



TRANSIT 7 - 28.05 / 09.06 Odin Teatret, Holstebro (DK)

RISK/CRISIS

International Women's Theatre Festival and Meeting

INVENTION

WORKSHOPS INFORMATION

Odin Teatret - Holstebro - Denmark
SÆRKEÆRPARKEN, 144 - 7500 HOLSTEBRO - DK
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9.00-13.00

HALF-DAY MORNING WORKSHOPS:

1. From Feet to Head - From Thought to Action led by Ana Woolf and Lucia Sander

Participants will work on a combination of physical/voice training and textual analysis focused on the two female characters in Shakespeare's *Hamlet*. What stories were we told about these characters and what stories do we tell ourselves about them? How does Shakespeare present them in his text and how are they re-presented on stage? Can it be that Ophelia's risk and Gertrude's crisis are open to reinvention?

Ana Woolf (Argentina) is a teacher, actress and director. Co-founder and artistic director of Magdalena 2a Generación, a Latin American Network of Women in Contemporary Arts, linked to The Magdalena Project, Ana has developed a special training based on Tadashi Suzuki's technique and Latin American rhythms. Ana leads workshops all around the world, touring her solo performances, three of which directed by Julia Varley. Ana collaborates with Odin Teatret and is member of Voix de Femmes, an International Women Network related to missing people and Human Rights Associations.

Lucia V. Sander (Brazil) has a Ph.D. in Literature and is a Professor and Researcher at the University of Brasilia, Brazil (UnB), and Visiting Scholar at several universities in the United States. She trained in theatre directing and acting at the British Theatre Association, London (BTA) and created "Criticism in Performance", a project that discusses polemical issues related to theatre in its proper medium, i. e. on stage. Lucia writes and performs in works generated by the project. Her special interests are: literature, theatre, dramaturgy and gender studies.

2. Body and Presence: Paths towards a Personal Cartography led by Jill Greenhalgh and Violeta Luna

Workshop participants will make use of personal memory and identity as the expressive territory from which they will chart a vocabulary of stage actions. The central imperative will be exploring dynamic presence and 'being there/here'. Thematic threads in the workshop will include: Body (presence and inner strength, body as subject/object/absence), Space (site-specific, spatial relationships, the intervention of public and private space), Time (real-time, fictional-time, ritual-time), Action (action - reaction, audience interaction).

Jill Greenhalgh (UK) has been a professional theatre maker for 34 years. She has travelled and worked extensively within Europe, Australasia and the Americas as a producer, director, performer and teacher. In 1986 she founded The Magdalena Project and has remained its artistic director ever since. Her most recent performance projects include *The Acts - Vigia* and *The Threat of Silence*. Jill is also lecturer in Performance Studies at the University of Wales, Aberystwyth.

Violeta Luna (Mexico/USA) was born in Mexico and studied acting at UNAM, one of Mexico City's universities where she founded the independent theatre group Grande y Pequeño. Violeta now lives in San Francisco, California, where she has founded the collective Secos y Mojados and collaborates with La Pocha Nostra, directed by Guillermo Gómez Peña. She

co-directs Teatro Jornalero! and directs Teatro de la Colectiva de Mujeres, groups that take the voices of Latin American workers and immigrants to the stage. Her work explores the dialogue between theatre, performance art and social activism.

3. Actions, dance and songs led by Parvathy Baul and Roxana Pineda

Roxana will work on the actor's dramaturgy and composition with reference to a theme and then develop a sung narrative by using previously structured actions. Parvathy will lead participants in basic body movements and footwork, songs and breathing from Baul, which is a yogic practice of songs with dance while also playing musical instruments. It is also a narrative tradition where the storyteller evokes Bhakti in the spectator's heart through simple stories of love and true surrender.

Parvathy Baul (India) 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 Kala Bhavan, the university founded by Rabindranath Tagore. Her meeting with the living tradition of Baul prompted her to choose the path of self-training in Baul. Since 1995 she has performed in her home state Bengal and all over India and in several international festivals, including Transit 5 on storytelling. In 2012 Parvathy organised Tantidhatri, a Magdalena festival in India.

Roxana Pineda (Cuba) graduated in Theatre Studies and Dramaturgy at the Instituto Superior de Arte de Cuba in 1985. She founded the Estudio Teatral de Santa Clara in 1989 with Joel Sáez, and has performed in all its productions, touring internationally. She is also a theatre scholar and professor, and as such she regularly gives workshops on improvisation and composition. She is the director of Magdalena Sin Fronteras (Magdalena without Borders), a triennial international festival and meeting which held its first edition in January 2005.

14.30-18.30 HALF-DAY AFTERNOON WORKSHOPS:

4. Alchemical Acting: Iron into Gold and Words into Bodies led by Maria Porter and Raquel Carrió

Using the Suzuki Method of actor training and other physical methodologies such as Viewpoints, Maria will lead the participants in exploring how to create physical material, and then sculpt it with a director's eye. The training offers the actor ways to manipulate the body to craft physical narrative, while Viewpoints and other compositional rules allow the actor to use this material and create a theatrical context by working with time, place, and relationship. Starting from the exercises and the actors' physical material, Raquel will work with the participants to create poetic structures (stories, monologues or dialogues) as part of a practice of the actor's dramaturgy that require placing words in space and time.

Maria Porter is an actor, teacher and director. Her solo performances, work demonstrations, and master classes have been featured in festivals and conferences in the US, Canada, Peru, Greece, England, Denmark, Switzerland and Cuba. Maria studied with both Tadashi Suzuki and Anne

Bogart, and has been teaching and practising the Suzuki Method of Actor Training for over 25 years. She has an MFA in Acting from UCSD, and is Director of the theatre programme at Long Island University.

Raquel Carrió (Cuba) is a professor, playwright and essayist. She is the founder of the Institute of Scenic Arts at Havana's University of Arts and of EITALC (International School of Theatre of Latin American and the Caribbean), and full time professor of Drama and the Methodology of Theatrical Research with a Ph.D in Dramatic Arts. Raquel has been dramaturgy consultant to Teatro Buendía since its inception, working on productions like *Circular Ruins*, *Another Tempest*, *La Vie en Rose*, *Bacchae* and *Charenton*, with which she has toured the world.

5. Memory Boxes

led by **Helen Chadwick** and **Ya-Ling Peng**

Life has an end, but reminiscence makes it endless. Using oral history and storytelling techniques, interviews, specific objects, old folk songs and original compositions, the workshop will try to stimulate memories and create new interpretations of old stories in a process of re-identification to present true stories and real people for a showing during Transit 7.

Helen Chadwick (UK) creates song-theatre performances and is a singer and composer. She was commissioned to create the song-theatre performances *The Singing Circle* and *Dalston Songs* for the Royal Opera House in London. Helen has recorded nine albums and composed for many organisations including the Royal Shakespeare Company. She has taken her songs and solo/group performances to many parts of the globe and has been involved with The Magdalena Project since 1986.

Ya-Ling Peng (Taiwan) has been an actress, director and playwright since 1981. Ya-Ling co-operates with many professional groups and has helped various cities start their own community theatres, directing their first performances. She founded Uhan Shii Theatre Group in Taipei in 1995. This group's performances are usually based on true stories told in the first person by their protagonists, and touching on themes such as mother-daughter relationships, emigration and the consequences of Taiwan's separation from China.

6. Catwalk - Women stride against violence

led by **Patricia Ariza**

assisted by **Carlos Satizábal** and **Sofia Monsalve**

Women parade on traditional catwalks to display clothes; they are human hangers that sell garments. On this *Catwalk* women march to reveal their souls; they parade to condemn all forms of gender violence but also to denounce war and political, cultural and economic violence. They create performative actions of rebellion, poetry and humour to accuse, mock and resist the use of the female body as war booty, market lure and the object of man's patriarchal domination. The *Catwalk* also celebrates the diversity of female bodies. *Catwalk* builds a shared stage on which female artists and non-artists, acting as the protagonists of their own stories, unite to show themselves as they really are: different. This is not the theatre of witness; it is a laboratory of personal and collective creativity to celebrate physical diversity and exit from the prison of spectacle. The workshop will prepare the international participants for a performance which will include local women to be shown during Transit 7.

Patricia Ariza (Colombia) is a founding member of Teatro la Candelaria of

Bogotá. She is an actress, director and writer, and president of Corporación Colombiana de Teatro. In addition, Patricia is very active in producing, directing and organising performances and events with young street people, those displaced by war and widows and children from the most violent regions of Colombia. Patricia has been part of the Magdalena network for many years and organised the Magdalena Antigua Festival in Bogotá and the annual *Mujeres en Escena* festivals.

Carlos Satizábal (Colombia) works as theatre and film director and musician with the Corporación Colombiana de Teatro, and teaches dramaturgy at Bogotá Carlos Luis Torres University. He is Patricia's long-time collaborator and has participated in many Magdalena events.

Sofia Monsalve (Colombia/Denmark) has taken part in Iben Nagel Rasmussen's international research group The Bridge of Winds since 2008, and she is currently part of Odin Teatret's ensemble performance *The Chronic Life*.

9.00-13.00/14.30-18.30
FULL DAY WORKSHOPS:

7. All the better to see you with

led by **Gabriella Sacco** and **Helen Varley Jamieson**

Working with digital technologies and the internet, this workshop will explore real-time interactions between proximal and remote participants across real and virtual space, working with the theme of sight: seeing, visibility, and their opposites. The work will draw on Gabriella and Helen's backgrounds in research and experimentation and will have a performance outcome. **Leah Crossley** (UK, photographer), **Claudia Cantone** (Italian/Spanish clown), **Madeline McNamara** (New Zealand, performer), **Leticia Castilho** (Brazil, performer), **Valentina Tibaldi** (Italy, performer), **Annamaria Talone** (Italy, director) will also collaborate in the workshop either directly or through the internet.

Gabriella Sacco (Italy/The Netherlands) is a writer, performer and drama-therapy counsellor. She conducts workshops on the shaping of performative ideas both for individuals or groups. She has studied with Julia Varley, and her exploration of performance art focuses on the languages of poetry and myth. She is co-creator of the Magdalena events called MagFest.

Helen Varley Jamieson (New Zealand/Germany) is a writer, theatre-maker and digital artist. She has a Master of Arts investigating cyberperformance (live performance on the internet) and creates solo and collaborative performances (online and off-line). She is "Web Queen" of the Magdalena Project network and works with several women, arts and technology groups.

8. Agapes - Diotima's Banquet

led by **Brigitte Cirla** and **Deborah Hunt**

Agapes in French means communal eating, feasting and celebration, while Diotima's Banquet refers to a meal that includes a series of speeches about love and its qualities. The workshop is based on a mixture of philosophy and food, poetry and singing, cooking and mask making, drinking and dancing - all to celebrate

love: the event planners' surreal dream. Participants will create songs, masks and costumes and will prepare the final banquet/performance for Transit 7. Deborah will facilitate the process of mask and costume making while Brigitte will attend to the composition of speeches and songs. Participants will create half mask/headaddresses (to enable singing) and transform costumes in unusual ways to create a compelling feast/kitchen character. This workshop will require additional hours of work before the feast itself. Participants are asked to bring a song or texts about love and food; long sleeved black clothes and black shoes without visible brand names.

Brigitte Cirla (France) is a singer, actress and director. In 1991 she created Voix Polyphoniques and, in 1998, the vocal group Les Dissonantes, whose concerts took inspiration from the repertoire of Bartok, Kodaly and Ligeti. Based in Marseille, Brigitte tours the globe to teach and perform and has been part of The Magdalena Project since the beginning.

Deborah Hunt (Puerto Rico/New Zealand) is a mask maker, puppeteer and performance artist with over 30 years of experience in the creation and presentation of original work. Working bilingually (English and Spanish), Deborah teaches puppetry and mask performance and travels internationally giving site specific workshops and performances. She was born in New Zealand and is now based in Puerto Rico. She has published *Mas Caras con Mascaras*, a mask making manual that is currently being translated into English.

Please note that changes might occur in the programme!



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