

### TRANSIT 3

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The third Transit Festival took place at the Odin Teatret in Holstebro, Denmark, from the 18th to the 28th of January, 2001. The theme was *Theatre-Women-Generations*, leading to a great variety of participants, artists, scholars, practitioners, and events from four continents of the world. The range in age, experience and cultural background was wide and diverse, leading to a very full and stimulating ten-day schedule of programming and activity.

A strong foundation for Transit III for the forty-five participants was the series of workshops which took place in the first four days, and which permeated the rest of the Festival in many ways. Workshops were conducted in *Wind and Rocks* (physical training and actors' material - Ana Woolf and Hisako Miura), *Singing and Speaking Voices* (vocal training and text interpretation - Brigitte Cirila and Julia Varley), *Life Behind a Mask* (work in puppets and masks - Deborah Hunt and Marie Josee Ordener), and *Performing Words* (writing and presenting text - Gilly Adams and Geddy Aniksdal). A selected group of participants attended *Water[wars]*, a production process led by Jill Greenhalgh and culminating with a presentation event in the Festival.

The Festival itself included a variety of activities built around the presence of dozens of artists, practitioners, and scholars. Theatre performances were decidedly a highlight. There were eighteen performance events of various kinds, presented by theatre women from around the world. There were also a number of work demonstrations by actors and directors, as well as a variety of presentations, readings, and public events. Works-in-progress by young people also drew audiences.

Throughout the structure of the Festival/Conference were a number of intermittent and recurring events, all intended to pass knowledge and skills among the generations. *Entrances* took place first thing in the morning; these were active sessions in physical and vocal training conducted by advanced practitioners, a new instructor every session. *Bridges* were events which illustrated the passing of exercises and techniques among generations. *Cornerstones* were sessions in which the creative person talked about and/or illustrated the essentials of her work. *Crossroads* were occasions of exchange and meeting among women. Also available were groups formally exchanging ideas in the form of panels, video and internet presentations, a concluding lecture by scholar Chiara Zamboni, and - of course - a closing meal and celebration.

There is no possibility of knowing or recording the sharing of ideas, knowledge and information that took place among Transit participants and artists on an informal basis. But this phenomenon was present and substantial, with special consideration of exchange between generations. This networking element was clearly one of the major factors of the conference/festival, and should this event be as successful as it appeared to have been, one of the most valuable and enduring