

TRANSIT

FESTIVAL

2019



HOPE IN ACTION

Theatre - Women - Will

12-23 June 2019

INFORMATION ON ARTISTS AND PERFORMANCES

Odin Teatret - Holstebro
Denmark



In 2006 I was invited to a festival in Lima by the actresses of the Yuyachkani theatre group. One day they took all the guests to the memorial monument *El ojo que llora* (The eye that cries) by Lika Mutal, a labyrinth leading to a stone sculpture at the centre. As I entered the labyrinth, I looked down: beside the track there were thousands of stones laid in order, one for each victim of the war that had lasted for twenty years between the Peruvian army and Sendero Luminoso. Some of the stones disclosed the name and date of birth and of disappearance or death of a person. Looking down and remembering all the other wars and massacres, I was seized by anguish and a sense of impotence. Searching for comfort, I looked for a long time at the sculpture washed by a continuous ripple of water representing the tears of the Pachamama (Mother Earth). Then I walked all the way back. The stones were in the opposite direction and I could no longer read the inscriptions. Automatically I raised my eyes and head, and my erect body regained energy. The simple obligation of placing one foot in front of the other changed my attitude. I understood then that what we can and must do is to keep on walking. The action of walking decides and where we look determines the direction and the spirit of where we are going.

Today, in a time when government leaders and the people who have elected them no longer seem to acknowledge the simple basic value of human rights, I desperately need to be accompanied by hope. Not the hope that sits back waiting for something to happen, nor the hope as a form of prayer to others, but the active determination to transmit a message of energy through the practice of my craft, theatre. A craft based on the know-how of creating relationships.

The last two Transit festivals were permeated by themes of violence against women and the possible ways of reacting. The choice of *Hope in Action - Theatre, Women, Will* as a theme for the 9th Transit comes from a need to move on. I use 'will' in the



double meaning of resolution and legacy. Without forgetting the necessity and responsibility of denouncing and reacting, I wish to regain confidence in a communication that refuses idle words and passes through body contact, self-assurance, love, spirit of adventure and belief in the future. The older I get, the more experience I have, the more AI, algorithms and robots take over the human capacity of having feelings and intelligence, the more I need beauty, poetry, song, music, children, movement and nature. Nature has a power of *being* that I would like to give to my actions in theatre. Nature transmits messages of energy and life, and is an inspiration for my work.

Every time I am confronted with despair and sickness, misery and rage, my advice has been to take time to breathe, go for a walk, be out in nature, by the sea or in the woods, where nothing is mechanic, orderly, symmetric, boring, and everything is changing all the time. The horizon can be cloudy, but the distance and space give a sense of proportion and longing. Preparing the image for the festival, Dorthe Kærgaard reminded me of a Danish saying, "you should not sit inside, when all hope is out". Many women have been invited to Transit 9 Festival to contribute with their experience regarding its theme through performances, work demonstrations, workshops and talks. The programme wants to take the women 'out' to be nourished, energised and inspired, enhancing a sense of hope for the future of our craft and of this world, and the belief that in a time of crisis, disillusionment, corruption, autocracy and war, the voice of women can contribute an alternative point of view. This requires engagement and responsibility. Of course, inside or outside, struggling in despair or singing with joy, screaming out loud or in a persistent silence, we have to do our work well. It is the only weapon at our disposal. Theatre is a shared space for reflection, and it can also be a time for hope in action.

Julia Varley

Transit 9 is dedicated to

Lika Mutal
(1939 - 2016)

Lika Mutal once gave me a small sculpture as a present while I was on tour in Peru. She wanted to thank me for a performance. It was a stone moulded by the water of a river. It seemed soft and had waves that marked the passing of time. I love to hold this stone. When I heard Lika had died, I decided to dedicate Transit 9 Festival to her, because she teaches me what hope in action means every time I have visit her monument *El ojo que llora* in Lima.

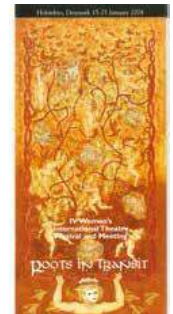
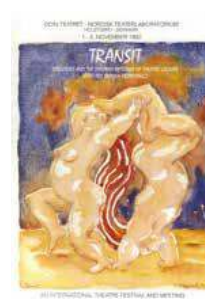
Julia Varley

Lika Mutal was born in The Netherlands in 1939. She moved to Colombia in 1964 and then to Perú in 1968. Her career as a sculptor began in 1971, after meeting a well-known stone smith, Don Juan Arias. Some of her work was inspired by the quipus, a pre-Colombian tool used for recording and mathematics which has never been deciphered. In 1983, Lika was invited to become part of the Nahra Haime Gallery in New York. She has exhibited extensively and her work is in impressive collections such as Centre Georges Pompidou - Musée National d'Art Moderne, Paris, France; City of Lima, Peru; City of Utrecht, The Netherlands; Nike Building Terrace, Queen's Square, Yokohama, Japan; Organization of American States, Washington, D.C. (1990-1994); Grand Cypress Resort, Orlando, FL, among others. Lika has also been awarded the Royal Ueno Museum Prize in 1994, and an Excellent Maquette Prize, in 1992, from the Fujisankei Biennale founded in Japan, as well as the First Sculpture Prize from the Universidad Católica in 1970. Lika was awarded the Jose Maria Arguedas Prize for her work *El ojo que llora*, located on permanent display in Campo de Marte, in Lima, Peru. She had been commissioned to make a piece of public art in order to commemorate the loss of life as a result of the war between the Peruvian army and Sendero Luminoso that took place in 1980-2000.



El ojo que llora, Lika Mutal wearing a white hat. Photo: Yuyachkani Archive

- 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 August 2012)**
Risk, Crisis, Invention
- Transit 8 (1-12 June 2016)**
Beauty as a Weapon - Theatre, Women, Conflict



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 books *Legacy and Challenge - Magdalena@25*, *Future Conditional - Notes for Tomorrow* and *Risking Hope - An Anthology of Women in Theatre*.

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 in an occasion for meeting and exchange.

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ODIN TEATRET

(Denmark)

Odin Teatret was created in Oslo, Norway, in 1964, and moved to Holstebro, Denmark, in 1966. The Laboratory's activities include: Odin's own productions presented on site and on tour in Denmark and abroad; "barbers" with various milieus in Holstebro and elsewhere; organisation of encounters for theatre groups; hosting other theatre groups and ensembles; teaching activity in Denmark and abroad; the annual Odin Week Festival; publication of magazines and books; production of didactic films and videos; research into theatre anthropology during the sessions of ISTA (International School of Theatre Anthropology); periodic performances with the multicultural Theatrum Mundi Ensemble; collaboration with the CTLS, Centre for Theatre Laboratory Studies of the University of Århus; the Festuge (Festive Week) in Holstebro; the triennial festival Transit devoted to women in theatre; OTA, the living archives of Odin Teatret's memory; WIN, Workout for Intercultural Navigators; artists in residence; children's performances, exhibitions, concerts, round tables, cultural initiatives and community work in Holstebro and the surrounding region. Odin Teatret has so far created 77

performances, performed in 66 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 performances with groups and single artists who are independent from Odin Teatret, such as DOO (Divano Occidentale Orientale), The Masakini Theatre, Ikarus, Anna Stigsgaard, Vilja Itkonen, Cross Pollination, Riotous Company, KompaniTO, Deborah Hunt, and others.

MEMORIA

12 June - 21:30

Else Marie Laukvik

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



Photo: Flora Bemporad

In a sitting room, sit a storyteller and a strolling musician. The woman 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."

MY STAGE CHILDREN

14 June - 17:00

A professional biography

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 *Ornitoflene*, *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."



Photo: Tommy Bay



Photo: Tommy Bay

Else Marie Laukvik was one of the founders of Odin Teatret with Eugenio Barba. 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 Marquiz (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.

Frans Winther is a composer and musician who studied at the Nordjysk Music Conservatory. 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* (libretto by Peter Laugesen based on Ezra Pound's life and poems). Frans has initiated the monthly poetry evenings in Holstebro, The Omar Kayyâm Evenings.

WHITE AS JASMINE

Iben Nagel Rasmussen

12 June - 14:30



Photo: Francesco Galli

An actor's concert

Actor and director: Iben Nagel Rasmussen
Duration: 50 min. - Performed in English and Danish

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

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

ITSI BITSI

14 June - 19:45



Photo: Poul Østergaard

Actors: Iben Nagel Rasmussen, Jan Ferslev, Kai Bredholt - **Text:** Iben Nagel Rasmussen - **Music arrangement:** Jan Ferslev, Kai Bredholt
Text montage and director: Eugenio Barba
Duration: 60 min. - Performed in Danish

Dedicated to Eik Skaløe

Iben Nagel Rasmussen tells of the years preceding her arrival at Odin Teatret, years of hitchhiking round the world, of music and poetry, of political radicalism and drugs. It is her story and that of Eik Skaløe (the first beat poet to sing in Danish, who committed suicide in India in 1968) and of their generation.

Some fragments of the actress's previous performances are interwoven, not as quotations and examples, but as revealing metaphors: the mute Kattrin from *Brecht's Ashes*, the wandering shaman from *Come! And the Day Will Be Ours*, the Trickster from *Talabot*.

ESTER'S BOOK

13 June - 16:45

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

Actor and director: Iben Nagel Rasmussen

Musician: Uta Motz

Text and idea: Iben Nagel Rasmussen

Musical arrangement: Uta Motz and Anna Stigsgaard

Film: Halfdan Rasmussen and Jan Rüz -

Photo: Jan Rüz and Morten Stricker

Film montage: Torgeir Wethal

Stage arrangement: Knud Erik Knudsen

Stage advisor: Eugenio Barba

Duration: 60 min. - Performed in English



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

Uta Motz has worked as a freelance musician and actor for 25 years after graduating at the Hochschule für Musik og Darstellende Kunst in Stuttgart, Germany. Uta has collaborated with several theatres in Denmark and abroad. Since 2011 Uta plays with Anders Allentoft in the Duo Chanson.

Kai Bredholt joined Odin Teatret in 1990, first as a musician/composer, later as an actor and organiser/director of barbers and performances. Kai has created particular circus performances which present actors, pets, farmers with their animals, ballet dancers on tractors and much more.

Jan Ferslev see page 21

Roberta Carreri



SALT

12 June - 17:00

Actors: Roberta Carreri, Jan Ferslev
Music: Jan Ferslev - **Stage design:** Antonella Diana and Odin Teatret - **Costumes:** Odin Teatret
Light designer: Jesper Kongshaug
Assistant director: Raúl laiza
Literary adviser: Nando Tavian
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 piů tardi* (It is getting later and later), a novel in the form of letters by Antonio Tabucchi.

JUDITH

13 June - 19:30



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.

TRACES IN THE SNOW

14 June - 14:30



Photo: Fiora Bemporad

A work demonstration

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.



Photo: Mihaela Marin

Roberta Carreri is an actor, teacher, writer and organiser. 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. She gives workshops for actors all over the world and organises and leads the annual international workshop Odin Week Festival in Holstebro and abroad. In 2009 she directed *Rumor* with Cinzia Ciaramicoli, in 2014 *The Woman Who Spat Out the Apple* with Rosa Antuña, and in 2017 *Nido Vacío* with Giulia Varotto and Carolina Pizarro. Roberta Carreri has written her own book *Tracce*, in which she relives the most relevant aspects of her theatre life. Her articles have been published in journals such as *New Theatre Quarterly*, *Teatro e Storia*, *Máscara*, *The Open Page*, *Peripeti* and *Performance Research*.

Jan Ferslev is a musician, composer, actor and teacher. His back-ground 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. In his workshops, Jan concentrates on the stage presence of musicians and actors.

Julia Varley

THE FLYING CARPET

12 June - 12:00



Photo: Flora Bemporad

A work demonstration

Actor and director: Julia Varley

Duration: 60 min. - Performed in English

“Text is a carpet that has to fly far away”: with this sentence as a starting point the demonstration works its way through 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.

DOÑA MUSICA’S BUTTERFLIES

12 June - 20:00



Photo: Jan Rüz

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.

THE ECHO OF SILENCE

13 June - 09:00



Photo: Tony D'Urso

A work demonstration

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

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

THE CASTLE OF HOLSTEBRO II

13 June - 21:00



Photo: Jan Růž

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 Mr 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."

THE DEAD BROTHER

14 June - 11:30

A work demonstration

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 22 performances with actors from different countries. Julia Varley has written *Wind in the West - a novel by a theatre character*; *Notes of an Odin Actress - Stones of Water* (published in Italian, Spanish, Portuguese, English, Chinese, Greek, Arab and French), and *An actress and her characters - Submerged stories from Odin Teatret* (published in Portuguese and Spanish).

AVE MARIA

14 June - 21:00

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. 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: J. A. Selbach Junior

ANA WOOLF (Argentina)

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 lived in Europe for some years, also working as assistant director for Eugenio Barba. Ana 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 has published articles in various theatre publications and has translated many of Odin Teatret's books into Spanish.

SEEDS OF MEMORY

13 June - 22:15

Actor: Ana Woolf

Text: Ana Woolf and extracts from historical documents

Director and dramaturgy: 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: resilience, 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 Argentinians, the autobiographical words of a child and the real pain caused by the recent loss of her father become the dramaturgical solution which allows to tell the story of a Latin American country hit by a military dictatorship.



Photo: Tony D'Urso

BEHIND THE CURTAINS

A work demonstration

What is behind the curtains? The magic world of theatre and presence; the real world of obstinate daily training, so as to be able to say “I’m here and now” on stage; the actress on her feet, wearing the shoes of her characters. This work demonstration is an invitation to follow the years of training necessary to acquire a craft, meeting the actress’s different faces. It tells about the encounter with the actress’s teachers, touching upon topics like discipline and emotions during preparation and at the moment of facing the spectators. Fragments of performances visualise the all-mysterious moment of passage from technique to stage fiction.

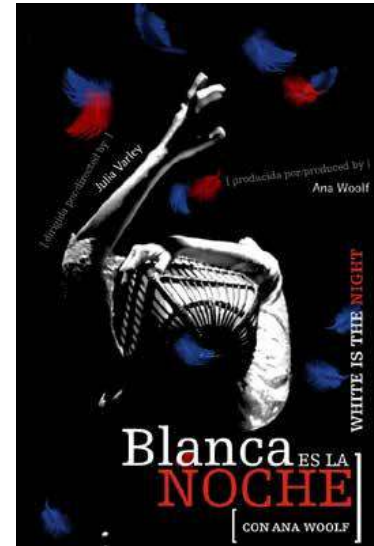


Photo: J. A. Selbach Junior

19 June - 15:00

Actor: Ana Woolf
Director: Julia Varley
Duration: 55 min.
Performed in English and Spanish

22 June - 18:15



WHITE IS THE NIGHT

Actor: Ana Woolf
Lights: Fausto Pro
Text: Ana Woolf, extracts from a story by Clarisse Lispector and poems by Alda Merini and Hilda Hilst - **Music:** Heitor Villa Lobos, Marianne Suner, Éléonore Bovon
Technical assistance: Giorgio Zamboni
Dramaturgy and director: Julia Varley
Duration: 60 min. - Performed in English

*I am in the dark,
until the moon shines and the night is white.*

“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.”

When something hurts so much we cannot speak about it, we desperately search for an escape. To set the ‘birds’ captured in our heads free, some people write poems, others attempt suicide, and others, create theatre performances.

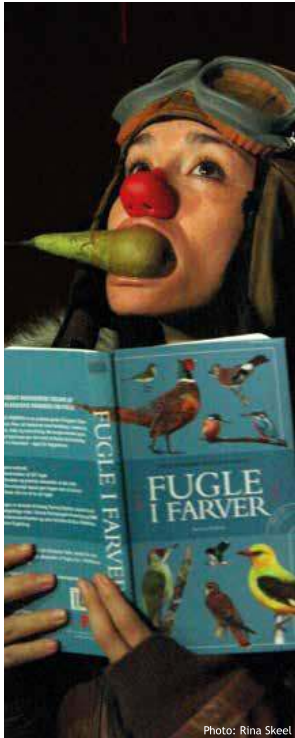


Photo: Rina Skeel

CAROLINA PIZARRO (Chile)

Carolina Pizarro 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 Kalarippayattu and Silambattam martial arts. Carolina joined Odin Teatret as an actor in October 2015, taking part in all the current ensemble performances. With Luis Alonso, Carolina directs the international project Ikarus, which has met at Odin Teatret in different occasions since 2017.

14 June - 22:15

Actor: Carolina Pizarro

Director: Julia Varley

Duration: 50 min. - Performed in Spanish

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.

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.

TIERRA DE FUEGO (LAND OF FIRE)

Dedicated to Rebeca Ghigliotto and María Cánepa



Photo: Tommy Bay

*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)

FROM AMAGAKI TO SHIBUGAKI

Geography of an Apprenticeship

18 June - 17:00

A work demonstration

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 70 or 80-year-old tree, all its fruit, without exception, will be bitter. Only when the tree is more than 100 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.”



MI COMPAÑÍA TEATRO (Colombia)



Photo: Sonia Almaguer

Mi compañía Teatro was founded by Mérida Urquía in 2012 in Bogotá, as a framework to produce her own performances and a structure to work with young actors and students. Merida founded the group after she left Ensamblaje Teatro to establish of her own independence as an artist.

Mérida Urquía is an actress, pedagogue, director and cultural manager born and raised in Cuba and based in Colombia since 1994. She is the director of the La Flor del Actor Theatre Festival, founded in Bogotá in 2018. Mérida started as an actress in 1986 in the Teatro Universitario de la Habana. In 1988, she founded in Cuba, together with other artists, the Teatro a Cuestas. From 1996 to 2012 she was actress in the Ensamblaje Teatro de Colombia, and now directs Mi Compañía Teatro in Bogotá. She has toured the solo performance *La extranjera* to many different countries.

15 June - 20:00

Work in progress

Actor and text: Mérida Urquía

Director: Else Marie Laukvik

Duration: 50 min.

Performed in Spanish



Photo: Francesco Galli

FLOR DE MÁRMOL (MARBLE FLOWER)

In 1997, Flora says goodbye to her beloved Julio Antonio in a street in Bogotá and they agree to meet three hours later at home, but she never sees him again because that same afternoon he was kidnapped and disappeared forever in the midst of the convulsive political climate in Colombia, at the end of the 90s. Flora is a young poet. Julio worked for human rights organisations and the conservation of natural resources. For 10 years, Flora searches for him in an unsuccessful pilgrimage throughout Colombia, while immersed in the writing of a book of verses as a testimony of her insatiable pursuit for the lost love.



Photos: Suzon Fuks

Amaranta Osorio & Teresa García Herranz (Colombia/Mexico/France/Spain)

Amaranta Osorio is an actress, author and cultural manager. As an actress, she has worked in films, TV shows and theatre plays. As an author, she has premiered works in Colombia and Spain. Five of her texts have been published. The play *Mi niña, niña mía* written by Amaranta Osorio and Itziar Pascuar has recently been performed successfully at the Teatro Español in Madrid. As a cultural manager, she has coordinated and directed many prestigious theatre festivals in Mexico, Costa Rica and Spain. Amaranta has directed a Magdalena Festival in Madrid (Festival A Solas), co-directed a Magdalena festival in Mexico (Caminos Teatrales), and in India (Tantidhatri 3).

Teresa García Herranz is a Spanish guitarist with a degree in Musical Performance from the Real Conservatorio de Música de Madrid. She has since studied at the Koninklijk Conservatorium of The Hague and at the Lemmensinstituut in Leuven, Belgium. As both a soloist and in ensembles she has performed in renowned festivals and numerous concert halls around the world. Since working with Amaranta Osorio and discovering a musician's role in theatre, Teresa has premiered a children's performance, *Las hojas que cantan*, with Regula Teatro, on stage with Raquel Alarcon and Giulia Varotto.

WHAT I DID NOT SAY

15 June - 21:15

Work in progress

Performer and text: Amaranta Osorio

Projected images: Suzon Fuks

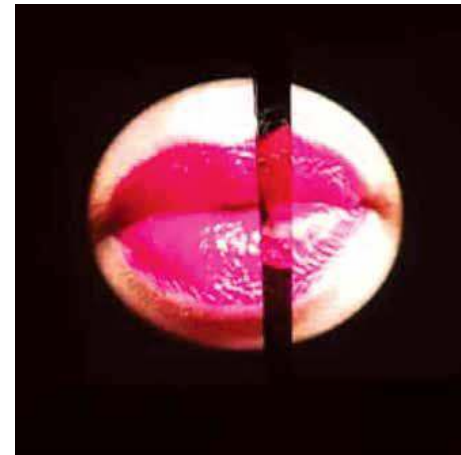
Stage space: Alicia Blas

Choreography: James Cunningham

Music: Mohn Picemin

Duration: 60 min.

Performed in English and Spanish



What I Did Not Say is a multidisciplinary performance, about the violence and gender problematics that women face since they are born in relation to their body, education, sexual abuse, insecurity and the social obligation of being pretty, quiet, smiling, productive and perfect. The first structure was created in residence at Théâtre Artephelein Avignon and at Domo Teatro in Chile.



Photos: Francesco Galli

ANÓNIMAS (ANONYMOUS WOMEN)

Playwright and performer: Amaranta Osorio
Guitarist and performer: Teresa García Herranz
Light design: Miguel Angel Camacho
Set and costume design: Gema Rabasco
Sound design: Arne Bock
Text: Amaranta Osorio and poems by Susana Chavez, Eugenia Mendez and Gabriela Mistral
Music: Johann Sebastian Bach, Johann Kaspar Mertz, Francisco Tárrega, Miguel Llobet, Joaquín Turina, Frans Winther, Jorge Cardoso, Sergio Assad, Wim Henderickx, and folkloric songs arranged by Teresa García Herranz
Director's assistant: Paula Isiegas
Director and dramaturgy: Julia Varley
Duration: 55 min. - Performed in English and Spanish

18 June - 18:15

Three sisters - an actress, a guitarist and a doll - are in a room with a chessboard floor. They tell each other stories of their mothers and grandmothers, dear women but “anonymous” women. 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 dead woman” and fought for the rights of those women who have just become statistics.



PAOLA LUNA VELLUCCI (Italy/Brazil)

15 June - 22:30

Paola Luna Vellucci is a multimedia artist who explores the relationship between the physical body and images in movement through performance, video and art installation. One of the creators of the film production company Studoline Filmes (Rio de Janeiro), she started in the '80s to do experiments with video-art. Since then, she has made ecological documentaries, short-films, and, through her theatre performances, she continues her experimentations in various artistic languages. In 2015 and in 2018 Paola was one of the organisers of Multicidade, a Magdalena Project event in Rio de Janeiro.



Photo: Maria Pace Chiavari / Renato Mangolin

GRITO POÉTICO

Paola Luna writes: "From urgency, the act, action and rebellion were born. It is a cry against violence, abuse, war... A poetic cry that redeems the sacredness of mother earth, that transfers compassion. Poetry provokes dreams, meditation, thought... The protagonist is a world of war, violence, exploration, intolerance, indifference... I want to hold compassion in my hands and then throw it in the air around me."

Grito Poético is a performance that brings together the projection of photographic images in sequence with a stage intervention by the performer Paola Luna in seek of a physical language that comes close to the essential of life with all its contradictions. For this performance Paola has collaborated with Maria Pace Chiavari, a photographer and architecture and urbanism researcher, and with Emilie Sugai, a Butoh dancer.

Performer, director and video:

Paola Luna Vellucci

Images:

Maria Pace Chiavari and Paola Luna Vellucci

Duration: 30 min.

Performed in Italian and Portuguese

Photo: Paola Luna Vellucci / Renato Mangolin



KEIIN YOSHIMURA (Japan)

Keiin Yoshimura is a performer, choreographer and artistic director of Kamigata-mai Dance Studio in Tokyo, Japan, representative of Kamigatamai Tomonokai. 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.

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. Typically, Noh, Kyogen and Bunraku are performed by men, while the dances of Kamigata-mai are mainly performed by women.

16 June - 20:00

A work demonstration

Performer, choreography and director:

Keiin Yoshimura

Musician: So Sugiura

Duration 60 min.

Performed in Japanese

The life of a woman: three emotions.

1. *Mizukagami* - Love
2. *Kanawa* - Jealousy
3. *Yuki* - Longing for Enlightenment

DANCING ON QUIETNESS



Photos: Yoshihiro Okumura



Photo: Rina Skeel

GILLY ADAMS (UK)

Gilly Adams is a freelance teacher, dramaturg, story facilitator and independent celebrant from Wales, 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.

Work in progress

Performer and text: Gilly Adams

Duration: 60 min.
Performed in English

In 2011, Gilly Adams spent forty days walking the Camino de Santiago in northern Spain. An agnostic's pilgrimage? A rite of passage? An aging person's folly? She was not certain. Mrs Blister was her alter ego, muttering and moaning, cursing and crying searching for jokes, strong coffee and plasters along the Way. *Mrs Blister Changes Boots* is a performance in progress, an attempt to understand the power and meaning of personal odyssey, and why a long walk is good for the soul.



Photo: Paul Adams

MRS BLISTER CHANGES BOOTS

16 June - 21:30

THÉÂTRE DU MOUVEMENT (France)

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.



Claire Heggen is an author, actress, director and teacher. She gives many workshops and teaches in international schools in France and abroad (the universities of Paris III and VIII, conservatories of Dramatic Art, The High School of Dramatic Art of the City of Paris (Ecole Supérieure d'Art Dramatique de la Ville de Paris), the Theatre Institute of Barcelona, and the International Workshop Festival, London). At the invitation of Margareta Niculescu, in 1998, she was offered a course at ESNAM where she develops her practical research which is based on the relation between body and object (mask, materials, puppets) and is part of the pedagogical council. She received a Prize from the International Institute of Marionette for her teaching in 2015.

Elsa Marquet Lienhart is a flautist and movement actress. A graduate of the Amsterdam Conservatory in flute (speciality pedagogy), she teaches since the start of 2013 at Arte Musici. She performs in France and abroad, including orchestras such as the Rotterdam Philharmonische Orchestra. An active participant in the world of contemporary music, she works with composers in various settings (Cabaret Contemporain, Théâtre du Mouvement, Théâtre du Sarment).

Performers, dramaturgy, movement, directors:
Claire Heggen, Elsa Marquet Lienhart
Musical composition, flute, puppetry:
Elsa Marquet Lienhart, Irina Prieto Botella
Light design: Charlotte Gaudelus
Set and costume design: Einat Landais
Making of costumes and set:
Sandrine Rozier, Cécilia Delestre
Duration: 55 min.

Transmission is the theme of the piece which talks about time passing. The length of a life in a time immemorial. A young body and one which is ageing adapt to each other so as to embrace their differences and make them into a positive force. *Aeterna* brings to light the mother-daughter relationship, like a laboratory for exploring the give and take, the exchanges between generations. By devising together, creating, exchanging, allows them to counter a world of individualism and consumption. Starting from imaginary female rituals, *Aeterna* deals for the most part with the real transmission of an archaic image of the feminine which crosses generations and which sometimes escapes those men who come across it. *Aeterna* is a celebration of the living, an ode to tenderness and the subtle and imperishable attachment of a mother and her daughter in fiction as in real life.

AETERNA

16 June - 22:30



Photos: David Schaffer

TERESA RUGGERI (Italy)



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.

17 June - 20:00

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 and English

ROVINE DEL TEMPO (RUINS OF TIME)



Ruins of time - The Imaginary Meeting of Anna Banti and Artemisia Gentileschi 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 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 17 years old. Anna Banti was at first an art critic and then became a writer of novels.

In the performance, three women meet amongst the ruins produced by time: Anna Banti, Artemisia Gentileschi and a contemporary lecturer. The lecturer explains about Anna Banti and her novel, and gives information concerning Artemisia Gentileschi's life while she battles with time rushing by and with history's categories. Anna Banti speaks through the words of the novel to have a dialogue with Artemisia Gentileschi in a time of war and destruction. Artemisia Gentileschi talks about painting, colours and the meaning of art. One of the scenes presents the acts of the trial for rape, during which Artemisia was tortured to assure she was speaking the truth.

BÁRBARA CARVALHO

(Brazil/Germany)



Photos: Roland Rossbacher

Bárbara Carvalho is an actress, performer, producer and teacher for theater and dance. Since 2010 she works in Frankfurt am Main as a member of the collective antagon TheaterAKTion and coordinator of Escuna Criativa, international socio-cultural project. She is graduated in Theater at the Federal University of Bahia in Brazil, and in 2017 she started to direct and curate the International Women's Theater Festival in Frankfurt. Since 2018, she has been studying M.A. Choreography and performance at the Institute of Applied Theater Studies in Giessen.

Luciana Martuchelli is an actress, director, composer and film maker. She is graduated in interpretation and direction at Instituto Superior de Arte, in Havana; at the Fashion Institute of Design & Merchandising, in California; and at Faculdade de Artes Dulcina de Moraes, in Brazil, where she also became professor of interpretation and multimedia communication. In 2008 she created *The Secret Art of the Performer*, an annual masters-in-residence with Eugenio Barba and Julia Varley. Luciana is also the director and is the curator of *Solos Férteis - International Festival of Women in Theatre in Brazil*.



CORPUS MUNDI

17 June - 21:15

Work in progress

Concept, choreography and performance: Barbara Carvalho

Director: Luciana Martuchelli

Assistant director, stage design: Bernhard Bub

Light design: Joscha Ecker

Duration 30 min - Performed in English

A woman across borders

In an ancestral space, a young woman relives the stories and memories of her mother, grandmother and great-grandmother in their resilience, choices and heritage. At the same time, she is trespassing cultures. Her black female body is a constant embodiment and she is challenged to break through old patterns and cultural borders to start to build her own story. The original idea was to talk about borders, language, the female body and the black heritage. Barbara Carvalho and Luciana Martuchelli are two women of Afro-Brazilian descent who received the Orixa culture through their families and who found barriers in their artistic and personal lives. Barbara as "black woman" and Luciana as "white woman" are searching for a diverse dialogue in order to break their geographic, emotional and aesthetic borders. Through the partnership between their groups, antagon theaterAKTion and Cia Yinspiração, the first scene started to appear during *The Secret Art of The Performer*, in 2014. This work in progress will be shared for the first time!



Photos: Renato Mangolin

THAÍS MEDEIROS (Brazil)

Thaís Medeiros graduated at the Teatro Escola Macunaíma and has been researching actor's work for 25 years. She is an active participant of The Magdalena Project and was invited by Helen Varley Jamieson to participate in a three months artistic residency in the prestigious Villa Waldberta in Munich/Germany. In 2008 Thaís Medeiros founded Coletivo Galeria Gruta, a group of independent artists with the aim of provoking meetings and exchanges, artistic articulated practice, research and creating performance experiments in public and private spaces.

Ivani Andrade is a martial artist. She is a member of Colectivo Galeria Gruta. She has trained in lymphatic drainage and shiatsu at CEATA - Centre for the Study of Acupuncture and Alternative Therapies.

Performers:

Thaís Medeiros, Paola Luna, Ivani Andrade, Ulysses Sanchez, Daniele Santana, Cleiton Pereira

Musician: Ivan Medeiros

Production coordinator: Ulysses Sanchez

Recorded music:

Voix Polyphoniques, Tom Zé, Chico César, Lila Downs, Ivan Medeiros

Concept and director:

Thaís Medeiros

Duration 30 min.

Performed in Portuguese and English



TAPETE MANIFESTO

17 June - 22:15

Tapete Manifesto is a performative action conceived and directed by Thaís Medeiros. It reflects on the theme of violence against women as well as the massification and vulgarisation of death in current times. It is a symbolic procession, a poetic performing manifesto against the tragic tradition of women's murders in Brazil, inspired by the devotion carpets which are made during the religious festivities of Corpus Christi in Brazil. *Tapete Manifesto* is a poetic ritual, an attempt to make the lives of women who were violated and murdered sacred, creating a new reality while the piece is being created in the performative space. It is a rite of transformation of violence into poetry for woman's empowerment. Its dramaturgy was developed based on statistics, pieces of news and the participants' personal testimonials.



Photo: Sabine Bollenbach

TRIPTYCH: BONES, RED, LIPSTIC and HAMLET

Concept and performer:
Thaís Medeiros
Sound and video operation:
Ivan Medeiros
Production coordinator:
Ulysses Sanchez
Recorded music:
Devon Glover, Helen Chadwick
Recorded voice: Helen Chadwick
Video editing: Anna Júlia Santos
Duration: 30 min.
Performed in Portuguese and English



Photo: Renato Mangolin

20 June - 09:30

*A woman, a black fabric, a chair...
She leaned to the left
Oppositions and expositions, feet, hands on the
floor
Bones, bones, bones, 3 X bones
Bare feet, face under the sun, feet
Even when the sun dies, she shall hear her bones*

A performance installation by Thaís Medeiros that deals poetically with existential topics such as life and death, and the to be or not to be in current times. The piece is inspired by Shakespeare's characters Hamlet and Ophelia, and by poems and personal experiences that refer to the same themes. It is a performing experiment that aims at a dialogue, an entwinement between theatrical poetry and visual arts.

TEATRO *L I L A

(Italy/The Netherlands)

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

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.



Photos: Tatyana Todorovic

Voice and harmonium:
Gabriella Sacco
Duration: 30 min.
Performed in English



TIGER LILA

17 June - 23:00

A selection of rock songs interspersed with short intervals of poetic compositions.

Gabriella Sacco writes: "A long time ago I studied ancient history, went to India and learned to play the harmonium. I am an actress and I always wished theatre to be like rock shows. I sing songs, in my own way, to speak words that say something I forget and need to revisit every so often, to direct the gaze and push forward, to go against the wind and converse with the dead, to remember and contemplate, to have a laugh."



DEBORAH HUNT MASKHUNT MOTIONS (New Zealand/Puerto Rico)

Deborah Hunt is a specialist in the building and theatrical use of masks and puppets; puppeteer and performance artist since 1973 creating and presenting original theatre works and workshops in many parts of the world. She is the director of Maskhunt Motions, a nomadic laboratory of the performing object. Born and raised in New Zealand, she has resided in Puerto Rico since 1990 where she has created several mask and puppet festivals. She describes her work as theatre of the useless. She has written and illustrated *Puppets*, *Puppetry and Gogmagog* (a manual of puppet building) and *Masks, Masked Faces* (a manual of mask making).

Shanti Lalita is a cellist, composer, poet, producer and independent artist from Puerto Rico. She works creating music, producing digital radio, festivals and alternative independent cultural events.

Photo: Zuleira Soto Roman

TALE 53; SNOWHITE



18 June - 20:45

Performers: Deborah Hunt,
Shanti Lalita
**Theatre maker, puppeteer
and text:** Deborah Hunt
Music: Shanti Lalita

Duration: 50 min.
Performed in English

Tale 53; Snowwhite is a sinister story told inside an intriguing wooden artefact that houses a toy theatre (with two-dimensional painted puppets moving on tracks), objects, a butai (for backdrop changes) and a cranky or moving panorama. It is based on *Snowwhite*, the creation of the renown Spanish author and illustrator Ana Juan. Far from the disneyesque version of Snow White, our tale relates the life of a young woman who falls prey to a blood-thirsty stepmother, a hostile city, hustling dwarves and a rapacious prince. Based on the original story *Tale 53 (The Little Snow White)* of the Grimm Brothers published in 1812, the story of Ana Juan offers a biting and pertinent stare at the situation of women still relevant to our times.

Photo: Tommy Bay

THE MACANUDA'S MESSAGE

21 June - 15:00

Performer: Deborah Hunt,
Recorded music: Pascal
Comelade

Duration: 30 min.
Performed in English

A magical masked creature (The Red Macanuda) is the caretaker of journeys. She operates a suitcase on legs connected to a large antenna, communicating with other creatures in her world. Her story is one of compassion and hope in troubling times.



O POSTE SOLUÇÕES LUMINOSAS (Brazil)



O Poste Soluções Luminosas was founded in 2004 as a light design company. In 2008, it created the performance *Cordel do Amor sem Fim*, by Claudia Barral, and became a group of artistic production and research based on anthropological references and physical theatre. The group combines an African origin and its ancestral physicality and vocal qualities with contemporary theatre, making a parallel between the embodiment of the orixás in the Afro-Brazilian ceremonial space and the processes of Michael Chekhov, Vsevolod Meyerhold, Eugenio Barba and Jerzy Grotowski. The members of the group are Naná Sodré, Agrinez Melo and Samuel Santos.



Photos: Thais Lima

A RECEITA (THE RECIPE)

Actor: Naná Sodré
Director, light design and text:
Samuel Santos
Costume and make up: Naná
Sodré, Samuel Santos
Production: O Poste Soluções
Luminosas
Duration: 60 min.
Performed in Portuguese

Naná Sodré embodies a 48-year-old black, anonymous and invisible married woman with children, who lives in a situation of total abandonment and emotional dependence. The character spends most of her time in the kitchen tempering her illusions with salt, garlic and coriander with spring onion, even in wild moments. In the performance while she prepares a dinner and tells about her life, she decides to mix some particular herbs which will have a special effect on her husband when he eats it.



18 June - 22:00

Naná Sodré is an actress, director, cultural producer and teacher of Performing Arts, formed by UFPE, an institution in which she was also a teacher in the years 2008 and 2009. In 2004, she co-founded the group O Poste, an artistic group focused on researching African roots and the visibility of black people in art and in life. In 2011, she won the Best Actress award for the show *Cordel do Amor Sem Fim* from the Festival Janeiro de Grandes Espetáculos. In 2013, she won the award for supporting actress for *Anjo Negro*. In 2015, Naná got nominated for best actress for the solo *The Recipe* and O Poste won an award for best research in African roots for the production *Ombela*.

Samuel Santos is from Recife and has worked in theatre for 27 years. He is a theatre director, playwright, actor, producer and teacher working with O Poste Soluções Luminosas.



Photo: Jessie Brookes

JILL GREENHALGH and SILVIA MORENO (UK - Spain/France)

Jill Greenhalgh founded The Magdalena Project in Cardiff in 1986. As artistic director she has produced a wide spectrum of international theatre projects, festivals, conferences and commissions as well as directing and touring her own performances. She was lecturer in Performance Studies at University of Wales 2002-2015. She lives in rural Wales and has two daughters. Most recently she has been touring *The Threat of Silence* which investigated quietude and landscape in performance and *Daughter* a project made with local communities of performers and non-performers focusing on personal stories of mother and daughter relationships.

Silvia Moreno is an actress and artistic director of the Cavaluna Company. She trained in Spain and France with Laboratorio de Teatro W. Layton, Jacques Lecoq International School and studied Political Science at the Complutense University of Madrid. In 1996, Silvia Moreno moved to Paris, where she created Cavaluna and toured performances of this company.

THE DAUGHTERS OF THE WIND

19 June - 07:45
19 June - 17:00
20 June - 08:00
21 June - 08:15
22 June - 09:30

Performer:
Silvia Moreno
Director:
Jill Greenhalgh
Duration: 60 min.
Performed in Spanish



Photo: Personal archive

A test site

*I was not born in a place, but in a story.
We all come from a story told to us,
we are told and told...
And so, we build on each other.
I was not born in a place, I come from this story...*

A work in progress towards an intimate performance that takes a simultaneous look at the mother-daughter heritage and how fear of loss can contaminate the ability to love.

BÁRBARA SANTOS

(Brazil/Germany)

19 June - 16:15

Claudia Simone

Bárbara Santos was born in Rio de Janeiro, now living in Berlin. She is Artistic Director of Kuringa, Madalena-Berlin, Collective Madalena-Anastácia and Together International Theatre Company. She is founder of Ma(g)dalena International Network, member of ITI Germany, editor of *Metaxis* magazine and author of *Theatre of the Oppressed*, *Roots and Wings: A Theory of the Praxis and Aesthetic Paths*.



Photos: Claudia Simone

Concept and performance:
Bárbara Santos
Body preparation:
Charles Nelson
Costume designer:
Ângela Fagundes
Duration 30 min.
In English and Portuguese



PASSAGE

From Oppression to Expression

Passage is a one-woman show about walking the path of memories of poorly told stories and hidden histories. About perceiving where the concrete and allegorical chains are lodged which perpetuate the imprisonment of the colonised body that shelters a subjugated soul. It is about recognising and facing the cuffs present in the subjectivity of avoiding the full experience of your being. Ultimately, it is about going through the colonised body to discover and liberate the political body.

This production of Bárbara Santos explores the conversion of the scenic body into a political body. The work incorporates elements of the ancestral and contemporary black dances and the creative paths of sound and rhythm from the Aesthetics of the Oppressed through a feminist perspective.

TEATRO DELLE RADICI (Switzerland)



Photos: Martina Tritten

19 June - 20:15

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

Cristina Castrillo is an actor, teacher and director, born in Argentina, co-founder of the Libre Teatro Libre in Argentina in the 1970s. Since starting Teatro delle Radici in 1980, Cristina lives and works in Switzerland. Her work focuses on actor's training, combining it with the creation of performances and tours with her workshops and the solo performances. To expand her pedagogical activities, she has created, in cooperation with colleagues of the Teatro delle Radici, a Theatre Lab School for foreign actors. She has published articles and books about the work of Teatro delle Radici. In 2014, Cristina Castrillo has received the Swiss Theatre Prize assigned by the Federal Office of Culture (FOC).

Actors: Bruna Gusberti,
Ornella Maspoli, Camilla Parini
Set design: Teatro delle
Radici, Plastiplex
Lights: Sandro Caretoni
Dramaturgy and director:
Cristina Castrillo
Duration: 60 min.
Performed in Italian

PETALS



The performance aims to give a stage form to the question of violence against women. During the process of rehearsal, the actors and director gave up using the data which is always taken for granted, and instead searched for the topic's radical and abysmal point of view in small gestures and in silence. The words, collected here and there from direct sources, had to reconcile, with respect and gratitude, the heavy testimonials with the breath of humanity still left in them. The performance navigates on the border between kindness and violence, tenderness and pain, without distinguishing one from the other. Presenting humiliation, solitude, suffering, one can only remain in silence and this, perhaps, is the heaviest burden to bear.



Photo: Martina Tritten

Bruna Gusberti is an actress, teacher and assistant director. She has taken part of all Teatro delle Radici's activities since 1990. Brunna takes care of the apprenticeship workshops and is Cristina Castrillo's permanent assistant director. Brunna performed in *Baguala* (1991), *L'attimo del Blu* (1992), *Canto di Pietra* (1994), *Pelle di Lupo* (1997), *Le Ombre del Silenzio* (1998), *Stranieri* (2000), *Sguardo di Genere* (2001) and was assistant director for *Il Libro dei Riflessi* (1996), *Guardando al Sud* (2003), *Il Ventre della Balena* (2004), *Polvere di Rugiada* (2006), *Shakespeariana* (2008), *Track* (2009), *Vestigia* (2011). More recently Brunna has created various performance acts and directed *Dove lo Sguardo Scorre* with seven actors of Teatro delle Radici.

Camilla Parini started working with Teatro delle Radici in 2004, taking part in different performances and tours. Camilla graduated in 2007 as a social worker and in 2012 at the Scuola Paolo Grassi in Milan; she started her company Collettivo Ingwer in 2013, working as director and performance deviser. In 2018, Collettivo Ingwer merged with two other young artistic realities (Azimut and Atré Teatro), thus becoming Collettivo Treppenwitz.

Ornella Maspoli began her theatre activity in 1994 at the University of Zurich. She followed part of the training with the theatrical cooperative Quelli di Grock of Milan from 1997 to 2002 with tours in Italy, France and Germany. Since 2000, she has trained at the Teatro delle Radici with which she regularly collaborates. She takes part in several international workshops and is part of Teatro delle Radici's performances, *Stranieri*, *Guardando al Sud* and *Petali*.

CONTADORES DE MENTIRA (Brazil)



Photo: Natyama Macrini

Contadores de Mentira was established in Suzano, a city close to São Paulo, in 1995. In 2012, the group opened a theatre space under the same name. Contadores de Mentira produces projects, performances, festivals, meetings and a dialogue of survival and development between the local inhabitants and cultural activities. Focusing on a group structure, Contadores de Mentira tells stories through images, memories, food, smells, with references to traditional Brazilian rituals and dances.

Actor: Daniele Santana
Director: Cleiton Pereira
Duration: 90 min.
Performed in Portuguese



Photo: Natyama Macrini

CÍCERA

19 June - 21:30

Cícera is a performance that portrays the trajectory of a black woman, who leaves the Northeast region of Brazil where she was born, to move to the big city of São Paulo in search of a better life. In her bag, she carries a handful of manioc flour, four daughters and many dreams. In São Paulo, she finds harshness, cement, hunger and longing. *Cícera* is the story of a mother and the portrait of the lives of hundreds of strong women who abandon their roots in search of better conditions. *Cícera* is an evocation of the women who live inside of us; the ones who, even though unknown, create traces and paths we can follow and who never let us forget how strong are the bonds between us all.

Actor:
Daniele Santana
Director:
Cleiton Pereira
Duration: 60 min.
Performed in
Portuguese



Photo: Arnaldo dos Anjos

RITO DE PARTILHA

22 June - 11:00

A work demonstration

In this demonstration Daniele Santana shares basic elements of the construction of some of the characters she has created during her trajectory with Contadores de Mentira. She invites the spectators into the intimate space of creation and physical exploration of a character. She also presents examples of the group research on the “actor-brincante”, which uses Brazilian popular culture, its dances and rhythms, to create a physical training and construct a “broken” body that pulsates and dances, first on the inside and then on the outside, in the form of actions, intentions and metaphors.

Daniele Santana is an actress, activist and cultural manager. She has worked with the group Contadores de Mentira since 2004, developing theoretical and practical research on Anthropological Theatre, with emphasis on the concepts of “Metaphor, rite and celebration”, which is the group’s basis of research, and participating in the group’s productions.

Cleiton Pereira is the founder of Contadores de Mentira, and works as actor, director and producer within the group. His studies include Kathakali dance, music training and theatre anthropology workshops.



Photos: Yvonne M. Potra

VIOLETA LUNA (Mexico/USA)

19 June - 23:15

Violeta Luna is a performance artist/activist. Her work explores the relationship between theatre, performance art and community engagement. Working within a multidimensional space that allows for the crossing of aesthetic and conceptual borders, Violeta uses her body as a territory to question and comment on social and political phenomena. Born in Mexico City, Violeta obtained her graduate degree in acting from the Centro Universitario de Teatro (UNAM) and La Casa del Teatro. While working as a solo performer, she is also an associate artist of the San Francisco-based performance collectives La Pocha Nostra and Secos & Mojados. www.violetaluna.com



FOR THOSE WHO ARE NO MORE

Performer: Violeta Luna
Concept: Violeta Luna and Coletivo Rubro Obsceno (Stela Fisher, Leticia Olivares)
Music: David Molina
Video: Roderick Steel
 Duration: 45 min.
 Performed in Spanish

For those who are no longer is a performance/ memorial dedicated to women who were and are still being killed in Latin America. It is the result of a collaboration between Violeta Luna (Mexico-USA) and the Coletivo Rubro Obsceno (Brazil). The performance decries the violence, impunity and oblivion, and ritualises the need for solidarity and action against femicide.



Photo: Rina Skeel

MARIA PORTER (USA)

20 June - 15:45

Maria Porter is an actor, director and teacher. She has performed in the United States and internationally, with such companies as Teatro delle Radici, where she appeared as Lady Macbeth in *Shakespeariana*. Maria is a master teacher of the Suzuki Method and has given work demonstrations and master classes in Wales, Denmark, England, Cuba, Peru, Greece, Spain and Switzerland. She has directed ensemble-based performances featured in festivals in Italy, Canada, Prague, New York and Scotland. Her solo performances, *Ennobling Nonna* and *The Space Inside* have been featured in festivals in Europe and the United States. Maria is on the faculty of Long Island University, Post where she serves as Director of Theatre.



Photo: Tim Brown

WE ALWAYS START FROM WHERE WE ARE

A work demonstration

Actor and director:
Maria Porter

Duration: 45 min.
Performed in English

“What has been is what will be, and has been done is what will be done; and there is nothing new under the sun.” I asked myself what it might mean to call oneself a master of a method that one did not invent. During my long relationship with the Suzuki Method, developed by Tadashi Suzuki, I have re-articulated various elements of the training to suit my needs as a creative artist and pedagogue. Does that make me a master of the method or a thief? I ponder this question in this presentation, as I re-visit the various ways I used my understanding and practice of this method in performance and in text analysis - also remembering the other masters I met along the way who helped shape and guide my creative impulses.



Photos: Preben Stentoft

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.

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.



MI SILENCE, MY VOICE

20 June - 17:30

**Idea, text, soundscapes
and performance:**

Katrine Faber

Duration: 60 min.

Performed in English

My Silence, My Voice is a performance that searches for the unarticulated, the unsaid, the muted, the shameful, the ugly, the guilty, the hidden voices, stories and memories. How can one find a balance between letting things behind in order to live more freely now and being true to the feeling that you must go back to find what was neglected - by others and yourself - in order to own your own story? And do we really own our own story? Maybe all stories are connected in a huge pattern. The performer explores her own story and voice as an artist and as a woman with a human story of exclusion, loss, insistence and hope. For Katrine Faber this performance is the story about sticking your hands into that dirty muddy stinking dark water and searching for what has been lost. Dragging it out of the deep water and finding it again.

VOIX POLYPHONIQUES

(France)

20 June - 20:00

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

Brigitte Cirila began a career as a singer and actress after an education in classical piano. As a teacher and choir director, Brigitte has led numerous workshops for amateurs and professionals in France and Europe, she dedicates herself to a continuous musical research on a cappella traditional polyphonic singing and contemporary compositions for voice. Brigitte writes most of the performances of her company in collaboration with composers and recently has been working for musical performances for open air spaces. 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.



LE DÉSIR D'UNE ROSE

(LONGING FOR A ROSE)

Singers: Éléonore Bovon, Brigitte Cirila
Director: Brigitte Cirila

Musical arrangements: Éléonore Bovon

Duration: 60 min. - Performed in French with English subtitles

*The art of silence in front of a starry sky,
Only the flower and the insect know it.*

*The art of singing for singing,
Only rustling forests and sea waters know it.*

The deep silence of life on earth

It is the rose that teaches us, the rose opened on the bush.
(Federico Garcia Lorca, *The Silver Poplars*, 1919)

Like the destiny of a rose, the new performance by Éléonore Bovon and Brigitte Cirila gently unwinds a collection of love songs, ranging from traditional music (Georgia, Bulgaria, Italy...), to French songs (Françoise Hardy, Edith Piaf...), and contemporary tunes. The timbre of the violin and of the Indian harmonium, and the sounds of different languages, give form to a performance rooted in world music vocal techniques and in the endless pleasure of polyphonic singing. The longing for love and poetic metaphors are explored through various composers and authors: Federico Garcia Lorca, Mahmoud Darwich, Fernando Pessoa, Nizar Qabbani, Ariel Ramirez, Philippe Sarde, Henry Purcell...



Photos: Arno Declair

THEATER UNIKATE (Germany)

Theater Unikate is Gilla Cremer's company with which she performs at international festivals, in municipal theatres, on studio stages, in cabarets and schools. 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.

Gilla Cremer was born in 1956. She is a free-lanced actress living in Hamburg. In 1987 she began to produce solo performances, women's monologues, establishing her reputation as an actress and authoress outside German speaking countries. Gilla runs her solo theatre company on her own. She received the Rolf Mares Special Award for lasting and exceptional achievements in Hamburg's world of theatre and the Inthega-special award for her impressing work.

20 June - 22:15



NIGHTFATHER

Actor: Gilla Cremer
Text: Carl Friedman
Director and stage design: Michael Heicks
Assistant director: Uschi Mierzowski
Duration: 90 min.
Performed in English

Carl Friedman tells the story of a family with three adolescent children for whom World War Two still prevails, because "Father has camp". This linguistic twist helps the children to understand the inconceivable and to explain to the outside world what Father has "brought home" from his imprisonment at the concentration camp.



Photos: Tobias Stiefel

JANA KORB (Czech Republic/Germany)

Jana Korb is an artist, aerialist, and cultural scientist. She creates and produces aerial theatre and narrative circus, mainly producing performances in public spaces. Jana Korb's personal style is largely influenced by Czech experimental theatre and its strong tradition of object theatre. As a creator and researcher, she is searching for a circus of the future. Her artistic research leads her to special, forgotten women. She is artistic director of the Luftartistik Festspiele Berlin (Aerial Arts Festival Berlin), co-founder of RAW cultural space (Berlin), and now the first chair of the German Association for Theatre in Public Spaces. She lives and works as part of the collective Korb+Stiefel in Berlin Lichtenberg.

Phyla is a musical ensemble with Jennie Zimmermann and Gisbert Schürig, two musicians who combine minimal music and improvisation to create soundscapes of poetic fragility and archaic impact. www.phyla.info



FERNNAH

21 June - 14:15

An aerial performance

Performer and concept: Jana Korb
Music: Phyla (Jennie Zimmermann and Gisbert Schürig)
Rigging: Hoppe Hoppinsky
 Duration: 30 min.
 Performed in English

The aerial dance and new music performance, which premiered in 2017 on Luther's Oak in Eberswalde, is a homage to Marguerite Porète - a radical anarchist Beguine poet of the 13th century, burnt in 1310 shortly after her widely read book was likewise burnt by the Inquisition. It presents an interpretation of Marguerite Porète's *The Mirror of the Simple Souls*: a dialogue between soul, reason, love and morality, dissecting her thoughts into fragments and weaving text, sound, and voice fragments into minimal music. A tree is at the centre: a path for voices, sound and aerial dance.

MAGDALENA 2nd and 3rd GENERATION (Argentina and Brazil)

21 June - 16:30



Photos: Marcelo Silva

Magdalena 2nd Generation is a Latin American network of women who are in direct or indirect relation to artistic work, that organises workshops, festivals, community events and performances.

Magdalena 3rd Generation is an international network connected to The Magdalena Project. It functions as an international collaboration group without a physical base that aims at organising meetings in different places in the world.

Actors: Luiza Bitencourt,
Natalia Tesone

Director: Ana Woolf

Duration: 60 min.
Performed in Spanish, Portuguese, Argentine Sign Language and English



LAZOS

Extranjeras en nuestras propias tierras

Work in progress

We are foreigners in our own countries. How can we find ourselves? We are in a search of a language through which we can possibly recognise ourselves; through which we can say what we could not scream.

Natalia Tesone (Argentina) is an actress, teacher and theatrical interpreter of Argentine Sign Language (LSA). Currently she is a teacher at the school Teatro Taller del Ángel, coordinating workshops, seminars and physical training. She has been a member of Magdalena 2nd Generation for 20 years, organising festivals and meetings, and is part of the company Artes Y Señas since 2008.

Luiza Bitencourt (Brazil) is an actress, teacher and storyteller. Founder member of the Cia na Ponta da Língua in Jundiá, near São Paulo, in 2008, a group with which Luiza makes oral narrative research. She was part of the association "Estação Juventude" as a theatre instructor for children in 2008 and 2009. In 2012, Luiza meets Ana Woolf and since 2016 she works in municipal libraries to stimulate reading with storytelling performances.

CIA. YINSPIRAÇÃO POÉTICAS CONTEMPORÂNEAS (Brazil)



Photos: Bruno Meyer

Cia. YinsPiração was created by Luciana Martuchelli in 2002, focusing on actor's training, and on the worldwide myths and questioning of women's voices as well as the myths about masculinity. The company has produced the following performances: *The Tightrope Walker* (2015), *Fahrenheit* (2015), *Shakespeare's Dreams* (2014), *The Big Heart & Eros* (2014), *Ars - The Thousand Naked Leafs of Poems* (2012) and *Elizabeth Can Everything* (2011), *Medea - Furious Gaia* (2007), *The Blank Page* (2006), *The tightrope Walker* (2015), among others.

Luciana Martuchelli see page 52

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, Brazil, 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 masters-in-residence, and co-producer of Solos Férteis festival.

Guilherme Cezário is a guitar player, composer and actor of Cia. YinsPiração since 2013. Since then, he is the main musician of Luciana Martuchelli's performances. Guilherme is frontman of the bands Dark Chest, Incredible Chalk Dragon and Ninetas do Alem e Gaiola dos Vikings. As a guitar teacher, he focuses on contemporary repertoire and individual authorial work.

21 June - 18:00

Actor, original songs and text:
Luciana Martuchelli

Musicians:

Filipe Lima, Guilherme Cezário

Musical arrangements:

Luciana Martuchelli,
Guilherme Cezário

Video designer:

Stefano di Buduo

Lighting design:

Marcelo Augusto

Set design:

Luca Ruzza

Assistant director:

Filipe Lima

Director and dramaturgy:

Julia Varley

Duration: 55 min.

Performed in Portuguese



MARE SERENITATIS Voices from the Depth

Mare Serenitatis means "sea of serenity" in Latin; it is the name given to one of the biggest lunar seas. The starting point for the performance was Luciana Martuchelli's process of losing and finding her voice again. In the beginning she only wanted to make a concert to sing the songs she had composed. The performance has grown into a meeting of music, words, silence and images that construct a woman's identity diving into references of feminine pre-verbal legends. The performance presents the mythical universe of mermaids that evokes metaphors around the multiple meanings of women's voices and silences. It is a cartography exposing a territory of sacrifices done in the name of love.

TA filmes **Cia. YinsPiração**
Poéticas Contemporâneas

THÉÂTRE DE LA REMISE and C.I.E LIBRE COURS (France)

21 June - 20:30



Founded in 1997 by a collective of actors, scenographers and musicians, **Théâtre de La Remise** is committed to theatre research, marked by the actors' work and stage presence. After producing many performances, the obsession of the company is still to present the individuals facing every-day and society with their destructive impulses, abyssal fragility and unsuspected resources. From the first performance without text, inspired by a poem by Cesare Pavese, the company now works with novel adaptations, even though the main focus is on the stage rendition. Compagnie **Libre Cours** was created by Julie Benegmos, author and director living in Montpellier, France. *L'oubli* was the first monologue staged by the company with the support of the author of the novel.

Actor: Julie Benegmos
Text: Frederika Amalia Finkelstein
Stage writing: Julie Benegmos, Marion Coutarel
Lighting and Sound: Philippe Abeilhou
Director: Marion Coutarel
 Duration: 50 min.
 Performed in French and English



APRÈS L'OUBLI (AFTER OBLIVION)

Following the adaptation of Frederika Amalia Finkelstein's novel *Oblivion*, the performance is based on Compagnie Libre Cours' reflections on the duty of remembering. Frederika Amalia Finkelstein is a French author, born in 1991, and her first novel, *L'oubli* received nomination for the Renaudot, Décembre and de Flore Prizes. After meeting Frederika Amalia Finkelstein, Julie Benegmos tells the story of her own family, and of her grandparents' escape from Auschwitz. Through short anecdotes, she gradually gives spectators an intimate portrait of the memory of the Holocaust in daily life.

Julie Benegmos is a theatre and film director. In 2018, she decided to create *After Oblivion*. The origin of this project is an intimate family story that she wanted to narrate directly on stage. To do this, she decided to collaborate with stage director Marion Coutarel, to receive help in sharing this intimate life story that questions the role of Memory in our contemporary society.

Marion Coutarel is actress and director of Théâtre de la Remise and creates performances with people with mental and psychic disabilities. Marion was Associated artist with La Bulle Bleue. In September 2015, with Théâtre de la Remise, Marion organised the first Magdalena event in France bringing together a hundred artists from twenty countries and is preparing the second festival for September 2019.

FINUCANE & SMITH UNLIMITED (Australia)



Photos: Simon Schluter

Finucane & Smith Unlimited is an Australian-based performance company globally acclaimed for their provocative, entertaining, razorsharp and visually intricate productions. From cabaret to drama, to richly detailed immersive carnivals, cross-artform collaborations and gallery installations, Finucane & Smith's work mines an astonishing diversity of artforms to create indelible visions and provocations of humanity. Finucane & Smith have won critical acclaim in thirteen languages and fifteen theatre awards.

Moira Finucane is an Australian artist who has been described by critics as 'the volcanic physical presence', 'mesmerising', and as a 'national treasure'. In 2016, she became the first Creative Fellow of the National Gallery of Victoria, working with the most significant visual art collection in the region. After studying environmental science, Moira Finucane became an active member of the women's, peace and conservation movements. She started performing in queer and underground nightclubs when she was 28, creating a body of work that was completely unique, and that began her idiosyncratic artform - melding old style entertainment genres into indelible visions of humanity, liberation, gender, violence, desire and power.

SOFITEL
HOTELS & RESORTS
MELBOURNE ON COLLINS

CREATIVE VICTORIA

THE RAPTURE

21 June - 21:45

Performer and director: Moira Finucane

Duration 70 min. - Performed in English

Rapture is the transportation, physically, forcefully, spiritually or emotionally, from one place to another. It is not only descriptive of emotional transport; it has a visceral and urgent quality, linked to the word Raptor, from Raptus (a sudden violent attack). In Moira Finucane's studies of devotional art, liberation theology, collaborations with cultural activists and human rights leaders, and discussions with audiences, this idea of art as a portal to rapture, to being transported, opening up possibilities in every direction, art that is not safe, that is unpredictable, powerful, life changing, not prescriptive, not dictatorial, that is in every way transporting, is now fundamental to her understanding of art that is transcendent. Over many years Moira Finucane came to believe that art can change culture and change lives, that change exists in the realm of the imagination, that an image of freedom love joy oppression is extremely powerful and can seduce people through cultural and political barriers.

FINUCANE
& SMITH
UNLIMITED





Photos: Kjersti Lunden-Nilsen

TEATER FUSENTAST (Norway)

Teater Fusentast was established in 1989. It is based in Trondheim, Norway, as a touring theatre group, with visual pieces for children and youths and adults, often using puppets, music, sound, and text, performing in Norway and abroad. Teater Fusentast is run by Jaap den Hertog and Coby Omvlee, with Randi Størseth as co-producer.

Coby Omvlee is an actress and visual artist. She writes, makes puppets, gives workshops and organises theatre projects for Teater Fusentast, mainly performing for young audiences. Her performances cover a wide range from social/political relevance to the plain silly, but always with a surprising outlook at the wonders of the world.

STAYER

22 June - 14:30

Text and concept: Coby Omvlee and Anne Mali Sæther

Actor: Coby Omvlee

Technician: Sune Schjelderup

Video/projections/edit/sound/music: Randi Størseth

Director: Anne Mali Sæther

Duration: 60 min. - Performed in English

Stayer is a humorous documentary performance based on Coby Omvlee's own experiences as a long-term patient in a Norwegian hospital and other care-institutes. After accidents both in and outside hospital, Coby asked herself how does the way a hospital is organised influence employees and the safety of patients? What is the cause of an extreme pressure to discharge patients, and is it in the patients' interest? Is out-sourcing a good way to run a hospital?

Stayer is a personal analysis of Coby's own path back to life and her resilience, as well as her questioning of today's healthcare system, its commercialisation and the dehumanisation of Public Health Care in Norway.



22 June - 20:45



Photos: Francesco Galli

PARVATHY BAUL (India)

Parvathy Baul is a singer, painter and storyteller from West Bengal. After receiving her initial music and dance training during her childhood, she studied visual arts at the Kala Bhavan at Shantiniketan, the university founded by Rabindranath Tagore. Her meeting with the living tradition of Baul prompted her to choose the path of self-training in the Baul order rather than an institutional degree. Since 1995 she has performed in her home state Bengal and all over India and in several international festivals, including Transit 5, 6 and 7. Parvathy Baul has organised three women theatre festivals in India, Tantidhatri, in connection with The Magdalena Project. The festivals took place in 2012, 2016 and 2019. Parvathy Baul is participating in Odin Teatret's performance *The Tree*.

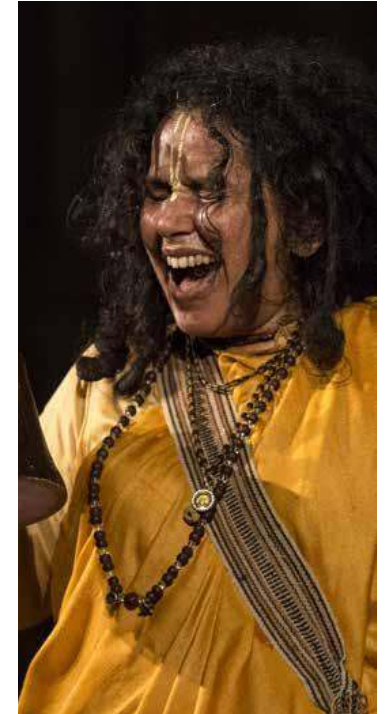
MY FUTURE ANCESTORS

Performer, director and text: Parvathy Baul

Duration: 60 min.

Performed in English and Bengali

In this storytelling, Parvathy depicts the life and songs of Nanibala Dashi, Phulmala Dashi and Chintamoni, three Baul practitioners belonging to past generations. Parvathy will use stories connected to their time. The simple and humble life of these great female masters was filled with obstacles that finally transforms into sweet wisdom, giving the abundance of joy and fulfilment of living Baul Dharma, beyond all kinds of discrimination. Every moment of their lives leaves us with a great inner reflection full of inspiration and makes us realise the value of their teaching.



GRENLAND FRITEATER (NORWAY)

22 June - 22:00

GRENLAND FRITEATER was founded in 1976 in Porsgrunn, Norway. It is an independent theatre group that produces very big outdoor performances locally and numerous smaller shows for tours in Norway and abroad. Since 1995, Grenland Friteater organises each year PIT, Porsgrunn International Theatre Festival, and since 2005 Sense of Place, a project during which the whole town is put on stage in collaboration with visual artists, musicians, actors and local groups. www.grenlandfriteater.com - www.pit.no



Photos: Dag Jensen



ALUMINIUM SONGS

Song and text: Geddy Aniksdal
Music director and pianist: Anette Røde Hagnell
Musicians: Truls Hannemyr (percussion), Tage Læg Reid Olsen (bass), Guttorm Guttormsen (wind instruments) -
Composer: Guttorm Guttormsen
Technique and set: Lars Løberg, Einar Ottestad and the ensemble
Costume and props: Guro Dale
Director: Lars Vik
Duration: 60 min.
Performed in English and Norwegian

Aluminum Songs is a theatre concert that transits on the borderline between Kurt Weil, old honourable workers' songs and fragile chuckling pop music. Theatre composer Guttorm Guttormsen put music the lyrics written by Geddy Aniksdal, respecting the core of the text and highlighting their essence. In *Aluminum Songs*, melody lines are intertwined into dialogues, together and in contrast with the text universe. Musical solutions bind songs together seamlessly, only interrupted by - or perhaps in addition to - spiked short middle texts and anecdotes.



Photos: Dag Jenssen

ROY & RONALDSEN

Surprise performance

Performers: Geddy Aniksdal and Lars Vik

Roy and Ronaldsen are two attendants who were originally working in a provincial town's only hotel. Since the hotel closed, the unemployed attendants have tried to make a living as freelance waiters.

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 work demonstration My Life as Man.

Anette Röde Hagnell is a classically educated musician (piano, organ, voice and choir) from Sweden. Anette worked for ten year with Institutet för Scenkonst. Since the beginning of 2000, she is a member of Grenland Friteater, working with music, voice, composing and also as an actress. She is also the programming leader of Grenland Friteaters' youth festival Vinterscenen and the outdoor programme of Porsgrunn International Theatre Festival.

Lars Vik was born 1958 and was one of the founding members of Grenland Friteater in 1976. He began as an actor, but has since worked as director, playwright and teacher with Grenland Friteater and other companies. In 2011, he established Teater Avvik with his son Tobias, specialising in theatre for children and young people. His alter ego, Fritjof Fomlesen, has performed internationally since 1990.

Guttorm Guttormsen, born in 1950, is a Norwegian jazz musician and composer. He has led a big band and his own quintet and quartet. He is best known for his compositions for theatre, including a variety of performances at Nationalteatret, Det Norske Teater and Teater Ibsen where he is also Musical Director.



TEATRET OM (Denmark)



Photos: Tommy Bay

Teatret OM is an international theatre group founded in Rome in 1989. In 1996 the group moved to Denmark and since 2006 it is a regional theatre based in Ringkøbing. Teatret OM produces performances for adults and children, street parades, installations and workshops, touring in Denmark and abroad. Every three years Teatret OM organises an international theatre festival in Ringkøbing-Skjern.

Sandra Pasini is a director, actor, musician, artistic leader and co-founder of Teatret OM in 1989. For more than 30 years, Sandra Pasini has developed concepts and ideas for theatre, covering site-specific performance, clown and physical theatre, theatre concerts, parades and more. Since 1993, she is a member of the theatre network group Bridge of the Winds, led by Iben Nagel Rasmussen. Sandra began playing theatre in 1979 when, at 15 years old, she was accepted as a member of Teatro dell'Arco. Born and raised in Italy, Sandra has been living in Denmark since 1996.

Antonella Diana is a visual artist, set and costume designer and co-founder of Teatret OM in 1989. Antonella graduated at Rome's Art Academy. She is a Tai-chi master, a member of the Bridge of Winds, directed by Iben Nagel Rasmussen. Born and raised in Italy, Antonella has been living in Denmark since 1996.

Dina Abu Hamdan is a theatre director and choreographer, with an international portfolio of both small and ensemble performances as well as large-scale outdoor spectacles and events. Dina is a multi-disciplinary artistic director, a producer and an expert in working with local communities along professional artists on leading big events. She is the founder of Zakharef in Motion Dance Festival, Masahat MENA Dance Network, and the Dewan Performing arts Pan Arab Network Jordan.



LISTEN

23 June - 12:00

Actor: Sandra Pasini
Set design: Antonella Diana
Music: Basil Hogios
Director: Sandra Pasini and Dina Abu Hamdam
Duration: 55 min
Performed in: English

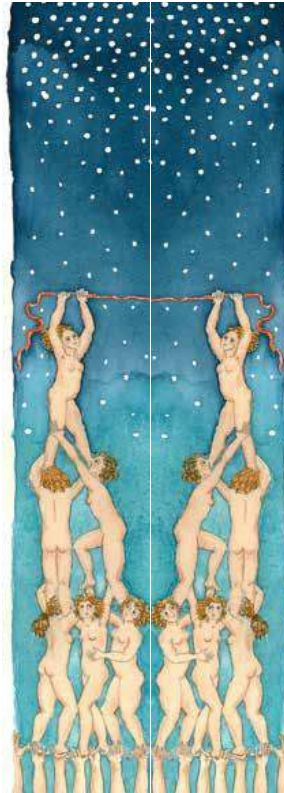
The Vagabond Spugna lives on the planet E, where there are no more trees or flowers left and only a few natural seeds have survived. All food is canned food produced by Santomo Industries. Along with a friend, the robot OMG, Spugna ventures out on a dangerous mission to save nature. *Listen* is a heart-warming performance full of comedy and music.

OTHER INVITED ARTISTS AND SCHOLARS

ANNE MIDDELBOE CHRISTENSEN (Denmark) is a M.A. Danish theatre critic, ballet historian and dramaturg. She is Teacher of Cultural Journalism at University of Copenhagen and Theatre critic at the Danish national newspaper *Dagbladet Information* since 1995. Author of books on ballet, such as *Sylfiden findes* (2012), and of the poetry collection *Så kom der lige en sabeltiger* (2018). Contributor to the book *Odin Teatret - Et dansk verdensteater* (2012). Since 2018, Anne is dramaturg at Vendsyssel Teater, a local theatre in northern Denmark.

BLACK BOX DANCE COMPANY (Denmark) started out in 2013 with 6 handpicked professional European dancers, who were at the beginning of their career, but expanded in October 2014 to eight dancers. In 2016, the company premiered *Carmina Burrana* with talented dancers from the Danish Talent Academy and from the Royal Ballet School in Holstebro, and a young woman in a wheelchair, who has the leading part of this performance. **Marie Brolin-Tani** (Sweden) is the Artistic Director of Black Box Dance Company. She studied at Balettakademien in Stockholm, at the London School of Contemporary Dance and Centre de Danse du Marais, Paris. Marie worked as a dancer in Den Jyske Opera (1982-1984) and Arhus Teater (1984-1987) and then she began her work as a choreographer. In 1992 she started MBT Danseteater in Aarhus, Denmark. Several of Marie's choreographies has been nominated for the Danish prize Reumert. **Melody Putu** (South Africa/Denmark) is a dancer and choreographer, born and raised in Soweto, South Africa. He was educated in Johannesburg and started dancing with Soweto Dance Project. In South Africa he has been a member of Johannesburg Youth Ballet and the State Theatre Dance Company and has been awarded a number of prizes and awards. Melody has been working at Skånes Dansteater since January 2002 and is a part of the permanent ensemble.

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.



CHIARA CRUPI (Italy) is a filmmaker, editor and video-designer. After a Degree in Modern Literature, she took a PhD in in Digital Technologies for Research on Performance and a masters in Film and Audio-Visual Business Management Editing and Dubbing. She has worked in the audio-visual archives of Centro Teatro Ateneo, La Sapienza Rome University and led workshops and seminars on digital audio-visual editing and cinematic language for schools, cultural associations and institutions. Since 2011 she has worked as filmmaker at Odin Teatret Film, editing the film *The conquest of difference* by Erik Exe Christoffersen, the film *My stage children* by Claudio Coloberti and completing the films *The Chronic Life* and *Women in Action*.

DORTHE KAERGAARD (Denmark) 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 lives amidst the wonderful natural surroundings of Thyholm in North West Jutland, in Denmark. 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.

FILOMENA CAMPUS (Italy/UK) is a jazz vocalist, whose diverse influences range from modern literature, theatre and art to the culture of her native Sardinia. In 2010 she founded the Filomena Campus Quartet with whom she has released the CD *Jester of Jazz* and performs regularly at London jazz venues. Filomena is the Artistic Director of Theatralia, an international collective of performers and artists whose works combine literature, physical theatre, performance art, digital art with live music. Since 2003 Filomena has been working as visiting university lecturer at the Central School of Speech and Drama, and she is currently working on a production about Franca Rame.

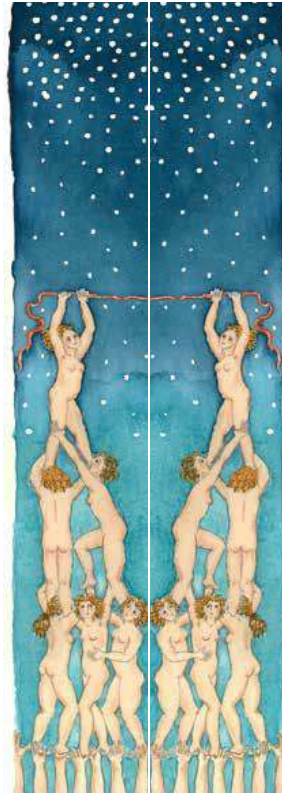
GABRIELA ARANCIBIA (Chile) is an actress working permanently with Ikarus Stage Arts Ensemble directed by Carolina Pizarro and Luis Alonso. With Ikarus Stage Arts Ensemble she has completed her solo performance *La mujer esta*, directed by Carolina Pizarro, and participates in all the street performances, barbers, workshops and other activities of the group. She is an artist in residence at Nordisk Teaterlaboratorium since 2017.

HELEN VARLEY JAMIESON (New Zealand/Germany) 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 which she has practiced for over a decade. She is a founding member of the 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. Her cyberperformance *make-shift* has been presented at various Magdalena events.

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 the 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.

ISABEL CRISTINA LÓPEZ HAMZE (Cuba) is a scholar, film and television scriptwriter, and a theatre critic, born in 1988. Bachelor in Theatre Arts and Master in Art Teaching, she works as a professor of Theatre History at La Havana University of the Arts. Her articles, essays and chronicles have been published in several specialised magazines such as *Tablas*, *Conjunto*, *El Caimán Barbudo* and *La Jiribilla*. Isabel is researching female dramaturgy by young Cubans. She is currently working on her PhD thesis in Arts. Her work as a theatrologist was recognised with the Plate Avellaneda 2018 delivered at the National Theatre Festival of Camagüey.

LOUISE EJGOD HANSEN (Denmark) is associate professor at the School of Communication and Culture - Dramaturgy, Århus University, and research manager at the Center for Cultural Evaluation that carries out analyses and evaluations in collaboration with external partners. Her recent publications include: *Aarhus 2017. Before - During - After: A research-based evaluation of the effects of the European Capital of Culture project*, *The Problem of Theatrical Autonomy* with Quirijn Lennert den Hoogen and Joshua Edelman. Louise studies Arts Policy, Performance As Research, and Irish Theatre.



MARIE OUELLET (Canada) is an actress, director and author of solo performances. Marie participated in a workshop with Théâtre du Soleil in 2002, and has seen their last eight productions, writing various articles about them. Previous performances include *La cuisine rouge* and *Anastasia oh ma chérie*. Her latest solo, *Vagues à l'âme*, was presented in Montréal in 2017. Marie lived ten years in Paris, creating performances with DuO DaDA. She has published *Dedans dehors* in 2007, and *Trois et 7 numéro magique* in 1977.

MIA THEIL HAVE (Denmark) is an actor, director the founder and Artistic Director of Riotous Company. Mia was an actress of Odin Teatret until 2007. After premiering *Scherzo for Piano and Stick*, directed by Tage Larsen, she has created a children's performance, *The Sandpit in Rainy Weather* and the song concert *Nocturne for Babies and Their Sleepy Adults*. As a theatre director, Mia has worked with the National Opera and Ballet of Macedonia, The Freedom Theatre Palestine, Royal Opera House and National Theatre Studio. Mia has created a bridge between new Danish Drama and the UK, and initiated a festival of New Danish plays at the Danish Embassy in London 2015.

NORA AMIN (Egypt/Germany), is a writer, performer, choreographer and theatre director. 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 three novels, four collections of short stories, a poetry audio book and two books on theatre methodology. In 2011 Nora founded The Egyptian National Project of Theatre of The Oppressed and its Arab network.

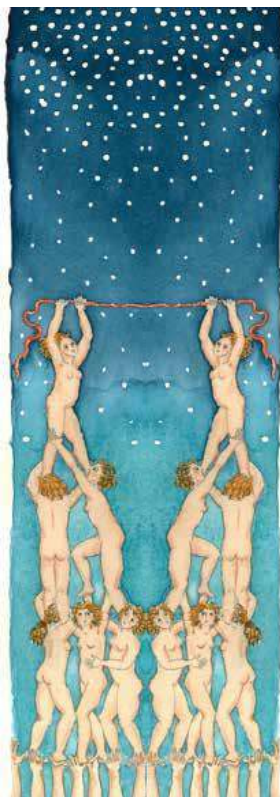
CORPORACIÓN COLOMBIANA DE TEATRO - CCT (Colombia) was founded 48 years ago in Bogotá for the development of the movement of innovative Colombian theatre. It organises the Alternative Theatre Festival and the Festival Mujeres en Escena por la Paz. **Patricia Ariza** is a founding member of Teatro la Candelaria, based in the Candelaria neighbourhood of Bogotá, and the president of CCT. She is an actress, director, poet, playwright and an activist for peace and for the women's movement. Patricia is currently the director of Teatro La Candelaria and is very active in producing, directing and organising performances, events, festivals, meetings with youth living in the streets, prostitutes, drug addicts, people displaced from the war. Patricia has been part of the Magdalena network for many years, organising the Magdalena Antigona Festival in Bogotá

in 2006. **Carlos Satizábal** is a playwright, theatre director and actor of the Corporación Colombiana de Teatro and Tramaluna Teatro, Bogotá. He is also a composer, a poet and associate professor at the Universidad Nacional de Colombia. He is Patricia's long-time collaborator and has participated in many Magdalena events.

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.

TEATER INTERAKT (Sweden) is a professional, independent theatre company based in Lund and Malmö, in Sweden, which since November 2005 is run as a non-profit association. The artistic leaders of the group, Nina Norén and Sara Larsdotter, have been co-workers since 2003. They started Theatre InterAkt because of their need for a platform for international artistic exchanges, and in order to explore their common artistic creations further. **Sara Larsdotter** has studied history of art and drama/theatre at Lund University. She has also studied with Dijana Milosevic and Jadranka Andjelic, directors and founders of DAH Teatar in Belgrade. She has initiated, organised and been the artistic leader of a wide range of cultural projects in Malmö and Lund. Currently she is working as a director, performer and drama teacher mostly for Teater InterAkt.

VIVIAN MARTÍNEZ TABARES (Cuba) is a theatre critic and researcher, editor and teacher, a Bachelor of Performing Arts by the Higher Institute of Art, Havana, Cuba, and Doctor of Science in Art from the same institution. She has been general secretary of the Cuban Theatre Critics Association. Between 1987 and 1990 he directed the Cuban theatre magazine *Tablas*. Since 2000, she directs *Conjunto* and the Theatre department of La Casa de las Américas, where she curates and organizes the Mayo Teatral Festival. Between 2007 and 2010 she was cultural counsellor at the Embassy of Cuba in Mexico. She is a Full Professor of the Higher Institute of Art. Vivian has published several books and her texts are included in many anthologies. She has received many prizes and recognitions for her work as theatre critic.



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 an oral history group, Uhan Shii Theatre, in Taipei, and directed a reminiscence project, *Echoes of Taiwan*, interviewing old folk artists and rehearsing their life story together. Ya-Ling worked with many different ethnic groups so that she developed her own reminiscence ceremony theatre. Ya-ling has organised two editions of festivals in Taiwan in collaboration with The Magdalena Project.



EXHIBITIONS AT ODIN TEATRET DURING TRANSIT FESTIVAL

As for every Transit Festival, during Transit 9, an exhibition of Dorte Kærgaard's paintings will transform the usual aspect of Odin Teatret's foyer.

During the lunch pauses, 15-23 June, **Helen Varley Jamieson** and **Teater InteraAkt** show the installation "Nobody asked so I pretended to understand" in the CF building beside Odin Teatret.



Transit 9 Collaborators and Staff

Artistic director
Julia Varley

General co-ordinator
Nathalie Jabalé

Participants co-ordinator
Luciana Bazzo

Transit assistants
Carolina Pizarro, Francesca Pesce, Gabriela Arancibia, Uirá Iracema

Technical director
Fausto Pro

Technicians
Donald Kitt, Giorgio Zamboni, Oscar Alonso Sanchez (Rusti), Paul Anthony Hales

Technical assistants
Cinzia Poli, Jan Tomassi

Valhalla restaurant
Barbara Manighetti, Lene Højmark, Mette Jensen, Pelle Henningsen

PR
Anna Marie Houe, Ulrik Skeel

Graphics and performance programme
Marco Donati, Rina Skeel

Paintings
Dorthe Kærgaard

Internet connection
Peter Stenz Egestad

Box office
Anne Savage

Transport
Luis Alonso, Pushparajah Sinnathamby, Tage Larsen, Jan Ferslev

Volunteers
Birgit Wolf, Bodil Bovard, Else Nielsen, Eva Hallgren, Frederik Morsing, Gudrun Gormsen, Hanne Nørby, Inge-Lise Klausholt, Janne Steinø, Jette Nørgaard, Jette Pedersen, Jørgen Poulsen, Kirsten Frost Henriksen, Kirsten Wolf, Laila Larsen, Lene Johansen, Lene Sølvsten, Lisbet Gormsen, Lisbet Moeskær, Lise Henningsen, Lise Norre, Lissy Brixen, Lone Harder, Lone Rahbæk, Margit Andreassen, Mette Jensen, Pelle Henningsen, Per Hansen, Ruth Joensen, Ruth Morsing, Simon Huang

Documentation
Selene D'Agostino

Video
Camilla Soave, Lyn Cunningham

Photographs
Rina Skeel

Odin Teatret: Luis Alonso, Eugenio Barba, Kai Bredholt, Roberta Carreri, Claudio Coloberti, Simone Dragone, Jan Ferslev, Elena Floris, Paul Anthony Hales, Anna Marie Houe, Lene Højmark, Nathalie Jabalé, Per Kap Bech Jensen, Donald Kitt, Søren Kjems, Jannie Kruse Lisbjerg, Tage Larsen, Else Marie Laukvik, Barbara Manighetti, 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

With the support of



A painting of a hand reaching up towards a starry blue sky. The hand is positioned in the lower right quadrant, with fingers spread. The background is a deep blue sky filled with numerous small, white, circular stars. The hand appears to be reaching towards the stars. The overall style is expressive and somewhat abstract.

CONTACT

Nordisk
Teaterlaboratorium
Særkærparken 144
7500 Holstebro
Denmark

www.odinteatret.dk
+45 9742 4777