

worked with Odin Teatret as assistant director, and now teaches and directs Udi Grudi in Brazil and Teatret Om in Denmark. Leo's films have been presented in festivals and on television.

## 5. On the periphery of theatre: PUPPETS, SONGS AND RITUAL

with Deborah Hunt and Parvathy Baul

(7, 8, 9/8 – 9.00-18.30, and 10/8 – 9.00-13.30)

With the title "Playing with the Dead" the participants will work with Deborah Hunt to make a tabletop Bunraku inspired puppet and on manipulation techniques to bring their puppet alive. Alone or in small groups, the participants will create short pieces for unusual places. Participants are asked to bring a few lines (prose or poetry) on "devotion" and one small object, black trousers and long sleeved shirt. Parvathy Baul will work with participants with body movement and singing only, based on her experience in Baul singing, dance and storytelling. These elements are only for practice and are meant for inner realisation of the participants only after they have been worked on for a very long time.

**Deborah Hunt** is an expert in manipulation and creation of masks with 25 years of experience working with puppet theatre all over the world. Originally from New Zealand, Deborah Hunt moved to Puerto Rico in 1990 where she lives now.

**Parvathy Baul** has trained in traditional singing and dancing since she was a child and has developed a deep interest in India's folk culture, specially the baul tradition. Since 2000, Parvathy has been travelling and performing both inside and outside India.

## 6. On the periphery of theatre:

THE ACTS – VIGIA

(7, 8, 9/8 – 9.00-18.30, and 10/8 – 9.00-13.30)

In connection with the presentation of THE ACTS – VIGIA at Transit, Jill Greenhalgh will direct 12 performers, between 18 and 30, in a performance process. The emphasis will be on making performance material rather than pedagogy. The theme of the work is endemic sexual violence against women and Jill Greenhalgh's starting point is the femicide that is occurring in Juarez. This is a difficult and painful thematic. The participants should do some independent research on what has been



TRANSIT, Odin Teatret, Box 1283, 7500 Holstebro, Denmark  
tel. +45.97424777, fax +45.97410482,  
email [transit@odinteatret.dk](mailto:transit@odinteatret.dk)  
[www.odinteatret.dk](http://www.odinteatret.dk)  
[www.themagdalenaproject.org](http://www.themagdalenaproject.org)

happening there for the past 14 years. A skeleton performance with a fixed structure with sound, and film and actions already exists.

**Jill Greenhalgh** is a producer, director, performer and teacher. In 1986 she founded The Magdalena Project and has remained its artistic director since. Her current performance work includes different groups of women performers across the globe. She is a lecturer in Performance Studies at the University of Wales, Aberystwyth.

## 7. On the periphery of theatre: NATURE

(7, 8, 9/8 – 9.00--18.30, and 10/8 9.00-13.30)

In connection to the international debut of DANZÒ DANZÒ by Thiasos TeatroNatura, the show inspired by the fairy tales of "Women who run with the wolves", a few participants have the possibility to accompany the preparation of an outdoor special venue performance which will be presented at Transit by the sea.

**Thiasos TeatroNatura** is a company founded by **Sista Bramini** and **Francesca Ferri**, based in Rome, Italy. The company, nowadays composed by six actresses, specializes in performances, workshops and special events made in outdoor environment, in specific connection and accordance with the surrounding nature, which becomes a life partner. Thiasos won in 2000 the prestigious prize of the League of European Parks (Europarc) for the "best territory interpretation".

transit  
2-16 AUGUST 2009  
THEATRE  
WOMEN  
ON THE PERIPHERY  
WORKSHOPS INFORMATION  
INTERNATIONAL FESTIVAL AND MEETING  
Odin Teatret - Holstebro - Denmark

# transit 6

Odin Teatret, Holstebro, Denmark 2-16 August 2009

## ON THE PERIPHERY OF TRANSIT

2-6 August 2009

### Odin Teatret workshops:

#### **THE ECHO OF SILENCE with Julia Varley (3 and 4 August 2009 – 9:00-13:00)**

This workshop concentrates on the unity of the physical and vocal impulse, and of the singing and speaking voice, on the relationship between text and action, trying to recognise the individual and choral voice and to reach the generosity of the voice given to space. Participants should know by heart a text (poetry or prose, about half a page) and a song on the theme of silence

#### **COMPOSITION with Else Marie Laukvik (3-5 August 2009 – 14:30-18:30)**

In the physical training of the actor, composition means, primarily, ways of walking and plastic exercises. This workshop looks at composition as the body's physical, creative expression in the process of improvisation and in vocal training. Participants should bring props to use in the work.

#### **THE DANCE OF INTENTIONS with Roberta Carreri (5 and 6 August – 9:00-13:00)**

The work will be divided into two parts. The first will concentrate on the actor's physical training - on the awakening of the actor's presence. The second part will concentrate on work with the voice including exercises to awake the sonority of the voice and to develop the capacity to make vocal actions in space. Each participant is required to come to the workshop with a text of about 20 lines learned by heart as well as a song.

## TRANSIT 6 WORKSHOPS

7-10 August 2009

#### **1. On the periphery of theatre: POLITICS with Patricia Ariza and Ana Woolf (7, 8, 9/8 – 9.00-13.00, and 10/8 – 9.00-11.00)**

Using Tadashi Suzuki's technique and Latin American rhythms and dances, Ana Woolf will concentrate on how the hips and feet are central to creating presence, establishing a centre from which the actress makes contact with the periphery. Patricia Ariza will share the experience of 'collective creation' through improvisations and analysis, intuition and reason, in a journey which connects theatre with otherness in order to discover what the group wants to talk about.

*Ana Woolf is a teacher, actress and director. After working in Buenos Aires for ten years and co-founding Magdalena 2nd Generation, Ana Woolf has lived in Denmark where she has collaborated with Teatret Om and Odin Teatret, and in France where she taught at Nice University. Patricia Ariza is a well known actress, director, writer and founding member of Teatro La Candelaria, Bogotá, Colombia. Patricia is president of The Colombian Theatre Corporation, and has organised many festivals and events with displaced women, young people living on the streets, prostitutes and drug addicts.*

#### **2. On the periphery of theatre: SONGS with Brigitte Ciria and Marianne Suner (7, 8, 9/8 – 9.00-13.00, and 10/8 – 9.00-11.00)**

The workshop will explore two processes: 1. creating theatre material from the basis of a song and 2. creating songs from a physical or rhythmic idea. These two processes will be in dialogue with each other and develop in parallel. In smaller groups, the participants will also create images, actions and scenes using music and songs as starting points.

*Brigitte Ciria 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. Marianne Suner collaborates with Brigitte Ciria in Marseilles where she divides her time between contemporary music, opera singing and compositions for vocal ensembles.*

#### **3. On the periphery of theatre: LIFE with Gilla Cremer and Margaret Cameron (7, 8, 9/8 – 14.30-18.30, and 10/8 – 11.30-13.30)**

Margaret Cameron engages various non-psychological approaches to meaning and is concerned with thrift as a creative principle seeking the simplest and most eloquent syntax of form and content. Gilla Cremer has vast experience in creating performances from novels and biographies. Margaret and Gilla will lead the participants of the workshop to give shape to personal voice - stories that have not yet been put into words. Practising presence and invention on stage and determining the centrality of the listening self as audience, the process does not intend to strip off privacy, but search for a personal porosity.

*Gilla Cremer lives in Hamburg and has been producing at Kampnagel, Kammerspiele Hamburg and Thalia in der Kunst Halle. Since 1987 she is performing her solo shows in Germany and abroad. Margaret Cameron is an actress, director and writer living and working in Melbourne, Australia. Her solo performances have toured internationally. She is recipient of the Australia Council Theatre Fellowship and the Eva Czajor Memorial for Female Directors singer and has an MA in Performance Studies at Victoria University, Melbourne.*

#### **4. On the periphery of theatre: FILM with Anne-Sophie Erichsen and Leo Sykes (7, 8, 9/8 – 14.30-18.30, and 10/8 – 11.30-13.30)**

The workshop will start from Anne-Sophie Erichsen's experience in teaching actors and Leo Sykes interest in pedagogy for directors, to build personal scores to use in individual and group improvisations and focus on differences in creative processes and acting for theatre and film. Each participant will then elaborate their material both for the stage and for the camera. The group will work on discovering the different kinds of modifications each medium requires in order to maximize the life of the material.

*Anne-Sophie Erichsen is an actress, film maker and director, working with Grenland Friteater in Norway. She leads workshops and tours internationally. With her colleague Geddy Aniksdal, she directed the Magdalena festival 'A Room of One's Own' in 1989. Leo Sykes is a theatre and film director. She*