

ROOTS IN TRANSIT

Women's International Theatre Festival and Meeting



WORKSHOP INFORMATION

15-19 January 2004

Hidden in the feet

led by Ileana Citaristi and Ana Woolf
16, 17, 18, 19 January from 9.00 a.m. to 1.00 p.m.

Ana Woolf has trained for many years with Tadashi Suzuki's technique called "the grammar of the feet" and has started to combine this with Latin dances like salsa and tango, to focus the energy and acquire stage presence. Ileana Citaristi is a performer, choreographer and teacher for the classical Indian dance styles of Odissi and Chhau. Their workshop will allow participants to confront opposite and complementary particularities and languages, experiencing how to change from one quality of energy to the next, as keys to the expressive potential of different parts of the body and to acquire a base that underlies the different styles.

Points of view

led by Sandra Pasini and Julia Varley
16, 17, 18, 19 January from 9.00 a.m. to 1.00 p.m.

Sandra Pasini and Julia Varley have worked both as actors and directors. Their workshop intends to explore the different stages and roles in the process of collaboration between directors and actors, which results in a performance. Concrete actions should provoke associations and indicate the way to discover a story. The creative logic of the actor should be met by the director's rigour, ability to see and memorise. The relationship should be stimulating and challenging at the same time as secure and protected. But this is not always the case. Can we invent exercises that can help directors to observe in the same way as training helps actors to be present?

The score's breath

led by Geddy Aniksdal and Brigitte Cirla
16, 17, 18, 19 January from 2.00 p.m. to 6.00 p.m.

The workshop will focus on the combination of physical and vocal work, creating a connection between training and improvisation, cold technique and personal approach, precise discipline and readiness to explore. Warm up exercises for voice and body include work on breath and relaxation, followed by polyphonic choir singing and interactions between voice and body. The participants should bring a song. Geddy Aniksdal (Grenland Friteater, Norway) and Brigitte Cirla (Voix Poliphoniques, France) are experienced teachers who have been involved in The Magdalena Project since its beginning.

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Figures and characters

led by Claudia Contin, Cristina Wistari and Ni Nyoman Candri
16, 17, 18, 19 January from 2.00 p.m. to 6.00 p.m.

The use of the mask in Bali, as in any classical tradition, requires a very demanding physical preparation. The same applies for the Commedia dell'Arte figures. The workshop is based on the classical teachings of Balinese Topeng and Commedia dell'Arte, with technical preparation, development of muscular tone, geometry of the body in space, laws of opposition and an analytical study of the vocabulary (basic positions, styles of walking, eye and head movements, facial expressions). Elementary examples of composition and improvisation will develop the awareness of the special sensibility that arises in the relationship between body and character. Cristina Wistari and Claudia Contin will concentrate on physical scores, while Ni Nyoman Candri will introduce the use of the voice and teach some Balinese songs.

WORK ON A PRODUCTION PROCESS

Strange council

led by Deborah Hunt, Hisako Miura and Sally Rodwell
16, 17, 18, 19 January from 9.00 a.m. to 6.00 p.m.

Strange council refers to personal and collective ancestry, to our roots and to the force that keeps us alive and determined, to the voice of inspiration and intuition that allows us to be awake and vigilant. An odd ship of fools will navigate following the route of the unique vision of masks and costumes created for a performance to be presented on the last day of *Roots in Transit Festival*. The masks: some come in small packages, tightly wrapped; some fall from the tiny feet of migrating birds; some enter as cool water sliding down the throat; some leap as long shadows from a dying fire; others whisper their names just before waking; others announce their arrival with the one who sells cheese; others are glimpsed leaving the corner of the eye. And then there are those who just appear: sitting, waiting, like a strange council with infinite patience.

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