



**Transit 9
HOPE IN ACTION
Theatre - Women - Will
12-23 June 2019**

WORKSHOP INFORMATION

**Extended workshop
(12, 13, 14, 15, 16, 17 June, sharing of process 23 June)**

12, 13, 14 June
09.00-13.00/14.30-18.30
15, 16, 17 June
14.30-18.30

1. Singing Panorama - Home, Journey, Hope
a workshop led by Brigitte Cirla and Deborah Hunt

(15, 16, 17 June, sharing of process 19 or 20 or 21 June)

09.00-13.00

2. Crossroad of Body, Object and Word
a workshop led by Ana Woolf and Claire Heggen

09.00-13.00

3. Ikebana, Giving Life to Flowers
a workshop led by Carolina Pizarro and Keiin Yoshimura

14.30-18.30

4. Inside Presence
a workshop led by Parvathy Baul and Violeta Luna

14.30-18.30

5. Breaking the Silence - Ritual through Memory
a workshop led by Amaranta Osorio and Ya-Ling Peng

09.00-13.00/14.30-18.30

6. Performing Solo
a workshop led by Jill Greenhalgh

1. Singing Panorama - Home, Journey, Hope - a workshop led by Brigitte Cirla and Deborah Hunt

Where do you come from? Where are you going? What do you hope for? The participants will create very simple half masks and collectively construct and paint a long moving scroll; a painted panorama or cranky with stories around the themes of home, journey and hope. The moving scroll will be accompanied by songs shared and learnt and performed by the masked characters. We will sing, move, build, crank and perform. A performance will take place during the final feast of the festival. This workshop will consist of three full working days (12, 13, 14) and then 3 half days (15, 16, 17) so that the participants can also take part in another workshop during the half days.

Brigitte Cirla began a career as a singer and actress after an education in classical piano. Brigitte's passion for both a cappella song and contemporary composition, led her to create Voix Polyphoniques in 1991 and different vocal groups. With them she explored many contemporary composers and created several performances which she still tours with. 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.

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 the 1st and 2nd Festivals of the Theatrical Mask; The Encounter of the Performing Object; Caminalumina: 1st and 2nd Festivals of Light and Shadow and "Sobre la mesa", a small format adult puppetry challenge now in

its 13th edition. 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).

2. Crossroad of Body, Object and Word - a workshop led by Ana Woolf and Claire Heggen

The workshop proposes an elementary grammar of the body-object relationship and a reflection on the relationship body-text to discover when and how the word is born. Starting from principles of decomposition and re-composition and through improvisations, the workshop will deal with the notion of reciprocal service between body and object, object and subject, presence and object, in the eyes of the spectator. Relationships created separately will be put together with words with a personal text to intensify and transform into an organic and metaphoric work, a mini-composition or re-representation.

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. 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 many 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.

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. Claire leads workshops and performs internationally. She received a Prize from the International Institute of Marionette for her teaching in 2015. 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.

3. Ikebana, Giving Life to Flowers - a workshop led by Carolina Pizarro and Keiin Yoshimura

Participants are invited to create their own *ikebana* with their bodies, using songs, martial arts and dances. Together they will make a choreography inspired by flowers in a dialogue between past, present and future, using techniques and principles from Japanese (Noh, Kendu, Kamigata-Mai), Indian (Kalaripayattu, Silambattam) and Western cultures (Odin Teatret). The participants can propose costumes, objects, songs, music, colours and ideas from winter, spring, autumn or summer pursuing the beauty of nature with its changing four seasons.

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 Kalaripayattu 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*, *Great Cities Under the Moon* and *The Tree*. In 2017 she started an ongoing pedagogical project called Ikarus Stage Arts with Luis Alonso at Nordisk Teaterlaboratorium.

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 five 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.

4. Inside Presence - a workshop led by Parvathy Baul and Violeta Luna

The workshop will explore 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), silence (breathing, internal rhythms, projection, organicity, pause), action (action - reaction). 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. Parvathy has organised three editions of Tantidhatri, a Magdalena festival in India.

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. She has performed and taught workshops extensively throughout Latin America, Europe, Africa, and USA. She is currently a Creative Capital Fellow, a member of The Magdalena Project, and an associate artist of the San Francisco-based performance collectives La Pocha Nostra and Secos & Mojados. www.violetaluna.com

5. Breaking the Silence - Ritual through Memory - a workshop led by Amaranta Osorio and Ya-Ling Peng

In this workshop, participants will work with their memories, they will write them, draw them, express them with the body, and do three rituals. The last day they will select some stories and share them in an open ritual. Participants are invited to work with their personal stories, with those they like to share but also with those they choose to silence. They will search in the past, see themselves today, and dream the future. There will be lots of writing and movement, but above all, lots of sharing.

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. She has organised Magdalena Festivals and meetings in Taipei.

Amaranta Osorio works as a playwright, actress and cultural manager. As a playwright Amaranta has been awarded with prizes such as Calderón de Literatura Dramática, Textos Teatrales Jesús Domínguez, Teatro Exprés de Caja Madrid. As an actress Amaranta has participated in three films, nine short films, ten TV series and twenty-one theatre productions (one of which directed by Julia Varley). As a cultural manager Amaranta has directed six international stage art festivals, including two Magdalena Festivals, one in Mexico and one in Spain. More info: www.amarantaosorio.es

6. Performing Solo - a workshop led by Jill Greenhalgh

This workshop is for imagining, creating, developing and structuring material towards solo performance. It will explore strategies for identifying, accumulating, generating, selecting/editing, ordering, placing, mediating, refining and questioning material. It is an opportunity to discuss and test ideas, fears and inspirations for your own work, together with others embarking on the same journey. Participants are encouraged to bring any fragments of ideas, research, actions, texts, sound/music, objects/props, costume or anything relevant to their emerging thoughts for a solo performance.

Jill Greenhalgh has been a professional theatre maker for 40 years. Her career as a performer, director and producer has primarily focussed on experimental practice and a specific interest in the performance work developed by women resulted in the foundation of The Magdalena Project in 1986. She has worked extensively within Europe, Australasia and the Americas, staging and directing collaborative performances (most recently *Daughter*, *The Book of Space*, *The Threat of Silence* and *The Acts - Vigía*) and teaching performance. Jill was also Lecturer in Performance Studies at the University of Wales, Aberystwyth (2002-2016) specialising in devised physical performance and actor training. She has two daughters and lives on the west coast of rural Wales.