico, Tina is a percussionist with the group Maracatu Baque dos Bugres. She is artistic director of the Festival Teatro Mulher em Cena which has held three editions, and director of Violas, a collective of feminist theatre intervention researching theatre and gender.

Roberto Ribeiro is an actor and cultural producer. He graduated in History from the University of Caxias do Sul. Since the 1980s he participated in various theatre groups. In 2011 he founded Teatro do Encontro which he coordinates alongside Andre the Oliveira for production and Tefa Polidoro as a teacher.

Gutto Basso is a music composer, dancer, musician, artist and sound technician. He studied music and composition at Symphonic Orchestra School of Caxias do Sul and he now teaches guitar, piano, voice and musical theory. He is part of the group Maracatu Baque dos Bugres since 2015.

CIA. YINSPIRAÇÃO POÉTICAS CONTEMPORÂNEAS

Brazil

Cia. YinsPiração Poéticas Contemporâneas was created by Luciana Martuchelli in 2002, focussing on actor's training, and on the worldwide myths and questioning of women's voice as well as the myths about masculinity. The company produces and tours various performances.

THE TIGHTROPE WALKER

Actor: **Filipe Lima** - Musician: **Guilherme Cezário**

Video: **Luciana Martuchelli, Francesco Corbelletta**

Director and dramaturgy: **Luciana Martuchelli**

Duration: 55 min. - Performed in English with songs in Portuguese, Spanish and French

What are the choices that turn a boy into a man and a man into an artist? The stage is an island - where time doesn't exist; the ruins of a burnt down theatre - where time has passed; God's dwelling - where time stands still; the Emperor's garden - where time flies. An actor tries to save his costumes in a theatre in flames, putting his own life at risk. An angel observes life and doesn't know if he remains in the comfort of eternity or falls to earth and turns into a man, assuming the male heritage in a hard world for both men and women. An imprisoned nightingale sings to the Chinese Emperor, who is near death. In an island, a young boy fears life and an old man fears death.



Luciana Martuchelli is an actor, director, teacher and film maker. Luciana graduated in interpretation and direction at Instituto Superior de Arte, in Havana and at Faculdade de Artes Dulcina de Moraes in Brasília, where she also became professor in dramatic literature, interpretation and multimedia communication. Since 2010, she directs and curates Solos Fértis - International Festival of Women in Theatre. Since 2008, Luciana started The Secret Art of the Performer, an annual masters-in-residence with Eugenio Barba and Julia Varley, in Brasília.

Filipe Lima is an actor, singer, acting teacher, producer and assistant director. From 2004 to 2007, he worked with choirs, operas and musicals in Brasília, where he learned the fundamentals of his vocal technique. In 2007, he started studying acting for cinema and theatre with Luciana Martuchelli and her group Cia. YinsPiração. He is the co-producer of The Secret Art of the Performer, and co-producer of Solos Fértis.

Guilherme Cezário is a guitar player, composer and actor of Cia. YinsPiração since 2013. Guilherme is frontman of the bands Dark Chest, Incredible Chalk Dragon and Ninfetas do Alem e Gaiola dos Vikings. As a guitar teacher, he focusses on contemporary repertoire and individual authorial work.

CAMILLA SANDRI and ROBERTA LANAVE

Italy



Photo: Camilla Sandri and Roberta Lanave

Camilla Sandri and **Roberta Lanave** graduated from Teatro Stabile di Torino, after a three-year period of study in 2009-2012. After individual experiences, including work with Valter Malosti for Roberta, and a journey to Latin America for Camilla, came the need for a common project. Interested in poetry and also in its importance as soundscape, they begin to develop a personal poetic research focussing on emotional rather than rational communication. As part of this research, Camilla and Roberta worked together on “The Dragonfly”, a text by Amelia Rosselli, and are part of a larger group called I Mangiatori, that presents poetry at restaurants.

VOI SIETE QUI/YOU ARE HERE

Actor and director: **Camilla Sandri**
Duration: 30 min. - Performed in Italian

Reading the newspaper Camilla Sandri discovered a five-page article by Emmanuel Carrère entitled “The Man of the Dice”. When Camilla finished the article, she searched for a red dice, a lucky charm, that had been around her house for a couple of years passing from drawer to drawer. She moved the furniture, put on her best skirt and started the dance... When the beginning becomes so obviously and simply apparent, all one has to do is embark on the journey and surrender to the unknown.

THE POETRY MENU

I Mangiatori

Performers: **Camilla Sandri** and **Roberta Lanave**
Duration: 20 min. - Performed in Italian, Spanish and English

Doesn't culture feed you? Of course it does. *The Poetry Menu* presents dishes based on verses and rhymes to feed the soul and intellect. Read the menu and order a poem to your taste: the piece is interpreted by unusual maîtres who offer poetry besides dishes and goblets of wine. The project I Mangiatori was born from the attempt to serve culture at table, mixing theatre, literature and culinary art.



Photo: Paco Sánchez

Opera retablo was founded in 2008 as a space that hosts and promotes artistic and cultural contaminations. It stems from the need to provide the creations of Ledwina Costantini with a network of collaborations and a structure of organisation and logistics. This association draws inspiration from the conviction that encounter and cooperation between individuals must be at the bottom of any and every work. From these growth-fostering encounters Opera retablo draws on other forms and languages to create complete works capable of keeping up with audiences increasingly accustomed to variety.

CARNAGE

Actor and director: **Ledwina Costantini**

Poem: **Andrea Bianchetti**

Set design: **Ivana Falconi Desperate Housewives, Ledwina Costantini**

Sound: **Olivier Gabus, Opera retablo** - Technical support: **Michele Tognetti**

Light design: **Luigi Sala** - Production: **Opera retablo**

Inspired by the text by Andrea Bianchetti, *Carnage* is the result of the encounter of poetry and theatre performance. The aesthetics of childhood combined with the gruesome content takes the viewer into a world always poised between the comforting and the unsettling. The set exorcises and emphasizes the nightmare of carnage. It is a fairy tale for adults overflowing with complementary colours and unlikely disproportions that suggest wonder and fascination; where alienating details emerge, thanks in part to the soundtrack made of zooms and auditory close-ups. In the sequence of images, and following the trail of the poetic writing, the performance calls upon the audience to wonder about their own carnage.

The performance is not recommended for people under 18.

Ledwina Costantini, born in 1976, began her training as actor-creator with Teatro delle Radici in Lugano, with which she worked for eight years. Then Ledwina moved to England and worked with Northcott Theatre in Exeter and with the Royal Theatre in Plymouth. Back in Switzerland she worked for five years with Trickster-P. After studying for a semester at the National Academy of Opera in Beijing, she founded the artistic-theatrical association Opera retablo, with which she has created various performances. Her present work is dedicated to Kőszeg.

NORA AMIN

Egypt

Nora Amin, born 1970, is an Egyptian writer, performer, choreographer and theatre director. In 2013 she was named best director by the National Festival of Egyptian Theatre. Nora has been active in independent Egyptian 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.



Photo: Nora Amin

AN ENEMY OF THE PEOPLE - JOURNEY TO SURVIVAL

A documentary film on theatre and political transformation

Film director: **Ibrahim Graheib**

Theatre director: **Nora Amin**

Composer: **Nader Sami**

Production: **Lamusica Independent Theatre Group**

Duration: 55 min - In Arabic with English subtitles

The film shows the journey of an independent theatre company that decides to play a provocative play (based on Ibsen's play *The Enemy of the People*) addressing the issues of democracy, corrupt regimes, the rule of the majority and the manipulation of crowds. The creation of the production and its premiere happened under the rule of Mohammed Morsi and the Muslim Brotherhood.

The film shows different moments and contexts of performance through the whole year of 2013, under teargas bombs or gunfire, or during months of curfew only a few steps away from the violent confrontations in Tahir Square. The film traces the narrative line of the theatre production which changes in relation to the political transformations of Egypt, but it also shows how an independent theatre group grows against all obstacles, and how it explores its new political and artistic role while struggling for survival.

An Enemy of the People - Journey to Survival. It is the story of Lamusica Independent Theatre Group, of twenty men working under the leadership of one woman: Nora Amin.

AMARANTA OSORIO and TERESA GARCIA HERRANZ

France/Spain

Amaranta Osorio is a Mexican-Spanish-Colombian actress, author and cultural manager. As an actress, she has worked in film, television and theatre. As an author, she has premiered extensive works in Colombia and Madrid and four short works in Spain. Five of her texts have been published and she received the Teatro Exprés Award from Caja Madrid. As a cultural manager, she has coordinated and directed many prestigious theatre festivals in Mexico, Costa Rica and Spain (Festival A Solas - The Magdalena Project).

Teresa Garcia Herranz is a Spanish guitarist with a degree in Musical Performance from the Real Conservatorio de Musica de Madrid. She has since studied at the Koninklijk Conservatorium of Hague under Zoran Dukic, where she obtained her Bachelor's Degree in 2005. She also obtained a Master's Degree at the Lemmensinstituut in Leuven, Belgium, where she worked with professor Raphaella Smits. As both a soloist and in ensembles she has performed in renowned festivals and numerous concert halls around the world.



Photo: Francesco Galli

ANÓNIMAS (Anonymous women)

Playwright and performer: **Amaranta Osorio**

Guitarist and performer: **Teresa García Herranz**

Lighting design: **Miguel Angel Camacho** - Set and costume design: **Gema Rabasco**

Costume making: **Alejandro Correa, Carmen Beloso** - Sound design: **Arne Bock**

Director's assistant: **Paula Isiegas**

Dramaturgy and director: **Julia Varley**

Duration: 55 min. - Performed in Spanish and English

Three sisters tell each other the stories of their mothers and grandmothers. The sisters' smiles are naive and dangerous. They laugh of Bluebeard and dedicate their music, songs and dances to Susana Chavez, the Mexican journalist who coined the phrase "not one more death" in order to fight for the right to live of those women who have now only become statistics. The stories recall times of war and peace, and the love and sagacity required to keep a family together. The three sisters follow a stone path made with the silent stories of women searching for their names.

VIOLETA LUNA

Mexico



Photo: Robbie Sweeny

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

VIRGINS AND GODDESSES – STONES OF MEMORY

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

Original music: **David Molina**

Videos: **Roberto G. Varea**

Duration: 25 min. - Performed in Spanish

The performance *Virgins and Goddesses* investigates the sacred feminine iconography going into the inherent tension between the notions of the profane and the sacred, with special attention to the juxtaposition of Mexican Catholic iconography and Aztec iconography.

Violeta Luna places these goddesses in the contemporary space of state violence, blurring the boundaries between the sacred and the profane, in a performative gesture of memory and ritual.



The Corporación Colombiana de Teatro - CCT was founded forty-five years ago in Bogotá for the development of innovative Colombian theatre. It organises the Alternative Theatre Festival and the Festival Mujeres en Escena por la Paz (Women on Stage for Peace). It also supports the movement of Artists for Peace, the creation of poetic memories concerning the social armed conflict afflicting Colombia, and the creative work of victims and artists together. Patricia Ariza is the president of Corporación Colombiana de Teatro.

MEMORIA

A collective creation

Actors and creators: **Alexandra Escobar, Nohra González**

Music: **Nicolás Uribe**

Videos: **Karen Roa**

Director: **Patricia Ariza**

Production: **Corporación Colombiana de Teatro - CCT**

Duration: 60 min. - Performed in Spanish

Two women are fleeing war and death. They are displaced, stripped of everything. They remember what they have lost. Now their body is their home. Their memory is in their songs, in their body, in some objects. It is the memory of millions of landless people fleeing.

To be able to return and invent a country of peace,
we will have to invent a memory that includes the epic of those who flee,
and of the women who resist death.

Alexandra Escobar is an actress of Teatro La Candelaria since 1998 and has been very active in the Project Mujeres Arte y Parte por la Paz en Colombia, beside working with theatre with children.

Nohra González is an actress of Teatro La Candelaria, a visual artist, voice teacher at the Universidad Pedagógica in Bogotá, director of the theatre group La Pola, and active in the project Mujeres Arte y Parte por la Paz en Colombia.



HOMBRE QUE SOÑÓ PARIR UNA NIÑA POR EL OMBLIGO

(The Man Who Dreamed of Giving Birth to a Girl through the Navel)

Author and performer: **Carlos Satizábal**

Director: **Patricia Ariza**

Production: **Tramaluna Teatro**

Duration: 40 min. - Performed in Spanish

1. The man. Somebody questions him: where does he come from, what is his job, who is his family, is he an artist or a writer. They owe him time. In a dream his grandparents promised him to live 120 years. He gave birth to a girl through his navel.
He comes from a country of unburied people.
2. The lecturer. An actor reads the lecture of a director: what does it mean to be a man in a time of demolition of patriarchy. Patriarchy and theatre shape our points of view, our voice, our body, and some stories.
How can we invent a new masculinity?

Patricia Ariza is a founding member and currently the director of Teatro la Candelaria, based in the Candelaria neighbourhood of Bogotá. She is an actress, director, poet, playwright and an activist for peace and for the women's movement. 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.

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



Black Box Dance Company is hosted by Black Box Theatre in Holstebro since 2013. Black Box Dance Company, directed by Marie Brolin-Tani, is strengthening the local emerging talents to give them professional experience before going on to work with other international dance companies. Black Box Dance Company currently consists of Zaneta Majcher (Poland), Charlotte Anne Logan (UK), Lionel Ah Sou (France), Bartosz Woszczynski (Poland), Marco Rizzi (Italy), Manuel Gaubatz (Germany), Emmy Louise Thomsen (Denmark) and Isabella Harritz Sørensen (Denmark).

Touch

Dancer: **Isabella Harritz Sørensen**
Choreographer and director: **Marie Brolin-Tani**

Duration: 60 min. - Explanations in English

Touch is a work in progress session in which Isabella Harritz Sørensen and the Artistic Director of Black Box Dance Company Marie Brolin-Tani want to share how choreography can communicate both strong and sensitive messages to an audience. Spectators will also be asked to take part in the creative process with inputs and ideas. Marie will work closely with Isabella on movement material connected to the theme "Beauty as a Weapon" and Isabella will also work with improvisation around this subject.

Touch hopes to reach out to all senses as well as highlight the power of dance.

Marie Brolin-Tani was born in Stockholm in 1958. As a choreographer she started MBT Danseteater, and this company became one of the leading dance companies in Denmark. In 2001 Marie was appointed as Director and CEO of Skånes Dansteater in Malmö, Sweden, and seven years later began to teach at the School of Contemporary Dance in Copenhagen. In 2013, she became the Artistic Director of Black Box Dance Company. Marie's passion is to work with young dancers, who are in the beginning of their career. Several of Marie's choreographies has been nominated for the Danish prize Reumert.

Isabella Harritz Sørensen was born in 1992 in Denmark. She is an intern with Black Box Dance Company since 2016. In 2014 Isabella completed an education at Official School of Alvin Ailey American Dance Theater in New York. She has recently participated in the *Projects* in the Netherlands, and in *Why am I not perfect* choreographed by Lukas Hartvig-Moller.



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

FRAU VLADUSCH

Aerial Theatre - Solo on three trapezes

Performer, concept and idea: **Jana Korb**

Music: **Ulas Aktas** and **Stefan la Roche** - Production management: **Nicola Tröger**

Costumes: **ajak kostümbild** - Stage Design: **Erica Ruhl** and **Jana Korb**

Director: **Erica Ruhl**

Duration: 35 min. - Performed in English

Memories and Dreams of a Better Life - Loneliness - Rituals of Everyday Life - Sleep - Oblivion – Remembering. Inspired by the art cycle "Project for a Lonely Person" from the Prague-based artist Viktor Pivovarov, Jana Korb and Erica Ruhl immerse themselves in Frau Vladusch's everyday world in an attempt to comprehend the complicated map of ritualised gestures she uses to negotiate her isolation. Following Frau Vladusch's daily activities and routines, director and performer meticulously examine the pattern of their protagonist's movements. In a detailed series of impressions, they reveal her memories and dreams, a landscape of painful secrets and intense emotions. Her memories and glimpses of unattained desires swell up again and again so that the borders between reality and the world of dreams dissolve, clearing space for moments of hope, showing her ways out of her desolation.



Photo: Christophe Loiseau

Théâtre du Mouvement was founded in 1975 by Claire Heggen and Yves Marc, in search of a theatricality of movement and gesture in the context of contemporary mime and the art of the actor. The company places itself on the border of dramatic dance, object theatre and text theatre in which the body is engaged. The group has produced well over thirty different stage productions, played in sixty countries.

OMBRE CLAIRE (BRIGHT SHADOW)

Performer and director: **Claire Heggen**

Puppet: **Claire Heggen** and **Carine Gualdaroni**

Assisant: **Carine Gualdaroni** - Lighting: **Philippe Lacombe**

Video: **Christophe Loiseau** - Costume: **Jean-Jacques Delmotte** and **Elsa Bourdin**

Duration: 50 min.

This is a visual poem in memory of an angel
This is an intense piece of music broken up by sustained silences
This is a story that includes a journey and challenges that have to be overcome
This is a colour, white
This is the story of a young girl who died at twenty years old
This is my story

Claire Heggen

Bright Shadow is inspired by the true story of Claire Pradier, daughter of Juliette Drouet and the sculptor James Pradier, by the poems by Victor Hugo about her in his *Contemplations* in dialogue with Schubert's string quartet *Death and the Maiden*. Using a puppet as a go-between, animating the inanimate, Claire Heggen makes the uncertain figure of an angel appear and disappear, calling up the ghostly whiteness of a being who disappeared too soon.

Claire Heggen is a performer, author and director and she has written and directed some of the major creations of Théâtre du Mouvement. With the company, she has developed a research programme and practice inspired by Etienne Decroux's corporeal mime for 35 years. She is co-artistic director of La Ferme de Trielle; co-founder of Transversales, European Academia of Arts and Movement; initiator and member of GLAM (Network of Arts of Mime and Movement); Knight of Honour of the Arts and Letters. Initially professor of dance and physical education and sport, she learned mime with Pinok and Matho, and then, for four years with the Etienne Decroux.

DAH TEATAR

Serbia

DAH Teatar was founded in 1991 in Belgrade by directors Jadranka Andelić and Dijana Milošević out of a need for profound experimental work. Actress Maja Vujović joined the group from the beginning. In 1993 DAH Teatar enlarged its activities by creating DAH Teatar Research Centre (DTRC) with an on-going programme of workshops, lectures, seminars, guest performances and festivals. In 2008 the actress Ivana Milenovic Popovic joined the theatre. The forming of DAH Teatar coincided with the fall of ex-Yugoslavia. In the last two decades, through their work, the members of DAH Teatar have strongly opposed war and violence. The themes through which DAH Theatre expresses its poetics are always connected to the position of an individual in dark times and history.



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

THE SHIVERING OF THE ROSE

Performers: **Nemanja Ajdačić** (violinist); **Dijana Milošević** (director), **Maja Mitić** (actor)

Set design: **Neša Paripović** - Costume: **DAH Teatar, Marija Marković**

Soundscape: **Jugoslav Hadžić** - Music for the violin: **Nemanja Ajdačić**

Lights: **Milomir Dimitrijević** - Technical Director: **Mladen Lukešević**

Duration: 65 min. - Performed in English and Serbian with English subtitles

Story is the way we remember, the way we make judgments - and perhaps, because they touch the heart - stories point the way to forgiveness and understanding. By means of story, we can experience the terrible and noble dimensions of what happened, we can put names to faces, meaning to places and events, gain a sense of the humanity of the victims and the victimizers, relive the events of history in their fearsome detail.

The Art of Truth-Telling about Authoritarian Rule,
Ed. by Ksenija Bilbija, Jo Ellen Fair, Cynthia E. Milton, Leigh A. Payne

The Shivering of the Rose is about the artistic collaboration between an actress and director dealing with the subject of missing people. It reflects on the strength and fragility of memory, the meaning of disappearance and the possibility of transformation. The performance deals with the post-traumatic memories of family members, especially women, who have missing persons from their immediate environment. Their disappearances are tragic events for individuals and families who have been left in the dark and the only thing they have left is memory and hope for resolution. During the process of resolution, which requires time, the memory fades and erases along with the historical truths that are also being erased. Deep wounds caused by disappearances continue to undermine relations between groups and nations, sometimes decades after such disappearances, and prevent the society to start with the process of healing. Art, and specifically theatre art, is able to record and revive those efforts through the live word and the presence of the performers.

At the end of the performance, while leaving, the audience will see roses beside the painted silhouettes of disappeared people on the sacks that were brought in at the beginning of the performance by the Centuries Old Woman Who Saw it All. Roses were carried by Mothers from Plaza de Mayo in Argentina, the Saturday Mothers from Turkey carried roses and put them in front of the main state institutions, hundreds of roses were carried by families of the disappeared from Dulici, Bosnia, who left them on the sites of the concentration camps where their dearest had been taken and all trace of them had disappeared. Also the families of kidnapped Serbs from Kosovo carry roses when they mark the anniversary of their disappearance.

In her text *Of Beauty and Justice*, the Argentinian artist Claudia Bernardi writes about families of missing children from Guatemala. During the trial of a massacre where children had been abducted and killed, the families, as a sign of protest to the verdict of 'not guilty', held up the roses that they had brought. Bernardi finishes with these words: "I imagine the movement of the roses, undulating gently, like a hug, like a lullaby, without words or sounds. A lament dressed in deep red for the children who perished..."

Maja Mitić is an actress and producing director of DAH Teatar. She graduated at The Academy of Arts, Novi Sad. After that she worked in several theatres including the National Theatre of Serbia and in films, radio and television. After that she worked in several theatres including the National Theatre of Serbia and in film, radio and television. Maja joined the DAH Theatre in 1991. She is the company's key teacher-demonstrator. Maja is a guest lecturer at numerous US and UK universities including Goldsmiths.

FUNDACION MANDRAGORA

Ecuador



Mandrágora is a space for contemporary performing arts' creation and experimentation. It is an artistic and cultural autonomous non-profit organisation that promotes cultural programmes of various expressions of the arts in Ecuador since 1997, directed by Susana Nicolalde. Mandrágora is above all the utopia of those who live inside it. It organises the Women's Festival *Tiempos de mujer* in Quito since 2004. In 2015 the festival invited artists from the Magdalena network, calling it *Tiempos de Magdalena*.

Camila

The Diary of a Utopia - A work in progress

Actor and dramaturgy: **Susana Nicolalde**

Director: **Carlos Gallegos**

Music: **Darcila Aguirre**

Song arrangements: **Juan Carlos Velasco**

Duration: 60 min. - Performed in Spanish

Camila is a woman who built her story by defending just causes throughout her life. Her present is her past, her illusion for peace is her war. Youth, maturity and the beginning of old age face each other in the same dialogue. Maturity came inadvertently. At the same time appeared disappointment and disenchantment, exhaustion and betrayal; the ideal of a new world faded into delirious ramblings. Camila will soon have to confront her own old age; her point of view is different, now she listens instead of speaking. Now her struggle and her flag is love.

Susana Nicolalde is an actress, playwright and director of Mandrágora Performing Arts Foundation. She has worked with several theatre groups in Guayaquil and Quito and participated in major theatre productions. She works as an actress in local productions for radio, film and television. Parallel to her acting work, she teaches actors and directors. At the moment she is in charge of the Biennial for Women Playwrights *La escritura de las diferencias* in Cuba and Ecuador.



Photo: Arno Declair

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

MY PARENTS' THINGS

Actor and author: **Gilla Cremer**

Director: **Dominik Günther**

Stage and costume design: **Eva Humburg**

Co-production: **Theater Unikate, Theater Wolfsburg** and **Hamburger Kammerspiele**

Duration: 90 min. – Performed in English

Agnes is standing in the house of her deceased parents. This is where she grew up, this is where Father and Mother lived for sixty years - now it has to be cleared out. Where should one start? In the cellar or in the jam-packed loft? There still seems to be so much life clinging to each object: a familiar smell or a story. Keep it? Give it away? Sell it? Throw it away? Memories of one's family and one's childhood lurk in every drawer and cupboard. Agnes comes across letters and diaries that weren't meant for her. "Let go of the remnants of life" is what a professional house clearing guide says. If only it were that simple...

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

ANNA FURSE

UK



Photo: Nina Klaff

Anna Furse is Professor of Theatre and Performance at Goldsmiths University where she was Head of Department until 2015. For 15 years she has directed the internationally renowned MA in Performance Making - a laboratory programme bringing dancers, theatre artists and fine artists into hybrid performance study, research and creative practice. She is also Co-Director of the interdisciplinary research hub The Centre of the Body. Her award-winning career in professional theatre covers thirty-three years as an auteur director, writer and curator. Her book *Theatre in Pieces – Politics, Poetics and Interdisciplinary Collaboration* (Methuen 2011) is an innovative anthology of experimental performance texts.

DON JUAN. WHO/KDO? ONLINE, IN STUDIO, ON STAGE

Performer and director: **Anna Furse**

Duration: 30 min. - Presented in English

In this talk Anna Furse will contextualise her production *Don Juan. Who?/Don Juan. Kdo?* (2007).

She will explain how this European project arose; how research developed in a special online space over 18 months; how it was rehearsed; and what was the relationship between process and theme: power in gender relations, social space online and intimate discourse.

The work was conceived during the Balkan war, when rape - yet again - was used as a weapon of war and machismo strutted murderously.

In the production *Don Juan* - "a man who cries at too much beauty" - is complex, and reveals contradictions in each of us, whatever our sexuality, from identification to revulsion.

The point being that this priapic myth endures, despite everything.



Elizabeth de Roza is a director, a multi-disciplinary performance artist, creative collaborator and theatre academic based in Singapore. Her work draws from contemporary performance practices on notions of hybridity, interactivity, cross-disciplinary art and collaboration. Her training in performance-making, draws from traditional Asian theatre training, martial arts (kalaripayattu) and contemporary art practices. She is the Artistic Director of the physical/sensory performance research group TheatreStrays. She is currently pursuing her PhD at Goldsmiths University and is a full-time lecturer at Lasalle College of Arts.

Landscaping a Personal Myth

Actor and director: **Elizabeth de Roza**

Duration 45 min. – Performed in English

The training of kalaripayattu martial art leads to the embodiment of physical awareness of an actor, investigating the point of resonance that is akin to stage presence.

The work demonstration explores kalaripayattu as a vehicle for the embodiment of physical awareness and breath-in-motion.

Five poses of kalaripayattu awaken the actor's body to the creation of the body in performance, images that become actions.

KEIIN YOSHIMURA

Japan

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

About Kamigata-mai

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



Photo: Kenichi Koike

SAKURA (Cherry blossom)

A requiem for Hiroshima-Nagasaki

Performer, choreography and director: **Keiin Yoshimura**

Shamisen and vocals: **So Sugiura**

Poem: **Sankichi Toghe** - Motion Graphics Art: **Jun Kurumisawa**

Motion Graphics Programme: **Yuta Nakano** - Sound effects: **Tatsuya Ogusu**

Mask: **Shigeki Tachi** - Wig: **Kanehisa Oswa**

Duration 70 min. - Performed in Japanese

*When I am standing there / deep sadness is coming up / What could I do?
I can only pray from the bottom of my heart
to be peaceful with nature and human beings
and to be a universe filled with love and harmony.
It's just "Wa no Kokoro"*

Sakura is an offering to Odaisama (Kinue Motoyama, 1909-1974), one of greatest spiritual leaders in Japan. She has devoted herself to praying for the achievement of world peace.

Please never clap at the end of Sakura

Close your eyes in silence and stillness, and pray for universal peace in your mind together with everyone else. When the lights come back again please open your eyes then return to your place taking the petal of Sakura in the depth of your heart.

So Sugiura was born in 1960 in Japan. He is a shamisen musician who regularly participates in classical theatre and dance performances and gives individual concerts in Japan and abroad. So Sugiura has accompanied Keiin Yoshimura in tours in Denmark, Italy and Cuba.

Teatro Contraelviento was founded in Quito in 1991. Since the beginning it experimented with contemporary theatrical languages and Andean traditions to develop a particular kind of the art of the actor. The director of Contraelviento is Patricio Vallejo Aristizábal.

When It Rains On The Paramo

Actor: **Verónica Falconí**

Dramaturgy: **Verónica Falconí, Patricio Vallejo Aristizábal**

Director: **Patricio Vallejo Aristizábal**

Music: **María Belén Bonilla**

Props and costumes: **Sara Constante**

Duration 60 min. - Performed in Spanish with English translation

The work demonstration shows the process of the actor's work from training to the creative elements.

It is a delicate and poetic work that reveals the craft of an actress constructing one of the most important characters in the history of Contraelviento: The Mother of *La flor de Chukirawa*, a performance well received nationally and internationally.

The demonstration shows the training of the actress, the teaching of a master and how the teachings are transformed in the body and mind of the actress so she can find her own language.



Photo: Silvia Echevarría

Verónica Falconí is an actress since 1993. She started her apprenticeship with Teatro La Mama of Bogotá, Colombia, and continued with the Theatre School of Contraelviento in Quito. She is part of Teatro Contraelviento since 2004, and currently she is director and teacher in the school El Arte Del Actor and director of the Fundación de Artes Escénicas.

TEATER VIVA

Denmark

Teater Viva was founded by Katrine Faber in 2006 in Denmark. Teater Viva performs for children, youngsters and adults in Denmark and abroad, and explores the interaction between performer and public, space and body, silence and sound. The performances of Teater Viva are characterised by the meeting of expressive physicality and the use of the human voice in all possible and impossible ways.

ONE STEP – (FOR HUMANITY)

Idea, composer of electronic soundscapes and actor: **Katrine Faber**

Co-director: **Folmer Kristensen**

Musician and sound engineer: **Aksel Striim**

Texts: **Stephane Hessel, The Old Testament, James Joyce, Julio Cortazar and Katrine Faber**

Duration: 60 min. - Performed in Danish and English

One Step (for Humanity) is a performance-installation based on the human voice.

The performance's theme focusses on the human condition and on having or not having a voice; having the right or the opportunity to speak as a human being in the world or not having it.

It is a montage of physical images, stories, electronic and acoustic soundscapes, dance, singing, monologues, that create a personal and universal mosaic of tableaux.

The performance provides a voice to current human destinies.

Katrine Faber was born in 1963. She is an actress, storyteller, singer, composer and director, and has performed in as different places of the world as Mexico, Nepal, Spain, Tuva in Central Asia, Uzbekistan and isolated places in the North of Scandinavia. She studied with the Istituto di Arte Scenica in Italy and with Roy Hart Theatre in France and with Nadine George in London. In the last twenty-five years she has worked with different forms of theatre with a special focus on voice work.



Photo: Teater Viva

Teresa Ruggeri is an Italian actress who has studied gymnastics, visual art and photography, and has worked in art galleries as art critic and photographer. Today she works as a clown, butoh dancer, acrobat and stilt walker. She has trained with different masters and especially with Julia Varley of Odin Teatret. As an actress she is interested in a poetic-dramaturgic construction of the text and in working with improvisation, activating imagination and presence.

ROVINE DEL TEMPO (RUINS OF TIME) The Imaginary Meeting of Anna Banti and Artemisia Gentileschi

Actor: **Teresa Ruggeri**

Text: **Teresa Ruggeri** and **Julia Varley** - Costumes: **Teresa Ruggeri, Arianna Pioppi and Medea Labate** - Props: **Teresa Ruggeri** and **Mollishop.Com**

Director: **Julia Varley**

Duration 55 min - Performed in Italian

Ruins of time is inspired by the historiography on the Italian painter Artemisia Gentileschi (1593-1653) and the novel about her, written by Anna Banti in 1944, during the Second World War in a bombed and ruined Florence. The main characters are Anna Banti, Artemisia Gentileschi and a contemporary lecturer.

The fame of the baroque painter Artemisia Gentileschi is due to her ability to deal with an artistic career reserved only for men, managing to succeed despite many obstacles, including a trial for rape of which she was a victim at seventeen years old.

Artemisia led an adventurous, solitary and independent life, contemporary of Galileo and Caravaggio, and was one of the first autonomous female figures of the modern era. Anna Banti was at first an art critic and then became a writer of novels, perhaps because she was the wife of one of the most famous Italian art historians, Roberto Longhi.



Photo: @FYZ

GRENLAND FRITEATER

Norway

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.

7 SONGS OF THE REFUGEE

Actor: **Geddy Aniksdal**

Text: **Tu Fu's** poems translated by **Georg Johannesen**

Composer: **Guttorm Guttormsen** - Light design: **Jean-Vincent Kerebel**

Set design and costumes: **Zoe Christiansen** - Set and graphics: **Anna Andrea Vik Aniksdal**

Mask: **Heidi Elisabeth Rød** - Props: **Unni Bang-Andersen**

Director: **Tor Arne Ursin**

The performance takes us to China twelve hundred years ago and to the downfall of the mighty T'ang dynasty. We meet the hermit Tu, an old man who is exiled forever. Now he is a refugee, living on the few herbs he can find under the snow. In a flashback he remembers his years as a soldier at the front, how he had to leave his family, and the bloody battles he fought. It is a deeply sad tale of war, famine, death and loss. The story of Tu becomes not only his personal story, but the story of a whole people.

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*.

Tor Arne Ursin is an actor and director and one of the founders of Grenland Friteater.



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, 6 and 7. In 2012 Parvathy Baul organised the first women's theatre festival in India, Tantidhatri, in connection with The Magdalena Project. The festival took place in Auroville and Pondicherry and was an occasion for women of both traditional and contemporary backgrounds to meet. In 2016 Parvathy Baul organised the second Tantidhadri festival in Bangalore. Parvathy Baul is participating in the new Odin Teatret performance *The Tree*.

ADORATION ACHIN PAKHI - THE UNKNOWN BIRD

Performer and director: **Parvathy Baul**

Texts: **Parvathy Baul** and **Lalon Fakir**

The performance is based on the life story of Lalon Fakir. Parvathy Baul will sing in Bengali and tell the story in English. Lalon is a key figure in the Baul tradition of Bengal. In one song, Lalon asks: "How long before I am united with my heart's companion?"

*Everyone asks, what is Lalon's caste (religion)?
Lalon says, I haven't seen religion with my eyes.
If they give Sunhat, they call them Muslim,
If they wear a white thread, they call them Brahmin,
But what sign of the religion remains,
When one is born or dead?*

*People talk about religion,
And I can hear it everywhere.
Lalon says, if I could hold the religion in my fist
I would have burnt it down.*



Photo: Francesco Galli

DEBORAH HUNT MASKHUNT MOTIONS

Puerto Rico/New Zealand

Deborah Hunt is a mask maker, puppeteer and performance artist working since 1973 in the creation and presentation of original works. She is a creator of miniatures and giants, a pedagogue of puppetry and mask performance. Deborah was born in New Zealand, and residing in Puerto Rico since 1990. She founded Maskhunt Motions, a nomadic laboratory for experimental object theatre work and describes her work as theatre of the useless. She is creator of 1st and 2nd Festivals of the Theatrical Mask, Encounter of the Performing Object, and Caminalumina: 1st Festival of Light and Shadow in Puerto Rico. Deborah was resident artist of the city of San Juan, Puerto Rico 2013-2016. She has published *Masks, and Masked Faces*, a manual for the construction of masks, and *Puppets, Puppetry and Gogmagog*, a manual for puppet construction.

BABAYAGA BANDAJO

Performers: **Deborah Hunt, Sugeily Rodríguez**

Masks, costumes and director: **Deborah Hunt**

Duration: 40 min. - Performed in English

Babayaga Bandajo is a lively story told with and against a wall of moving panoramas or crankies, puppets and masks. The work is based on the traditional Russian story of Vasilisa and Babayaga and tells of a young girl's encounter with the terrible witch Babayaga, who lives in a house with chicken legs, flies around in a mortar and pestle, controls time and eats people. The older woman is a character demonised, harassed and systematically destroyed in centuries past. Now relegated to the role of babysitter, she is considered sexually and reproductively useless and eventually abandoned. Babayaga is different; powerful, intransigent and indifferent to the cult of youth, she challenges Vasilisa to finish the tasks set, overcome her fears, listen to her intuition... or die.

Sugeily Rodríguez is a performance artist, puppeteer, mask and puppet maker and artistic director of Papel Machete's Theater Collective. Co-founder and committee member of Titeretada, an annual event that celebrates the world puppetry day. Since 2003 she has been the Program Coordinator for the Festival Casals de Puerto Rico and Festival Interamericano de las Artes of the Corporation de las Artes Escénico-Musicales.



Photo: Ricardo Alcaraz

DORTHE KÆRGAARD

Denmark

EXHIBITION AT ODIN TEATRET DURING TRANSIT FESTIVAL

As for every Transit Festival, during Transit 8, an exhibition of Dorthe Kærgaard's paintings will transform the usual aspect of Odin Teatret's foyer.



DORTHE KÆRGAARD has illustrated all the Transit brochures. Her painting "Transit" gave the original title to the Festival. After working in Odin Teatret's administration for fourteen years, she became a full time painter. She is an artist who trusts her sub-consciousness and intuition with its own logic and peculiarities. She lives amidst the wonderful natural surroundings of Thyholm in North West Jutland. The interest in art stems from her father who taught art and was also himself a keen artist/draughtsman, but a great part of the raw material for her paintings was gathered in her formative years whilst living in Rome. The past twenty years her paintings - oil, watercolour, mixed media - have been exhibited all over Denmark. This summer at the Transit Festival, the cultural centre Remisen in Brande, Limfjordscentret in Thy, Bovbjerg Fyr at the North Sea in Ferring.

Other invited artists and scholars



ANNE MIDDELBOE CHRISTENSEN (Denmark) was born in 1964. She is a Danish theatre and dance critic, working since 1995 with the newspaper Information. Anne has a MA in Danish and Theatre Studies, is a part-time lecturer at the University of Copenhagen, and does dramaturgical work with Hostim Rushton and the Israeli choreographer Itzik Galili. With her insight, not least in the Bournonville tradition, Anne is an important opinion leader in the Danish theatre and dance environment, and has published books like *Hvor danser Den Kongelige Ballet hen* (Where is the Royal Ballet dancing to) (2002), *Ben i næsen* (2003) on modern dance at Dansescenen and *Sylfiden findes* (2008) on the Sulphides ballet. In 2012 Anne published three new books.

BIRGITTE ALME (Denmark) has studied dramaturgy with a diploma in communication and is a reviewer for Teatermagazinet. Based in Randers, she teaches at Kastali'a Theatre School for children and young people, where she has created a Talent Team. She includes script-writing and performance planning in her classes. Birgitte is project manager for Randers Egnsteater and for the Project Open Space in collaboration with Sara Topsø of Carte Blanche in Viborg, Gitta Malling of Limfjordsteatret in Nykøbing, and Dorthe Bebe of Team Teatret in Herning.

BRIGITTE KAQUET (Belgium) is co-founder of Cirque Divers in Liege in 1977, within which she started the Atelier de Recherches Théâtrales organising professional workshops and creative processes, the Petit Théâtre, and Nuits de l'écriture on women's writing. Member of The Magdalena Project since the beginning, Brigitte took part in the performance *Nominatae Filiae*. In 1991, she founded the biennial Women's Voices Festival with the aim of enhancing the role of women and cultural diversity. The 12th edition of the Festival took place in October 2015 in Belgium. In 2013, Brigitte received the Cultural Diversity Award from the French Coalition for Cultural Diversity. Since 2008, Women's Voices organises art and expression workshops with a target audience of immigrant women learning to write.

CONNIE ZANG (China) has a B.A. (Honour) in Theatre Studies from the University of Malta. She is currently the Project Manager at Ibsen International based in Beijing. Before this Connie worked as an Educational Administrator at the Acting Department of Shanghai Theatre Academy, and as Artistic Administrator at Wuzhen Theatre Festival preparing the first two editions of this international festival.

GILLY ADAMS (Wales) is a freelance teacher, dramaturg, story facilitator and independent celebrant who specialises in the development of text and scripts for performance, storytelling and ceremony. Previously she has worked for BBC Wales as a radio drama producer, Director of the Writers' Unit, and facilitator for the Capture Wales digital storytelling project. Prior to that she was the Artistic Director of the new writing company Made in Wales and a long-time associate of Welfare State International. Gilly was a founder member of The Magdalena Project and Chair of the Board for many years. Gilly Adams and Geddy Aniksdal, devised and toured the Performing Words workshops which linked physical and verbal theatre skills.

HELEN VARLEY JAMIESON (Germany/New Zealand) is a writer, theatre practitioner and digital artist from New Zealand, based in Germany. She has a Master of Arts (Research) from Queensland University of Technology, investigating cyberperformance (live performance on the internet) which she has practiced for over a decade. She is a founding member of the globally-dispersed cyberperformance troupe Avatar Body Collision, a co-founder of UpStage, an open source web-based platform for cyberperformance, and co-curator of online festivals involving artists and audiences internationally. She is also the "web queen" of The Magdalena Project and works with several women, arts and technology groups, creating solo and collaborative performances (online and off-line). Her cyberperformance *make-shift* has been presented at various Magdalena events around the world.

INGRID HVASS (Denmark) was born in Holstebro in 1955, has an MA in Danish and Theatre Studies from the University of Copenhagen. Ingrid began to explore oral storytelling as an art form in the 1980s. Over the years, Ingrid has built up a large repertoire of stories, fairy tales, legends, ballads, myths, short stories, novels and life stories, which she tells in all kinds of contexts, combining narrative with songs, music and dance rhythms. Her aim is to create a timeless tale in a modern language. In Holstebro she has created Fortælle Galleriet, a space that combines storytelling and art exhibitions, collaborating with Nordisk Teaterlaboratorium.

Other invited artists and scholars



MADÉLINE MCNAMARA (New Zealand) 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. 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.

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

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

TIAN QINXIN (China) is a playwright and director, currently working at the National Theatre of China. She is considered one of the most talented and influential directors in Asia with a distinctive presence in contemporary Chinese theatre but with an impact also on the global theatre scene. Her works include *The Field of Life and Death*, *Hurricane*, *The Orphan of Zhao*, *Red Rose and White Rose*, *Ming Dynasty* and *The Yellow Storm*. Tian has also directed musicals, Kun opera and a television series. She has received many awards amongst which the Golden Award of the Performance for the China Arts Festival, the Best Director of Chinese Drama Golden Lion Award, and Excellent Theatre Worker of Chinese Drama Centennial by Chinese Ministry of Culture in 2007.

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



INSTITUTIONS IN HOLSTEBRO

Asylcenter Holstebro (Refugee Centre Holstebro) is placed in a former training centre about 2.5 km from Holstebro city centre. The Asylcenter was established in November 2014 with accommodation for up to three hundred residents. The residents are responsible for cleaning, laundry, and cooking in a large communal kitchen. Residents receive a cash benefit every 14 days. The size of the cash benefit depends on the asylum seekers' status. Children are cared for by their parents until the age of three years, then they go to kindergarten and school in the existing institutions in Holstebro, while the adults at the centre receive training on place.

Fortælle Galleriet is an exhibition space promoted by artists in the centre of Holstebro, where oral storytelling meets contemporary visual art from Denmark and abroad. It was started by Ingrid Hvass in collaboration with local artists and storytellers.

Kultur & Frivillighuset in Holstebro is a house where people meet, get help, answer questions and have the opportunity to make a voluntary effort to help others. All member associations have a strong influence on the development of the services in Holstebro Municipality. It aims to be an open forum where voluntary engagement thrives and develops in the interaction between associations, volunteers, employees and users.

Slagteriet is the old slaughterhouse which Holstebro Municipality is turning into a cultural centre. Two designers from Holstebro, Jens and Morten, organise events for young people in Slagteriet.

VIA University College prepares future engineers, designer, teachers, pedagogues and nurses. It includes 40 study departments on 8 campuses, one of which in Holstebro. VIA collaborates with public and private institutions to develop Danish business and tomorrow's welfare society.

SPECIAL THANKS TO:



HOLSTEBRO KOMMUNE



MINISTRY OF CULTURE DENMARK



City of Munich
Department of
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Transit 8 Collaborators and Staff



Artistic director
Julia Varley

General co-ordinator
Nathalie Jabalé

Technicians

Donald Kitt, Fausto Pro, Oscar Alonso Sanchez (Rusti), Valerio Peroni



Valhalla restaurant

Lene Højmark, Mette Jensen, Pelle Henningsen

Press

Ulrik Skeel

Graphics and performance programme
Marco Donati, Rina Skeel



Paintings

Dorthe Kærgaard

Internet connection

Peter Stenz Egestad

Box office

Anne Savage, Annelise Mølgaard Pedersen, Carolina Pizarro Lene Højmark

Transport

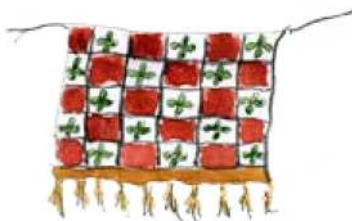
Luis Alonso, Pushparajah Sinnathamby, Tage Larsen

Assistants

Amaranta Osorio, Ana Woolf, Camilla Sandri, Carolina Pizarro, Teresa Ruggeri

Volunteers

Birgit Wolf, Else Nielsen, Eva Hallgren, Hanne Nørby, Janne Steinø, Jette Nørgaard, Jørgen Poulsen, Laila Larsen, Lene Johansen, Lis Klausholt, Lisbet Moeskær, Lise Henningsen, Lise Norre, Lissy Brixen, Per Hansen, Ruth Morsing



Documentation

Selene D'Agostino, Camilla Sandri

Video

Chiara Crupi, Ana Shametaj

Photographs

Pablo Vallejo, Rina Skeel, Tommy Bay



Odin Teatret: Luis Alonso, Eugenio Barba, Kai Bredholt, N.K Brinth, Roberta Carreri, Claudio Coloberti, Chiara Crupi, Jan Ferslev, Elena Floris, Pelle Henningsen, Anna Marie Houe, Lene Højmark, Nathalie Jabalé, Per Kap Bech Jensen, Donald Kitt, Søren Kjems, Tage Larsen, Else Marie Laukvik, Sabrina Martello, Annelise Mølgaard Pedersen, Carolina Pizarro, Fausto Pro, Iben Nagel Rasmussen, Francesca Romana Rietti, Anne Savage, Pushparajah Sinnathamby, Rina Skeel, Ulrik Skeel, Peter Stenz Egestad, Nando Taviani, Julia Varley, Frans Winther



ODIN TEATRET / NORDISK TEATERLABORATORIUM

Særkærparken 144 • Postboks 1283 • DK-7500 Holstebro • Denmark
Tel. +45 97 42 47 77 • e-mail: odin@odinteatret.dk • www.odinteatret.dk

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