



**TRADITION-TRANSMISSION-TRANSGRESSION 2021**

**INTERNATIONAL MEETING OF WOMEN CREATORS**

**MAGDALENA PROJECT**

**PROGRAM**





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# Magdalena Project: “Tradition-Transmission-Transgression 2021”



Laboratorio Internacional Residui Teatro organizes in Spain “Tradition-Transmission-Transgression 2021”, an international meeting of women creators within the framework of the Magdalena Project, an international network of women in contemporary arts. The meeting is directed by Viviana Bovino, member and founder of Residui Teatro.

“Tradition-Transmission-Transgression 2021” aims to reflect on the role of women in the transmission and maintenance of some cultural traditions, and the responsibility to transform them where the same traditions confirm a social perspective that does not guarantee equal opportunities and rights.

The meeting will take place from October 6th to 12th, 2021 in the beautiful municipality of Ayllón, Autonomous Community of Castilla y León, and provides workshops, round tables for reflection, concerts, exhibitions, shows and activities together with the local community.

The meeting is possible thanks to the support of: CAAE Madrid, Ayllón Municipality, EU Erasmus + program, Performing Arts Hub Norway, Norwegian Foreign Ministry, Fondazione Barba Varley and La Casa de la India (Valladolid, Spain)

*We are grateful for the collaboration of: International Network Magdalena Project, Autonomous Community of Castilla y León, Asociación Cualquiera (España), Stowarzyszenie Edukacyjno Społeczno Kulturalne Teatr Brama (Polonia), Teatro Ef (Grecia), Les Souterraines (Francia), Associazione culturale collettivo LunAzione (Italia), Compagnie Tortilla (Francia), Stichting ZID (Países Bajos), Magdalena Miunich (Alemania), Teatro a canone (Italia), Dah Teatar Centar za pozorišna istraživanja (Serbia), Grenland Friteater (Norway), Make ItBetter (Portugal), Nordisk Teaterlaboratorium – Odin Teatret (Dinamarca), Offener Kunstverein e. V. (Alemania), Tarantarte Ass. Cult. (Italia), Voix Polyphoniques (Francia), Comité Métallos (Francia), Cía. Danza Bàtáfurai WabizaSUI / Ibiza (España).*



## GUEST ARTISTS:



**Julia Varley** (Great Britain) joined Odin Teatret in 1976. Apart from acting she is active in directing, teaching, organising and writing. Since 1990 she has been involved in the conception and organisation of ISTA (International School of Theatre Anthropology) and of the University of Eurasian Theatre, both directed by Eugenio Barba. Since its beginning in 1986 she has been active in The Magdalena Project. She is also artistic director of Transit International Festival, Holstebro, and editor of The Open Page, a journal devoted to women's work in theatre. In the framework of The Magdalena Project. She is co-founder of the Barba Varley Foundation.

**Jill Greenhalgh** (Welsh), has been a professional theatre maker since 1978. Her career as a performer, director and producer has primarily focused on experimental physical practice. The specific interest in the performance work being developed by women resulted in the foundation, in 1986, of The Magdalena Project—International Network of Women in Contemporary Theatre, which has since grown into a worldwide organisation with ongoing activities in 25 countries. Jill remains the Founding Artistic Director of this Project. [www.themagdalena-project.org](http://www.themagdalena-project.org)



**Patricia Ariza Flórez** (Colombia), she is an art historian from the National University of Colombia, playwright and director. She is the co-founder of the Casa de la Cultura (1966) current La Candelaria Theater; she is the founder and Director of the Colombian Theater Corporation (1969), Cultural Movement with Marginalized Sectors (1995), and has also directed four groups.

She is an actress, playwright and co-director of the La Candelaria Theater. She is a member of the Colombian coalition for the defence of cultural diversity; director of the alternative theatre festival (biennial); director of the festival women on stage for peace (annual), director of the Tramaluna theatre group, director of the Rapsoda theatre group (until 2011). She is the director of the biennial expedition for the exodus meeting in honour of displaced people. She is a co-founder and member of the movement of artists and intellectuals for peace in Colombia. With the corporation restart for the defence of human rights: advises on artistic and cultural activities of memory and promotion of human rights, in particular of the victims of the genocide against the patriotic union. She has worked in 70 productions of the group la Candelaria 1966 - 2016. And she has made numerous productions with the groups that she has founded and directs women's groups; groups from marginalized sectors, such as young people from popular neighbourhoods, rappers and hip-hoppers, and young street dwellers; groups of people displaced by violence (displaced); groups of older women; groups of girls and boys. President of the Colombian theatre corporation based in Bogotá, Colombia; President of La Candelaria theatre; Fellowship or member of ASHOKA. Foundation for the recognition of social entrepreneurs; International recognition for her work as a social innovator; Master teacher in creative writing, national university of Colombia.



**Geddy Aniksdal y Anette Röde Hagnell** (Norway), artists of the Grenland Friteater company, a reality that began in 1976 and is the longest-running free performing arts group in Norway. Their productions range from the intimate experimental to the spectacular on-air events free. Grenland Friteater has a long history of creating features that go out of the box.



**Keiin Yoshimura** (Japan), Japanese multi-talented artist, dancer of the ancient Japanese dance Kamigata-mai, one of the few women who have performed at the Noh Theater, singer of Gidayu-bushi (storyteller in the Bunraku), actress of Kyogen theater, musician from Shamisen.

She is a deep connoisseur and teacher of: Shodo (Japanese Calligrapher), Kendo (martial art with a cane), Kyudo (martial art), Waka (Poems in 31 syllables) and Haiku (minimum poem in 17 syllables).

**Parvathy Baul** (Kerala-India) Baul music singer and Indian storyteller. She is one of the most recognized artists of Baul music from India. She was trained under the tutelage of gurus like Baul gurus, Sanatan Das Baul, Shashanko Goshai Baul in Bengal. She is one of the first women to study, and now teach, the Baul chanting technique, only practiced by men for centuries in northwestern India, present-day West Bengal, and Bangladesh.



**Voix Polyphoniques** (France), Brigitte Cirila and Eléonore Bovon.

-Brigitte Cirila, singer, actress, director and teacher has directed Cie Voix Polyphoniques for 30 years. She creates musical theater shows in France and internationally performed in various languages. She is also a choir director and as such conducts various vocal groups in Marseille.

-Eléonore Bovon: Singer, writer, composer, vocal coach, choir director, she creates meaningful projects portraying a wide range of emotions, involving from 2 to 50 participants, dealing with societal subjects, in every kind of contexts, for every kind of audiences, all over the world

**Amaranta Osorio** (Mexico-Colombia-Spain) is an author, actress and cultural manager.

As an author, she has received several awards and her works have been presented in various countries and translated into five languages. Since 2019, she has been a beneficiary of the National System of Creators of FONCA (Mexico). In Spain, he received the awards: “Calderón de Literatura Dramática” (For the work CLIC, when everything changes, written with Itziar Pascual), the “Premio de Textos Teatrales Jesús Domínguez” (For the work Moje Holka, written with Itziar Pascual) , among others.



**Isabelle Maurel** (France), Dancer and choreographer, is also a teacher of African dance, improvisation, history of African-American culture and pedagogy since 1999; she has managed to keep Katherine DUNHAM's heritage alive and precise for young contemporary dancers. Since 2002, she has directed street performances, dance theater happenings and choreography, and community dance projects.

**Itziar Pascual** (Spain), is a playwright, pedagogue, researcher and journalist. She won the 2019 National Performing Arts Award for Children and Youth. She has a PhD in Information Sciences from the UCM and a higher degree in Dramaturgy from RESAD. She has been a Dramaturgy professor at RESAD since 1999. As a playwright, she is the author of more than thirty dramatic works, awarded, premiered, published and translated into different languages.





**Mónica de la Fuente** (Spain) is an actress, dancer and choreographer specialising in Indian performing arts (Bharata natyam and Kathakali) with a career of more than twenty years dedicated to the dissemination and experimentation of dance based on these movement techniques. She has been trained in the most prestigious dance schools in South India and has received several awards from the Indian government through the Indian Council for Cultural Relations (ICCR) and the Spanish Ministry of Foreign Affairs (AECI) among others. In 2000 she founded her own dance-theatre company for the creation of intercultural performances. Her creations and collaborations include: "Flamenco, India" directed by Carlos

Saura where she worked as choreographer and performer, "Kijote Kathakali" for the International Festival of Classical Theatre of Almagro or "Rasa y Duende", her own creation based on the poem "Cante Jondo" by Lorca. Her shows have been performed throughout Spain, France, England, India and the United States. Mónica de la Fuente is artistic director of the LAB-india Performing Arts Laboratory of Casa de la India where she teaches regularly and carries out international artistic projects.

**Viviana Bovino** (Italy) is an actress, dancer, pedagogue, and one of the founders of Residui Teatro International Laboratory. Her work transits between dance, theatre, and singing; constantly investigating the principles that allow the holistic body to follow the action in motion. She is also the author of various articles, poems, and texts of the plays she performs from Residui Teatro's International Laboratory. In her training journey, it has been fundamental the encounter with: Paolo Baroni (Italy); Antonio Lanera (Italy); Marta Ruiz Adra Danza (Colombia); Odin Teatret (Denmark); Cartaphilus Teatro (Mexico); Susanne Linke (Germany); Darpana Company (India); Parvathy Baul (India); among others. Since 2013, she becomes a disciple of the Japanese master Keiin Yoshimura (Kamigata Mai Tomonokai). She participates in the 2014 edition of the Biennial of Dance of Venice accompanying master Keiin Yoshimura on stage. She is part of the teaching staff of "Diploma de Formación Continua, Cuerpo y Narratividad: Escritura Performativa y Perspectiva de Género" (Continuing Education Diploma, Body and Narrativity: Performative Writing and Gender Perspective) in the Faculty of Information Science in Complutense University of Madrid. She has presented shows in various countries around the globe and given workshops in Europe, Africa, America, and Asia for people with and without functional diversity. Since 2013, she is part of the "Magdalena Project", an International League of Women of Theatre and Performance.




**Katarzyna Bak** (Poland) painter and graphic artist. She exhibits at the meeting the works "Act Woman.". Everyone carries within itself the traces of the places where he spent his childhood. In Katarzyna, Poland's troubled history and wilderness have drawn deep furrows. The native Silesia countryside is at the origin of her attachment to nature. The landscapes that accompanied her early years, the nature she breathed, will later prove to be one of her most powerful sources of inspiration. The first experience of pencil drawing led her to attend art school where she got in touch with the techniques of drawing, painting, and fabric. Her artistic apprenticeship continues at the Faculty of Art Education in Czestochowa, where she studies painting, drawing, sculpture, photography and engraving techniques:

etching, aquatint, drypoint and lithography. The university experience increases her artistic awareness which manifests itself in a set of lithographs entitled "Life and death" conceived and created by her, under the guidance of the artist prof. Grzegorz Banaszkiwicz. After graduation, she moved to Italy, where she works as an artist and art designer. Since 1996 very active professionally, she has exhibited in Poland, Belgium, England, Ukraine and Italy.

**Eirini Sfyri** (Greece) actress, creator, pedagogue, graphic artist ;! she co-founded the non-profit physical theater company "Theatro eF" and of the artistic association "Les souterraines" in Bordeaux (France). Since 2017 she is member of the international Residu Teatro laboratory, where she also coordinates the activities of art education for kids in the Casa de las Artes y del Juego project.





The meeting foresees the presence and participation of Spanish and international artists who are promoting initiatives that favor the visibility of women in the artistic field, using art as a tool for social transformation. The meeting will be open to anyone who is interested in reflecting on the theme of the meeting, using the arts as a tool for personal and community transformation.

People interested in participating in all the training proposals provided for by the meeting, and who come from outside Ayllón, will stay in the same place as the invited teachers and will carry out an intensive and residential reflection experience.

## **EVENT BACKGROUND**

The Magdalena Project, founded in Wales in 1986, is a dynamic intercultural network that provides a platform for women's stage work, a forum for critical discussion, and a source of support, inspiration and training.

The Magdalena Project functions as a central link for different companies, artists and academics, who share interests and are committed to guaranteeing the visibility of the scenic work of women. Through this network, previously isolated professionals from all over the world have found fair critical recognition of their work.

Festivals, meetings, conferences, workshops, productions, documentation, books, films, the edition of newsletters and an annual theater magazine: The Open Page and this website are the means through which intercultural connections have been made.

The arms of the Magdalena have spread beyond borders and generations. Groups meet physically, in real time, as well as online, to share, spawn and disseminate work and ideas. It works as a link between various companies, independent artists and theorists who have in common an interest in giving visibility to the scenic work done by women. More than 100 meetings have been documented in Europe, Oceania, Asia and America, generating virtual publications, books and printed magazines, among others, which shows the presence that the network currently has worldwide. It survives largely thanks to the will of its members and sponsors.

There are more than 100 documented Magdalena encounters, the first were in Wales, but now they happen in Europe, America, Australia and India, demonstrating the global presence of this project.

Publications and academic attention around the world also demonstrate the respect with which this project is viewed in its field internationally. Proyecto Magdalena is registered as a Foundation, and other Magdalenas around the world have their own autonomous management structures.

Residui Teatro has been part of the Magdalena Project since 2013. The CAAE, headquarters of the international company in Madrid, is the place that hosts and supports the members of the Magdalena Project who live or transit through Spain. In turn, he has collaborated in the co-production of some of the shows that the members of the network have generated.

[www.themagdalenaproject.org](http://www.themagdalenaproject.org)

The background is a solid purple color with a pattern of thin, gold-colored lines forming various irregular polygons and triangles. In the center, there is a white rectangular box with a thin gold border.

# **PLANNED ACTIVITIES**



## ENCOUNTERS:

### **Welcome Circle**

Presentation of the invited artists and the participants.

### **Reflection meeting with Parvathy Baul (India) and Julia Varley (Great Britain)**

Tradition, Transmission and Transgression in the Baúl tradition in contemporary times.

Magdalena Project International Network: which kind of Tradition do we share, how do we transmit that heritage and what do we propose to transgress or transform.

### **Reflection meeting with Patricia Ariza (Colombia) and Jill Greenhalgh (Wales)**

Memory, sharing and the responsibility to promote social and cultural changes. The role of the creative woman and cultural manager in the experience of Patricia Ariza and Julia Varley.

### **Reflection meeting with Itziar Pascual (Spain)**

Tradition, Transmission and Transgression: Literature and Experience of Creative Women in Spain.

### **Round of women and new masculinity**

The people who participate in the residential meeting share ideas, proposals and commitments to develop new possibilities for collaboration.

### **Peace is an Art Work/ Theatricalities as a tool of political subjectivity with ex-combatants of armed groups in Colombia;**

presentation by Astrid Yohana Parra Ospina, University of Antioquia (Medellín Colombia).

## SHOWS:



ODIN TEATRET ARCHIVES  
PERFORMANCE: AVE MARIA  
DIRECTOR: EUGENIO BARBA  
PHOTO: TOMMY BAY

### **AVE MARIA, Julia Varley (Great Britain, cía Odin Teatret)**

Death is feeling lonely. A ceremony for the actress María Cánepa

Three hundred steps in a few moments.

Stone skin above my head.

The dead and the transparent flies

what are they? And what do I matter?

Maybe death doesn't take everything away.

These verses by the Italian poet Antonio Verri sum up the performance. The British actress Julia Varley evokes her meeting and friendship with the Chilean actress María Cánepa. Death itself celebrates the creative fantasy and dedication of María, who was able to leave a trace after her departure.

**Actress:** Julia Varley

**Text and Director:** Eugenio Barba

**Assistant Director:** Pierangelo Pompa

**Sound montage:** Jan Ferslev

[More details](#)



### **No doctor for the dead, Grenland Friteater (Norway)**

No doctor for the Dead is an intimate performance with actor/singer Geddy Aniksdal, accompanied by Anette Röde on the piano, based on the texts of Georg Johannesen.

Om forestillingen

No doctor for the Dead is an intimate performance with actor/singer Geddy Aniksdal, accompanied by Anette Röde on the piano, based on the texts of Georg Johannesen.

The aim of this work has been to bring out the poetic texts and support them through music and movement, in a bold and expressive style. They are texts with a special sensitivity to political, historical and social questions like: war, peace, violence, destruction and death. They are often about themes that are considered non poetic; distance, detachment, and lack of emotion.

The performance had its Norwegian premiere during the Porsgrunn International Theatre Festival in June of 2004.

**Text:** Georg Johannesen

**Actor:** Geddy Aniksdal

**Pianist:** Anette Röde

**Director:** Tor Arne Ursin

The performance had its premiere on Jan. 21, 2004 in Holstebro, Denmark.



### **I am not alone, Patrizia Ariza (Colombia)**

Teatro la Candelaria, through the master Patricia Ariza, brings us closer to a play that talks about the risk of being a community leader in Colombia. A reflection on courage, the lack of

recognition and death. The show tells us about the dead leaders, the countless number of women who fall for belonging to a communal board, for thinking

differently, for having different opinions, for defending the land where they live or for seeking a place to live in this country so great and so alien that it is unknown to us as poor and brave. This work was influenced by the more than 100 performances carried out by Patricia Ariza, with the use of non-verbal languages and video as an inescapable witness of time and space. The video shows us the street with the performances and the endless lists of names of men and women who die everyday from bullets, a list that never ends. They are not alone!

[More details](#)



## **White Bird (Kamigatamai-Tomonokai and Laboratorio Internacional Residui Teatro)**

White Bird is a play directed by the Japanese master Kein Yoshimura and interpreted by Keiin Yoshimura and Viviana Bovino (Residui Teatro). This work is based on an ancient Japanese folktale. The master Yoshimura has decided to use in this play, both different theatre techniques and Japanese traditional dance techniques (Teatro Noh, Kiogen y Kamigara-mai). Viviana Bovino has add to it the physical theatre and new Commedia Dell'Arte techniques. In this play the master Yoshimura wants to draw an active dialogue between East and West.

### **Presented as work in progress:**

Festival Flipt 2014 Intercultural Festival Laboratory of Theatre Practice, teatro Potlach, Fara Sabina (Italia)  
Territorios Teatrales Transitables 2015, Madrid (España)  
Residencia Palazzo Pino Pascali, 2017 Polignano a Mare (Italia)

### **Presented:**

Réplika Teatro, 2017, Madrid (España)  
Festival de teatro Clásico de Cáceres, 2018 (España) Sala Julian Carrillo Radio UNAM, 2018 Ciudad de México (México)  
Corral de comedias, 2018 Querétaro, (México)  
Tantidhatri Festival 2019 - Magdalena project (Calcutta, INDIA)



TRAILER: <https://www.youtube.com/watch?v=R0yb4Kzvg10>

### **PENELOPE with Viviana Bovino** (Italy, laboratorio internacional Residui Teatro)

A woman alone.  
A woman waits.  
A woman raises her child, alone.  
A woman body in which war and abuse of society are consummated.

Penelope appears. She weaves and unravels her fabric. She lives presence and absence in her body. Like Scheherezade, she relies on her imagination not to give in to a will that she does not share.

Ulysses/Odysseus appear shaken by the Mediterranean that “smells of death”, a sea where hundreds of people drown every day.

“Ulysses, the Mediterranean has no beginning and has no end, like our existence, like weaving. We are suspended in this vertigo. And the more we deceive ourselves, thinking there are rights for us, that there is justice; the more it ties us up, pushes us, betrays us... and this you know well!”

We find another face of Ulysses, not the well-known hero, but a man who does not agree with the choice of the Gods. It is Ulysses, who does not want to go to war. He pretends to be crazy and with a plow, makes the Gods find him plowing the sand.

Finally he is a captain. A captain who does not obey the prohibition of saving the bodies of refugees thrown at sea; saving them from the abyss of oblivion and violation of their rights.

If Ulysses's war is social, it is consumed between seas and lands and generates wounds in others; Penelope's struggle is internal and is consumed by leaving traces on her body.

Both of them play with cunning so as not to fool themselves or not end up as a whim of the Gods or the Proci, who are only interested in their kingdom.

For twenty years, a man and a woman who have loved each other very much, but live in distance, in uncertainty, in fear, in the nightmare of betrayal and with their eyes pointing to it: "The Mediterranean... night and day...night and day...night...and..."

Invisibility and "apparent absence" are essential in this show. Ulysses has not returned yet, there is an empty embrace.

When he returns, he is marked by the twenty years that have passed, his face and his body have changed; but his hands and his eyes remain the same.

When he returns, it's hard to believe.

Penelope has been represented in: Nave del Duende (Caceres, September 2020), Teatro Sala Usina, Surge Madrid (October 2020) and Teatro Real Carlos III, Aranjuez (February 2020).

**With** Viviana Bovino

**Direction by** Gregorio Amicuzi

**Text by** Viviana Bovino

**Choreography by** Viviana Bovino

**Choreographic creation by** Viviana Bovino y Denis Lavie

**Technical and responsible for tour:** Residui Teatro

**Language:** available in English, Italian and Spanish.

**Photos:** Moka Seco and Pepe Calderon



*More details*

**THE MAGIC PILLOWS, with Eirini Sfyri (Greece, Residui Teatro)**

by Eugenio Trivizas

In this unbalanced world, luckily, we all have a common privilege. Our dreams, which we have both asleep and awake, belong to ourselves. Truth? And if it were not so? Lisa is a girl who has left her land because she could no longer dream. The only thing she carries with her is a box. A box from which the characters of a story jump.

She has long traveled the world and she tells this story to all the people she can,

because it is a story that everyone has to hear. It is not known exactly when and where this story happened, it is not even known if it really happened, or if someone has dreamed it. The important thing is that this story exists and Lisa wants to tell us, to remind us that we never have to stop dreaming!

**Direction:** Gregorio Amicuzi

**With:** Eirini Sfyri

**Text by** Eugenio Trivizas

**Duration:** 1 hour

**Age:** For children from 6 years old.

Residui Teatro production in collaboration with CAAE (Madrid).

The show has been featured in: The narrow door, Madrid (December 2017), Los Oyameles Cultural Center, CDMX (August 2018), Casa Celeste Association, Guatemala City (September 2018), Municipal Theater of Ayacucho, Peru (November 2019), Pueblo Libre Auditorium, Lima, Peru (March 2019); San Miguel Auditorium, San Miguel, Peru (March 2019); San Borja Auditorium, San Borja, Peru, Surco Auditorium, Lima Peru (March 2019); San Juan de Lurigancho Auditorium, San Juan de Lurigancho, Peru (March 2019); Los Jardines Auditorium, San Martín de Porres, Peru (March 2019); The essence, Cusco (April 2019)

TRAILER: <https://www.youtube.com/watch?v=1BqIXFXRW9s>

## PERFORMANCES:

**\*\* Daughter, with the participants of the workshop led by Jill Greenhalgh (Wales)**

**\* Performative action with the of the workshop led by Patricia Ariza (Colombia)**

## WORK DEMONSTRATION:



### **Bhakti- body poem Mónica de la Fuente (España, cía Mónica de la Fuente LAB-India)**

The immersion of more than seven years in India in the languages of Bharata Natyam and Kathakali, and the now more than 25 years of appropriation of these classical performing forms, make this encounter with my work a kind of biography, with its searches, separations and encounters.

To illustrate this journey, I will take as a starting point the metaphor of entering a great temple (a castle or a dwelling with many rooms) where the devotee enters into the intimacy and depth of the experience. This is how the dancer Balasaraswati expressed it when she presented her classical repertoire of Bharata Natyam.

How can a repertoire from a performing tradition allow such a journey? And my questions: How to transpose that repertoire in its essence to build my own exploration, to adapt to the changes of time and context, and to facilitate the creation of new movement scores in the service of my own bodily expression? How to gather the richness offered by such depth in the relationship between text and subtext embodied in gesture or mudra and embody the words of poets of here and now?

The answer (or rather the invitation towards the exploration of this path) is in the term Bhakti. Bhakti literally refers to “devotion”. Today it is used generically to define a specific genre in music, poetry or simply the devotional attitude. But in reality it is around the ninth century when a reformist movement took place and was driven by women and men who sought to break caste norms, roles and religious and social impositions. This way of understanding life and society used art as an expression so that anyone who wanted could have access to a spiritual aesthetic experience even if it meant breaking conventions and formulas.

Through several passages I will try to weave an evolution in my work from the traditional pieces in Bharata natyam that embody Sanskrit texts to poems of the padam votive tradition that provide a study of the states of mind in human love relationships. To continue this journey or search and enter into the essence of the word (or the central part of the temple, in intimacy with the loving god as allegory) I will do so with the poetry in Spanish of Saint John of the Cross and the contemporary voices of José Angel Valente and Chantal Maillard. It is the search for the “no longer word” and its tensions that will allow to strip the language of ornamentation and travel to the center, the silence of the encounter.

## WORKSHOPS:

Participants will choose between these two groups:

**GROUP A** will follow the workshops led by: Jill Greenhalgh (16h), Parvathy Baul (4h), Isabelle Maurel (4h), Patricia Ariza (6h)

**GROUP B** will follow the workshops led by: Julia Varley (4h), Keiin Yoshimura (4h), Voix Polyphoniques (4h), Isabelle Maurel (4h), Amaranta Osorio (8h), Patricia Ariza (6h)

## DESCRIPTION:

### **\*\*Daughter led by Jill Greenhalgh (Wales)**

Over the course Jill will work with participant/performers exploring personal stories and experiences that emerge from the reflections upon being a daughter, or having daughters. At the end of these workshop the performance invites witnesses to share one on one intimate yet public encounters with the performers.

The performance has been staged to date in Cuba, Wales, Brazil, Ecuador, Switzerland, Denmark, Japan and Spain, with professional and non professional performers of all ages. Future tours include France, Norway and Germany

Testimonies from past spectators include:

*"...something beautiful, contemplative, this feels like a performance that could go on forever, whispering, overlapping stories of what we have been to each other..."*

*"...this is a room I don't want to leave..."*

*"...this is an act of kindness, honesty, unity, I haven't seen something so beautiful, so magical and so moving in a long time..."*

Essential Preparation for performer participants

Performer/participants need to bring a collection of important photographs, documents, letters, resonant objects, and any other important artifacts and memories connected to the relationship with their mother or daughter. They should also gather and research stories from their family history connected to their mother, grandmother, daughters. This collection of objects and stories is imperative for the work from DAY 1. Bring as much as you can carry – especially if you do not live where the workshop takes place. We will be choosing from everything - these objects and photos and documents form a major part of the performance.

### ALSO

Each of the participants needs to invite a PARTNER with whom they want to collaborate, talk, interview or film during the workshop. This person is not in the workshop.

This partner should, ideally, be the participants mother or their daughter. If it is impossible and it cannot be their mother (if the mother has passed away for example) or daughter then someone the participant trusts and cares for who will be willing to share and explore their stories and biography with the participant of the workshop as she develops material emerging from this dialogue. (Someone who knew the mother/daughter - A grandmother or aunt for example, or an elderly neighbour).

Over the course of the week we will be working directly with personal stories of both participants and partners. Participants will work for 4/5 hours every day within the workshop led by Jill Greenhalgh. And they will then devote a further hour a day to personal research, interviews, writing, filming or devising material with their partners.

It is not necessary that the partner live in the vicinity. It is possible to work with someone who lives far away. You can communicate by phone, email or Skype, if necessary.

It is imperative that this working relationship is, set up and working BEFORE the start of the workshop and your partner should be available to work with you for some time everyday of the workshop.

This is a process for women who really want to explore their mother/daughter relationship through performance.

## “SINGING BODY IN THE BAUL PARAMPARA”

led by Parvathy Baul (India)

During the workshop, Parvathy will introduce some basic elements about the practice of Baul singing, including the dance and the body movement.

The participants will be taught some songs and they will become familiar with the Baul tradition through the experience, directed by Parvathy, and some images that she will present during the workshop.

Photos or videos are not allowed during the workshop and the participants should arrive 5 minutes before the beginning of the activity and be silent during that moment.

The Indian artist asks us to remember that the Baul Parampara is often transmitted through years of study with a guru who accompanies young people to the knowledge of Baul singing.

<https://www.parvathybaul.com/>

## “WA-NO-KOKORO-DANZA KAMIGATA-MAI”

led by Keiin Yoshimura (Japan)

“My great Master of Noh theatre, Izumi Mikawa, used to tell me: Forget your ego. Identify your co-existence with the harmony of nature.”

This is Kokoro Wa no Kokoro”. Keiin Yoshimura.

The Kamigata-mai dance was born and developed in the region of Japan, Kamigata (Kyoto-Osaka) in the sixteenth century. It is based on the traditional Noh and Kyogen and it takes some of the elements of Bunraku. Although Noh, Kyogen and Bunraku are usually played by men, the Kamigata-mai dance is performed mainly by women.

[www.kamigatamaitomonokai.org](http://www.kamigatamaitomonokai.org)

## WINGS AND ROOTS, AFRICAN MATRIX CREATION DANCES

led by Isabelle Maurel (France)

During my student years in the '90s, I was into Butoh dance, contemporary art, and art history. One day, with a profound surprise, I did recognize myself in the work of art of the Afro-American visual artist David Hammons. Meeting him and his work in New York opened for me the way to a deep reconnection to the multiple roots of my identity: an initiatory journey that is lasting for 30 years.

Looking for the presence of the African Diaspora and afro-descendant artists in Paris, I found myself studying and playing percussion music, then asking myself why and how to dance to it. I have studied dances from western and central Africa and the Caribbean islands, meeting masters in Paris and travelling to various countries of the African continent: Benin, Senegal, Mali, Burkina Faso, Congo, Togo. It was not only about dance but discovering a way of life, how people breathe through dance, from birth to death and after.

I have never intended to imitate the dances. It is essential to understand why and how to dance to those vital Rhythms to be in a position to discover new ways and forms.

Dancing to find a balanced presence between Earth and Sky

Dancing to share healing energy in a circle of Joy

Dancing to reconnect to the ancestral memories of the Body

Dancing to generate the evolving shapes of Inner-visions

Dancing to celebrate the mystery of Life

Now

## \*WORKSHOP led by Patricia Ariza

The Colombian director and creator will carry out a workshop of community theatre, ending with the realisation of a performative act to be presented on the 11th in the square of Ayllón. A declaration of the community and the people who will participate in the international meeting "Tradition, transmission, transgression" in front of the circumstances of oppressed, silenced and forgotten women. An action that wants to sow new flowers where there are scars and to awaken the gaze where no attention is paid.

## THE ECHO OF SILENCE led by Julia Varley (Great Britain)

Workshop on vocal dramaturgy for actors and singers

The workshop deals with the unity of the physical and vocal impulse, the connection between the singing and speaking voice, and the relationship between text and action. The participants will work individually and in chorus to achieve the characteristic generosity of the voice at the moment when it is offered to the surrounding space.

Needs

The participants should know a text (poetry or prose, about half a page) and a song by heart, on the theme of silence.

## WORKSHOPS led by Voix Polyphoniques

### Session 1: Brigitte Ciria

Our culture has lost a strong and direct relationship with singing and especially with "singing together". The main objective of this workshop is the discovery of your voice through choir practice. Content: • collective or individual vocal technique Breathing works towards a better awareness of one's own body with the aim of a flexible, wide and free vocal gesture. Vocal warm-up and exploration of the vocal emission and resonators through vocalizations and exercises that combine flexibility, precision and intensity. • polyphony Choice of popular cappella songs. For equal or mixed voices according to the composition of the group of participants. How to place your voice concerning others: precision, timbre, articulation. Oral learning through listening and memorization exercises. Expression, Interpretation: Exploration of the dynamics and nuances of a vocal piece. • improvisation rhythmic and melodic games. Vocal imitations. Create your score and transport it to the theatre.

### Session 2: Eléonore Bovon

Singing the work

Personal technique : Singer, composer, author, arranger, choir conductor, violinist, Eléonore Bovon trained in ethnomusicology at the University of Paris VIII, in traditional Italian singing with Giovanna Marini (Scuola di Musica Popolare di Testaccio, Rome), in composition with Sergio Ortega (Conservatoire de musique de Pantin). For more than twenty years she has been developing a pedagogical system of voice and singing for people of all ages, of all nationalities, in all social contexts. She is guided by the certainty that singing is as natural to us as breathing, and that "singing together" is one of the fundamental experiences of our human existence.

Challenge: "I sing out of tune...". "I don't know how to sing..." When I was a child, they told me not to sing, to be quiet...". "In response to these frequently repeated phrases, we will seek the path of re-appropriation of our own voice, with and from our own abilities, often unknown, to (re)find a form of expression of which we are deprived for various reasons.

The aim is the immediate joy of shared singing.

Content: No matter what repertoire is used, the work is based on listening, creativity, presence, rigour, memory and the pleasure of singing together. We will work according to the rules of oral transmission, by repetition and imitation. Vocal technique will naturally find its place during the teaching time. The songs studied will cover the different aspects of the world of work, in different languages, the repertoire of the workers, the peasants and women in the rice fields, songs of social demands...



The work on polyphony and a cappella will be privileged, through original songs or arrangements specially made for this work.

## Write with what there is - Dramaturgy Workshop by Amaranta Osorio

In this practical workshop, we will start from personal memory or some news that has affected us and we will create fiction. Participants can be from any theatrical discipline (professionals or students), but they must be open to making mistakes, writing and moving. Hours of pure creation, (locked or inspired), hours of gaming and writing with what's out there. We will do different writing exercises and also some movement exercises. To write, we will use what is close to us: an object, a photograph, a piece of news, a song, the noise of the street, a memory. The idea is to allow ourselves to play and write what comes, without judgment.

## CONCERTS

### Longing for a rose by Voix Polyphoniques (France)

*"The art of silence in front of a starry sky,  
Only the flower and the insect know it"*  
F. G. Lorca

Like the destiny of a rose, the new show of the singers and performers Eléonore Bovon and Brigitte Cirila unwinds gently a collection of love songs, ranging from traditional music (Georgia, Bulgaria, Italy...), to French songs (Françoise Hardy, Edith Piaf...) and contemporary tunes.

The colours of the violin and the Indian harmonium, the sounds of different languages from all over the world, shape a performance rooted in the vocal techniques of world music and the endless pleasure of polyphonic singing.

Eleonore Bovon's original arrangements mold each piece with a specific vocal, rhythmic or harmonic virtuosity.

Longing for love and poetic metaphors are explored through various composers and authors; Federico Garcia Lorca, Mahmoud Darwish, Fernando Pessoa, Nizar Qabbani, Ariel Ramirez, Philippe Sarde, Henry Purcell.

In this surprising journey of songs and texts, the desire becomes intense, capricious or playful, travelling all over the world without attaching. The young, languid, shy, solar rose will not be easily picked up.

<https://www.voixpolyphoniques.org/le-desir-dune-rose-2019-20/>

<https://www.voixpolyphoniques.org/en/le-desir-dune-rose-2019-20/>

## Concierto – Narración de Parvathy Baul (India)

‘Vivir la sabiduría, canciones que hablan de grandes santos’ canción de Baul.

El linaje de Parvathy Baul (Mousumi Parial)

Parvathy Baul es conocida por su magistral representación en solitario magistral del estilo más antiguo de la canción y la danza Baul. Ella canta y baila usando de manera minimalista de los instrumentos Baul como el Duggie, Ektara y Nupur, tocando todos ellos al mismo tiempo. Ella heredó este estilo de la “Parampara” de Shri Sanatan Das Baul (Bankura Distrito, que siguió el estilo del Cantante de Baul-Practitioner Shri Nitai Khapa legendario) y Shri Shasanko Goshai que falleció a la edad de 100 años en marzo de 2006 (siguiendo el estilo de la Gurukul del aclamado cantante Shri Vrindavan Goshai y Shri Nityananda Goshai de Mushidabad).

Durante más de 20 años ha estado viajando para encontrarse con maestros de tradiciones musicales bengalís como parte de su búsqueda y práctica de canciones Baul.

Parvathy practica diversas disciplinas diversas de “la pintura, printmaking, teatro y danza, el arte del cuentacuentos usando pinturas y la practica constante de la tradición Baul”

Es una de las pocas mujeres que ha podido resistir las dificultades del estilo de vida de los practicantes de Baul.

Desde el año 2000, ha realizado espectáculos en Bengala Occidental, Kerala, Malwa y muchos de los principales festivales de música en la India, Europa, EE.UU, Reino Unido, Suiza, Japón, Marruecos, Singapur, Malasia, Cuba, Uruguay, Australia, Canadá etcétera.

<https://www.parvathybaul.com/>

## TRANSVERSAL ACTIVITIES:

**DECLARATION:** Two sessions of Declaration will be held, an open space in which the participants share small pieces to the artists of Magdalena Project. Communicate before September 19 your interest in participating in the activity. The duration of the pieces will be announced from September 21. Each participant has to be autonomous and need to respect the time. From the organization we will offer sound equipment.

**“Tea Ceremony”** by Keiin Yoshimura (Japan, Kamigatamai-Tomonokai)  
Assistent Viviana Bovino (Italy, laboratorio internacional Residui Teatro)

Yoshimura Keiin will run a tea ceremony “Cha-no-Yu” for all who are going to attend.

“My great Master of Noh theatre, Izumi Mikawa, used to tell me: Forget your ego. Identify your co-existence with the harmony of nature.

This is Kokoro Wa no Kokoro”. Keiin Yoshimura.

All items used for tea ceremony come from Japan and have been offered by : Tokiko Ando, Shunei Horibata, Keiko Shirai, Shoko Sato, Masahiko Kunihiro, Sakae Ushikawa, Tomoyoshi Kurosaka, Jyutaro Ito.

## EXPOSITION:

**“Woman Act” - investigation of the female body, by Katarzyna Bak (Polonia).**

A series of female nudes caught in unusual and provocative positions, the moment they perform an action or interact with objects.

The outlines of the figures are made by means of fast signs traced with black charcoal that isolate the white bodies from the environment in which they are placed, standing out against a background made up of large, energetic, sharply angled lines.

These portraits do not converse with the spectator, they never return the gaze, the women appear solely concentrated and immersed in their transitory action, they become one with their bodies and allow their intimate universe to manifest itself.

In this perspective, the choice of the nude becomes necessary: it is one nudity that we perceive in the same way as when we look at the works of the surrealists, that is, as something that refers to something else, beyond the implications of an erotic nature that we generally attribute to it.

[More details](#)

## MORE DETAILS:

Shows in Spanish.

Reflection meetings in English with translation into Spanish.

Workshops in English with Spanish translation.

Exhibition "Woman Act" by Katarzyna Bak (Poland) from October 6 to 11, 2021 at the Vellosillo Palace - Ayllón Contemporary Art Museum.

## TICKETS:

-Sale of tickets for shows and concert: € 8

-Concert ticket 10/6/21 and reflection meetings: free admission. Reservation essential.

-Kaleidoscope: Free entrance until full capacity of the BIBLIOTECA de Ayllón is reached.

-Show for the whole family "The Magic Pillows" ( from 6 years old) : € 5

-Tea ceremony : € 5

-Entrance to the 10/6/21 concert and reflection meetings: free admission until full capacity is reached.

Reservation essential.

## PARTICIPATION IN THE ENTIRE MEETING /

### THE PARTICIPATION FEE INCLUDES:

355€ (students, unemployed 305€)

-Entrance to all activities and workshops (choose group A or B).

-Accommodation in a double room with private bathroom, breakfast, lunch and dinner.  
([www.elconventodeayllon.com](http://www.elconventodeayllon.com))

-Insurance

-Transport:

From Madrid

Private Bus at 16.30 pm at Glorieta de Embajadores, Madrid.

From Ayllon

Private Bus that arrives approximately at 9.00 am at Glorieta de Embajadores, Madrid.

### REGISTRATION FORM:

<https://form.jotform.com/Residui/MagdalenaProject>

## CONTACTO:

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Norwegian Ministry  
of Foreign Affairs



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