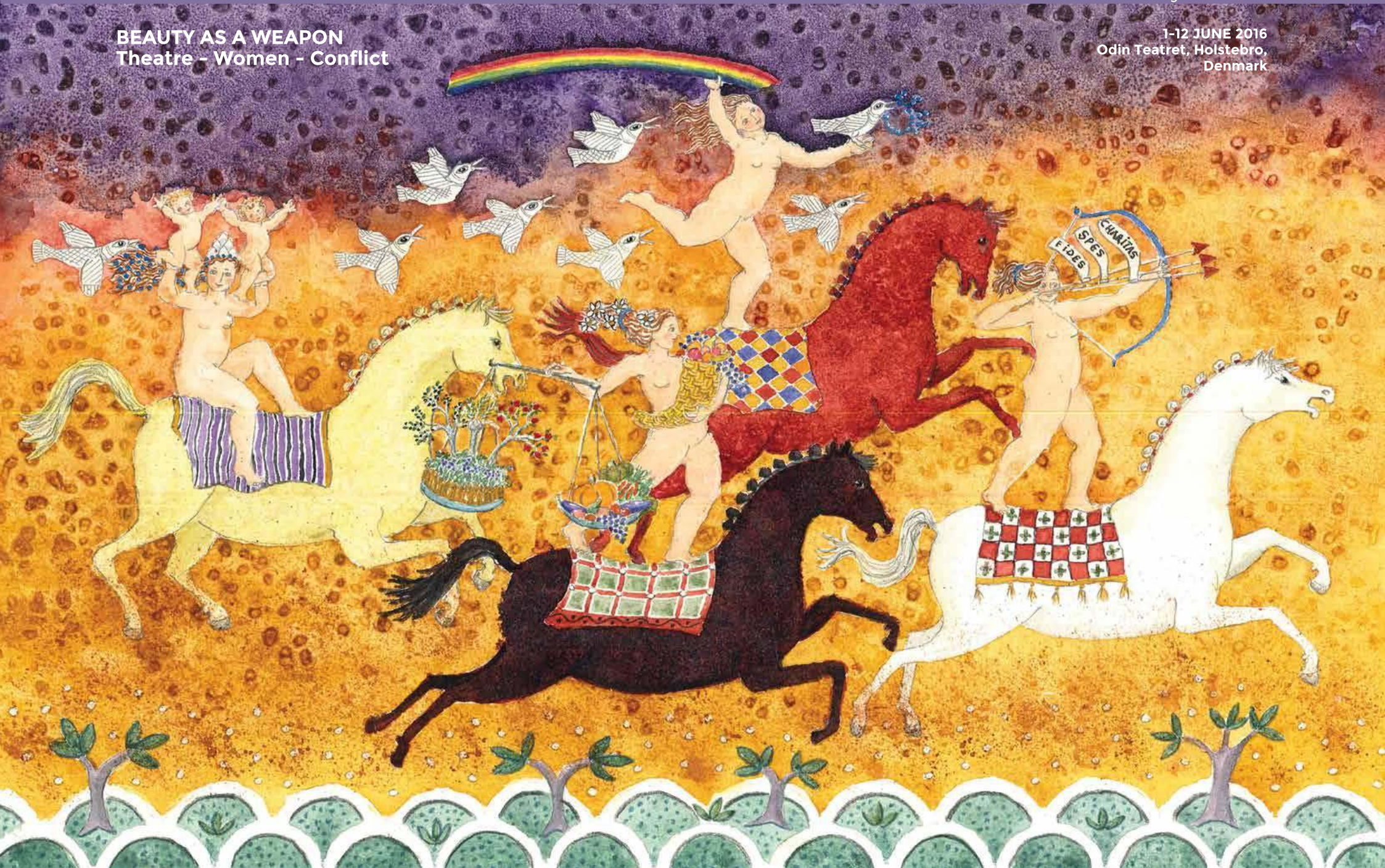


TRANSIT 8 FESTIVAL

Dedicated to Margaret Cameron

BEAUTY AS A WEAPON
Theatre - Women - Conflict

1-12 JUNE 2016
Odin Teatret, Holstebro,
Denmark



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

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

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

When the word 'beauty' is used in connection with women, it evokes preconceptions such as images of fashion models, and 'beauty as a weapon' makes us think of the way appearance can be used to seduce or

persuade. But nature and art, with their asymmetry, revelation and questioning, are beautiful. The wrinkled face of an old woman from the dry regions of Brazil is beautiful. Something delicate, small and apparently insignificant can be beautiful. It is a political choice: to reject the hierarchical authority that imposes power from the top with expedients we will never have, we can only rely on the personal, on what each of us knows from experience, from a position that finds its centre at the margins.

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

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

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

Julia Varley

INVITED ARTISTS

Amaranta Osorio/Teresa García (France-Mexico/Spain), **ANÓNIMAS** - Ana Woolf (Argentina), **WHITE AS THE NIGHT, BEHIND THE CURTAIN, SEEDS OF MEMORY** and workshop - Anna Furse (UK), **DON JUAN, WHO/KDO? ONLINE, IN STUDIO, ON STAGE** - Anne Middleboe (Denmark), talk - Black Box, Marie Brodin (Denmark), **TOUCH** - Brigitte Kaquet (Belgium), talk - Camilla Sandri, Roberta Lanave (Italy), poetry menu and work in progress **VOI SIETE QUI/YOU ARE HERE** - Carolina Pizarro (Chile/Denmark), **LAND OF FIRE, FROM AMAGAKI TO SHIBUGAKI - GEOGRAPHY OF AN APPRENTICESHIP**, and workshop - Cia YinsPiração Poéticas Contemporâneas, Luciana Martuchelli (Brazil), **THE TIGHTROPE WALKER** with Filipe Lima - Contralviento Teatro, Verónica Falconi (Ecuador), **WHEN IT RAINS ON THE PARAMO** - Corporación Colombiana de Teatro, Patricia Ariza, Nohra González, Alexandra Escobar, and Carlos Satizábal of Tramluna Teatro (Colombia), **MEMORIA, THE MAN WHO DREAMT OF GIVING BIRTH TO A GIRL THROUGH THE NAVEL** and workshop - Dah Teatar (Serbia), **THE SHIVERING OF THE ROSE** with Nemanja Ajdačić, Dijana Milošević, Maja Mitić, and **THE VILLAGE** with Tina Milivojević - Dorthe Kærgaard (Denmark), painting exhibition - Elizabeth de Roza (Singapore), **LANDSCAPING A PERSONAL MYTH** - Gilla Cremer (Germany), **MY PARENTS' THINGS** - Gilly Adams (UK), workshop - Grenland Friteater, Geddy Aniksdal, Tor Arne Ursin (Norway), **7 SONGS OF THE REGUCEE** - Helen Varley Jamieson (New Zealand/Germany), **CREATING CONNECTED CONVERSATIONS** a cybperformance presentation, and **HER LIGHT STRETCHES** an installation - Jana Korb (Czech Republic/Germany), **FRAU VLADUSCH** - Jill Greenhalgh (UK), **DAUGHTER, THE BOOK OF SPACE** with Suzon Fuks - Katrine Faber (Denmark), **ONE STEP - (FOR HUMANITY)** - Keiin Yoshimura (Japan), **SAKURA** and workshop - Madeline McNamara (New Zealand), workshop - Maria Porter (USA), talk - Maskhunt Motions, Deborah Hunt, Sugeily Rodriguez (New Zealand/Puerto Rico), **BABAYAGA BANDAZO** and workshop - Nora Amin (Egypt), film **AN ENEMY OF THE PEOPLE - THE JOURNEY TO SURVIVAL** - Opera retablo, Ledwina Costantini (Switzerland), **CARNAGE** - Paola Luna (Italy-Brazil), **GOTAS D'ÁGUA** - Parvathy Baul (India), **ADORATION** and painting exhibition - Sara Topsø, Carte Blanche, Gitta Malling, Limfjordsteatret, Dorthe Bebe, Team Teatret (Denmark), talk - Susana Nicolalde (Ecuador), **CAMILA** - Teatro delle Radici, Cristina Castrillo, Bruna Gusberti (Switzerland), **IF SILENCE KNEW** - Teatro do Encontro/Teatro Mecânico, Roberto Ribeiro, Tina Andrighetti, Gutto Basso (Brazil), **TANGO** - Teatro Lila, Gabriella Sacco (Italy/The Netherlands), **SECRET MIMESIS** with photo installation by Tatjana Todorovic - Teresa Ruggeri (Italy), **ROVINE DEL TEMPO** - Théâtre du Mouvement, Claire Heggen (France), **OMBRE CLAIRE** and workshop - Tian Qinxin, The National Theatre (China), talk - Violeta Luna (Mexico/USA), **VIRGINS AND GODDESSES - STONES OF MEMORY** - Voix Polyphoniques, Brigitte Cirla, Nadine Esteve, Magali Rubio, Eléonore Bovon, Catherine Dupont (France), **IMPAIRES, TOUT MOREAU** - Ya-Ling Peng (Taiwan), workshop

PROGRAMME

1-3 JUNE Odin Teatret's Women
4-6 JUNE Workshops, Work Demonstrations and Performances
7 JUNE Symposium and Performances
8-12 JUNE Festival

WORKSHOPS

(4, 5, 6 June, sharing of process 9 or 10 June)

9-13
9-13
14.30-18.30
14.30-18.30

9-13/ 14.30-18.30
9-13/ 14.30-18.30

1. **DANCING FOR BEAUTY** a workshop led by Ana Woolf and Keiin Yoshimura
2. **I DATE MYSELF** a workshop led by Ya-Ling Peng and Carolina Pizarro
3. **MAPPING OUR LIVES** a workshop led by Claire Heggen and Gilly Adams
4. **FROM TESTIMONY TO IMAGES: TURNING PAIN INTO POETRY** a workshop led by Patricia Ariza assisted by Alexandra Escobar, Carlos Satizábal, Nohra González and Selene D'Agostino
5. **DAUGHTER** a workshop led by Jill Greenhalgh and Suzon Fuks
6. **DROLL SKIRMISH** a workshop led by Deborah Hunt and Madeline McNamara

RESEARCH GROUP

(1, 2, 3 June, sharing of process 12 June)

Special thanks to:



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