



Transit 8
BEAUTY AS A WEAPON
Theatre - Women - Conflict
1-12 June 2016

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

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| 09.00-13.00 | 1. Dancing for Beauty a workshop
led by Ana Woolf and Keiin Yoshimura |
| 09.00-13.00 | 2. I Date Myself
a workshop led by Ya-Ling Peng and Carolina Pizarro |
| 14.30-18.30 | 3. Mapping Our Lives
a workshop led by Claire Heggen and Gilly Adams |
| 14.30-18.30 | 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 |
| 09.00-13.00/14.30-18.30 | 5. Daughter
a workshop led by Jill Greenhalgh |
| 09.00-13.00/14.30-18.30 | 6. Droll Skirmish
a workshop led by Deborah Hunt and Madeline McNamara |

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

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| 09.00-13.00/14.30-17.30 | 7. The Book of Space
led by Jill Greenhalgh and Suzon Fuks |
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1. Dancing for Beauty a workshop led by Ana Woolf and Keiin Yoshimura

The workshop will look at the true beauty of women through the perfection of art by building an energy that flows from vulnerability to strength. The participants will confront practically the principles of Japanese tradition (especially from Noh and Kamigata-Mai) and Latin American rhythms combined with Suzuki training technique, to learn how to dance in tune with their own intentions to transcend the personal view and reach out for a hidden meaning. From lake to mountain, from water to stone, from wind to knife in search of autonomous gestures and actions.

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 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 in 3 international projects and for Odin Teatret's 50th anniversary. Ana returned to Argentina in 2011. She has developed a special training based on oriental 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 6 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. **Keiin Yoshimura** is a performer, choreographer and art director of Kamigata-mai dance and of Yoshimura Keiin Kamigata-mai Studio and of Kamigatamaitomonokai, based in Tokyo, Japan. Keiin started to practice both Japanese traditional Kabuki dance and western classical piano playing at 5 years old. In 1974, she graduated from the Musashino University of Music. She has practiced Kamigata-mai with Yukio Yoshimura and Kisho Yoshimura, Noh Theatre with Hideo Kanze and Izumi Mikawa, and the traditional martial arts Kendo and Kyudo. In 2000, she started the Japan-India traditional performances exchange

programme and since 2011 she is a Yoga Siromani (a teacher of yoga) and a teacher of Motoyama Merdien Exercises for Ki Practice.

2. I Date Myself a workshop led by Ya-Ling Peng and Carolina Pizarro

The workshop will combine Ya-Ling Peng's experience with oral history and Carolina Pizarro's physical approach to storytelling. The participants will work with elementary elements of training and with the creation of personal stories. The theme "I date myself" could stand for: when I was 9 years old, on the way home; when I was 18, recognising my life ambitions; when I was 27, having a romance; when I was 36, having my first child; when I was 45, comparing my cooking with my mother's, when I was 54, meeting friends; when I was 63, at a family dinner; when I was 72, with my first grandchild; when I was 81, what will I be? International participants and women from Holstebro will work together and then share the result at Holstebro Kulturhuset.

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

Carolina Pizarro, born in 1981 in Chile, is an actor, director and teacher. Fundamental pillars for her research have been the meeting with Julia Varley, and her study of Kalaryppayatu and Silambattam martial arts. Carolina has taught several workshops and seminars and has directed a group of university students, taught storytelling techniques, and started the international project Transfer to invite foreign theatre companies and artists to Chile. In February 2013, Carolina received the prize for best actress and best performance at the Coquimbo Theatre Festival in Chile. Carolina joined Odin Teatret as an actor in October 2015 taking part in the ensemble performances *The Chronic Life*, *Inside the Skeleton of the Whale*, *Ode to Progress* and *The Great Cities Under the Moon*.

3. Mapping Our Lives a workshop led by Claire Heggen and Gilly Adams

In this workshop, the participants will explore the connection between personal material and performance text and record key moments in their lives through words, images, ritual, movement and gesture. The gestural actor is object and subject of the artistic process, the instrument and instrumentalist. Desiring to communicate, the actor has to accept both what emerges unintentionally and what needs to be consciously structured. The workshop will begin with work on movement, its theatricality and musicality: dynamics, speeds, rhythms, stops, suspensions; and there be a focus on the process of transformation from the page to the stage, as the participants search for the link between the specifically personal and the universal.

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

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

4. From Testimony to Images: Turning Pain into Poetry a workshop led by Patricia Ariza assisted by Alexandra Escobar, Carlos Satizábal, Nohra González, assisted by Selene D'Agostino

The workshop deals with how actors can transform a fragment of personal history (for example a loss) into a scene, and how this scene can connect with others to create a collective work. The process shows how testimonial truth becomes stage truth through exercises that involve the body and storytelling. The final exercise indicates a method from a personal to a collective aesthetic. International participants and women from Holstebro will work together and then share the result at Holstebro Kulturhuset.

Patricia Ariza is a founding member of Teatro la Candelaria, based in the Candelaria neighbourhood of Bogotá. She is an actress, director and writer. She is president of The Colombian Theatre Corporation. Besides her work with La Candelaria, Patricia collaborates with Lucy Bolaños and Pilar Restrepo in Cali and is very active in producing, directing and organising performances, events, festivals, meetings with youngsters living in the streets, prostitutes, drug addicts, people displaced from the war and with widows and children of Urabá, renowned as the most violent region of Colombia. Patricia has been part of the Magdalena network for many years and in 2006 she organised the Magdalena Antigona Festival in Bogotá.

Alexandra Escobar is an actress of Teatro La Candelaria since 1998 and has been very active in the Project Mujeres Arte y Parte por la Paz en Colombia, beside working with theatre with children. **Carlos Satizábal** is a playwright, theatre director and actor working with the Corporación Colombiana de Teatro and Tramaluna Teatro. He is a composer and poet. His book *La llama inclinada* won the National Poetry Prize in 2012. He is also associated professor at the Universidad Nacional de Colombia. **Nohra González** is an actress of Teatro La Candelaria, voice teacher at the Universidad Pedagógica in Bogotá, director of the theatre group La Pola, and active in the project Mujeres Arte y Parte por la Paz en Colombia. **Selene D'Agostino** is a scholar and director. In 2002 she got her Bachelor in Foreign Languages and Literatures at Università degli Studi di Bergamo (Italy). She has been responsible for Transit Archives since 2010. She is author of *On tiptoe a Santa Clara*, Bulzoni, Roma 2010.

5. Daughter a workshop led by Jill Greenhalgh

Jill Greenhalgh is interested in exploring, with women around the world, personal stories that emerge from the experiences and reflections upon being a daughter, or having daughters. The work has been explored in Cuba, Wales, Brazil, Ecuador, Italy, Switzerland and Spain, with professional and non-professional performers of all ages. 12 women across all ages will be selected to participate and work with personal stories and stories of other partners. The result of the process will be shown during Transit 8 Festival.

Jill Greenhalgh has been a professional theatre maker for 38 years. Her career as a performer, director and producer has primarily focussed on experimental practice and the specific interest in the performance work developed by women resulted in the foundation, in 1986, of The Magdalena Project. She has travelled and worked extensively within Europe, Australasia and the Americas. Her most recent performance projects include *The Water[war]s*, *Las Sin Tierra 7 - Attempted Crossings of the Straits of Gibraltar*, *The Acts - Vigia*. Most recently she has been touring *The Threat of Silence* and *Daughter* and is working on *The Book of Space*. Since 2002 Jill has also been Lecturer in Performance Studies at the University of Wales, Aberystwyth specialising in devised physical performance and actor training. She has two daughters and lives on the west coast of rural Wales.

6. Droll Skirmish a workshop led by Deborah Hunt and Madeline McNamara

The workshop will be a foray into the absurd with masks, buffoonery and complaint. The participants will construct a quick but effective mask, and explore the comic aspects of the fight, forming an absurd, comic and groaning chorus. Comic variations on basic walk would be the march, the stumble or bumble (closely related to the grumble), the trip, the fall, the turn, the step, the tromp, the tramp. The vocal work will consist of grumbling, mumbling and grunts; bad jokes, puns, sniping and groaning; slogans, protest songs, rhymes, rhythms, rap and rants to create a liturgy against the authorities, those outside ones and those inside ones.

Deborah Hunt has spent the last 43 years creating original works of theatre with masks, puppets and objects, performing and leading workshops in many parts of the world. Born in New Zealand where she was a member of Theatre Action and Red Mole Enterprises, she relocated to the Americas where she co-founded Topo Rojo, performing in communities throughout Mexico and Central America. She has resided in Puerto Rico since 1990. Founder of Maskhunt Motions, a nomadic laboratory for experimental object theatre work. Creator of 1st and 2nd Festivals of the Theatrical Mask, Encounter of the Performing Object, and Caminalumina: Festival of Light and Shadow in Puerto Rico. Author of the manuals "Masks and Masked Faces" and "Puppets, Puppetry and Gog Magog". She describes her work as theatre of the useless.

Madeline McNamara has been a theatre practitioner for 30 years. She is a performer, director, teacher and producer. She co-founded Magdalena Aotearoa, a network of women in contemporary theatre with Sally Rodwell in 1997 and was co-artistic director of the Magdalena Aotearoa International Festival of Women's Performance held in Wellington March 1999. In 2004 she completed her Masters in Theatre Arts, in Directing (MTA) at Toi Whakaari: New Zealand Drama School and Victoria University. She is currently co-artistic director of Acting Up Charitable Trust, an organisation that provides training and performance opportunities in the fields of theatre, film and music for people with learning disabilities.

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

7. The Book of Space led by Jill Greenhalgh and Suzon Fuks

In the past 10 years, Jill Greenhalgh has developed a model of international collaborative encounters to build performances with groups of women across the globe. *The Book of Space* is Jill Greenhalgh's new project in collaboration with Australian intermedia artist Suzon Fuks whose work explores the integration and interaction of the body and moving image. The piece proposes to explore the notion of quietude, silence, stillness and space and asks how does performance create space. This is not a workshop but a time of research to be shared with Jill Greenhalgh and Suzon Fuks.

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Suzon Fuks is an intermedia artist, choreographer and director exploring the integration and interaction of the body and moving image through performance, screen, installation and online work. During her Australia Council for the Arts Fellowship (09-12), she initiated and co-founded Waterwheel, a collaborative online venue for streaming, mixing and sharing media & ideas about Water, as a topic and metaphor and then continued focussing on her research on water & gender issues, and networked performance.