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TRANSMISSION
RESEARCH

2017

Barbara Wilczek and Mariana Araoz have assembled this journal with the help of Seydou Gueye

International TMR-Trans Mission Festival

An International "up-dated" feminist festival

The Manifesto

Why Feminist?

We believe that feminism is the best movement for exploring and discovering new artistic expression in theater and in society.

We believe that feminism is the best movement for changing old structures and paradigms, opening the way to a new society and a more human community.

"Up-dated" feminism embraces gender balanced concepts and alternative structures of power.

It has an impact on art and theater and brings new visions and new ways to create.

It touches people of all communities and gives us new ways of relating to each other on stage and in life.

Why International?

In order to develop art, theater and society in today's world it is vital to meet one another over borders, to exchange experiences and mix perspectives and attitudes.

Bringing together theater perspectives from different countries deepens understanding of ourselves and allows us to meet "the other".

Our Vision

What is TMR?

Trans Mission Research (TMR) is an ongoing theater laboratory on the subject of gender balance that uses mask and theater as a questioning and experimentation vector. Trans Mission Research-TMR thrives in an international framework allowing exposure as well as gaining new perspectives wherever it goes.

Theater is a reflection of our society and a communication channel that tends to convey sexist concepts. Trans Mission aims to modify such concepts, as well as to update our vision of society from a more balanced point of view, without the clichés and stereotypes transmitted by the media, the advertising industry, education, religion and politics.

International TMR festival

What is TMR festival?

Three days of theater, exchanges and reflections.

The festival is based on **gender balance and performing arts** with professional and amateur theater groups from different countries, specialized in this field.

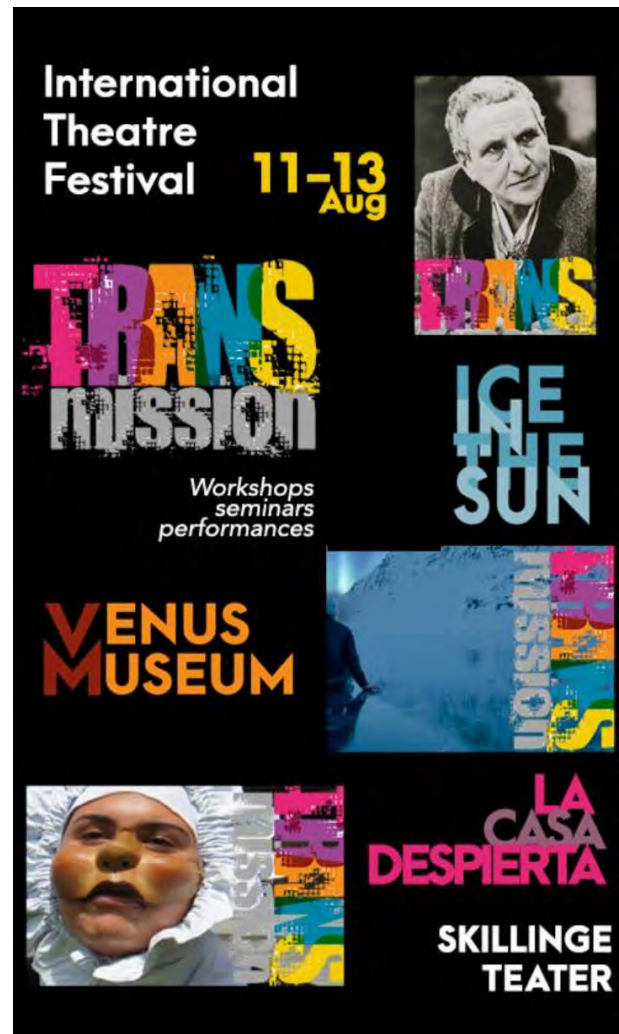
International and local guests are invited to the performances, seminars and debates.

What is our Goal?

International theater groups will show their work and also participate in the workshop, seminars and discussions. They will bring new questions to the participants and guests, but may also take new visions and perspectives on their way back home.

Local and International artists and guests will participate for three days. This is a free experience, an amateur way of doing art.

The TMR Board



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PRESENTATION Trans Mission Research – TMR International Festival

The 1st international TMR festival was born in Skillinge Theater between the 11th and the 13th of August 2017. It was three days of performances, workshops, seminars and master classes.

The international TMR festival is based on the field of gender equality and performing arts.

The international TMR Festival united professional and amateur theater groups from different countries and towns: Paris, Nantes, New York, Berlin, Seville, and Stockholm, Malmö and Göteborg. Their origins were also diverse: Argentineans, Chileans, Colombians, French, North American, Finish, Danish and Swedish. They all came from different professions like nurses, doctors, actors, teachers, students, stage directors, producers, writers, dancers, singers, choreographers, midwives, therapists, theater bosses, artistic directors, pedagogues. Many ages, from 18 to 68, were represented.

The TMR board selected the International Theater groups; they showed their work and also participated in master class, workshop, seminars and discussions. The participants were 49, all interested or specialized in this field. The participants could subscribe to the festival from the site. It was accessible to everybody.

It has been a free experience, an amateur way of doing art. All the participants gave their time and expertise as a volunteer, no one had a salary, it was a militant and engaged way to exchange. Everybody had the workshops, the tickets, the performances, the food and the lodging for free. The participants paid their transportation, except for the people coming from abroad; the Swedish Arts Council supported these expenses. Skillinge Theater supported with part of the lodging. Others were lodged at the habitant's home. The rest of the expenses came from the TMR board.

The audience was invited to all the manifestations.
In all 180 persons assisted during the three days.

But what is Trans Mission Research-TMR?

Trans Mission Research-TMR is an ongoing theater laboratory on the subject of **gender balance and performing arts** that uses mask and theater as a questioning and experimentation vector. Trans Mission Research-TMR thrives in an international framework allowing exposure as well as gaining new perspectives wherever it goes.

And who are we?

We are TRANS MISSION RESEARCH (TMR– Sweden and TMR-France)

We created the festival with the board of TMR-Sweden:

Mariana Araoz (director and pedagogue),

Harald Leander (actor, writer and director),

Stefan Ridell (director),

Barbara Wilczek-Ekholm (pedagogue, choreographer, senior lecturer from Malmö Theatre Academy, Lund University)

and Marta Cicionesi (set designer) also gave a hand.

The TMR Festival was a collaboration with Skillinge Teater, Collectif Masque, Maternity of Nantes, Malmö Theater Academy/Lund University, Skånes Dansteater and all the participants. It was supported by The Swedish Arts Council (Kulturrådet) and the members of the TMR Board.

The TMR Founder

In 2002, Sweden began to implement an ambitious policy to promote gender balance in the theater in the arts and in society in general. In 2006, Mariana Araoz, Argentinian stage director who lives in Paris, conducted a research workshop: "female mask" in Teater Halland. For Mariana Araoz, the encounter with this policy and the new vision of feminism and gender balance changed her entire perspective of performing art. Trans Mission Research (TMR) was a result of this meeting.

Other collaborations followed: in Sweden (Teater Halland, Skillinge Teater, Thales Teater, Sagohuset, Teater Lacrimosa, Malmö Theater Academy, Malmö Stads Teater) in France, Romania, Spain, U.S.A. (Bricklayers) and Germany.

TMR Performances in Sweden: The Three-penny Opera (Halland), Antigone, The Maids, The Seagull, Dissection of a snowfall (Skillinge), in France: Venus Machina (Paris), Antigone (Avignon Festival), Venus Museum (Sweden and France), Valerie Jane Solanas will become the president of United States (Paris), Dissection d'une chute de Neige (Avignon Festival) and in USA: With the Bricklayers Twelfth night: galaxy 4.2 (Chicago, Minneapolis), Mother Courage and her children (Chicago, Minneapolis).

TMR Social workshops in France, Sweden, Spain, and Romania.

TMR Conferences in Sweden (Malmö), in France (Lyon, Paris) and in Spain (Cadiz, Madrid)



Mariana Araoz

Director, pedagogue and co-founder of Collectif Masque/TMR-France and Sweden.

Mariana has directed extensively in Sweden, since 2007, where her productions include "The Three penny Opera" (2007), "Antigone" (2010), "The Maids" (2011), "Eye of the Wolf" (2012), "The Miraculous Journey of Edward Tulane" (2013), "Life of Saint Olaf" (2014), "Stand up History" (2015), "The Seagull" (2014, nominated for the Theatre price "Thalia"), "Dissection of a snowfall" (2016) with Teater Halland, Skillinge Teater, Thales Teater and Sagohuset.

Directing work in France includes "La Rosa de la Boca" (2006), "Fear and Misery in the Third Reich" (2007), "A Midsummer Night's Dream" (2008), "Parades" (2008), "Venus Machina" (2009), "Antigone" (France and Sweden 2010, Avignon Festival 2012), "Venus Museum" (France, Sweden, 2013-14), "and Dissection of a snowfall" (2017, Avignon Festival).

Mariana's work in the United States includes the ongoing collaboration between Collectif Masque and The Bricklayers: "Twelfth night: galaxy 4.2" (Chicago 2008), "Mother Courage and her children" (Chicago and Minneapolis, 2011) and her work at St. Olaf College, directing "Scapin" in 2005 and co-directing, with Gary Gisselman, "The Imaginary Invalid" in 2012.

She teaches at "Ecole de Jeu" in Paris since 2009, as well as on contracts with Conservatoire Nationale Supérieure d'Art Dramatique (Paris), Columbia University (New York), Saint Olaf College and Carlton College (Minneapolis), The Institute Boris Schoukin (Moscow) and Theater Academy/Lund University (Malmö).

Since 2006, in the frame of the TMR project, she has conducted the work in the field of social theater, creating performances, films and workshops with the residents of the communities.



Before the opening of the TMR international festival

We first organized the teams and in a familiar and fun mood we called ourselves "the ministers": Stefan Ridell "Minister of transport", Mariana Araoz "Minister of food and lodging", Harald Leander "Minister of fun and entertainment", Theresa Bener "Minister of thoughts", Christian Hjortmar "Minister of technology", Peder Holm "Minister of the washing machine and the theater building", Karin Mex "Minister of comfort, security and communication", Barbara Wilczek Ekholm and Katarina Zell "Ministers of the reception/reflexion room" and Barbara Wilczek Ekholm and Mariana Araoz "Ministers of strategy".

Preparation

The week before we started the reception/reflexion space, built and conceptualized by Barbara Wilczek Ekholm and Katarina Zell (former director of Skillinge Theater).

The participants arrived to this space and received their foil with the "Manifesto" and the program of TMR-Festival. They would have a badge with their names (that they could make themselves) and blankets and towels if they needed. They would also know when they had to help in the kitchen and services.

The idea of this space was to come and consult books on the table (all the participants had to bring one or two books to share with the others), to write on the "reflexion wall", they had their Wi-Fi access, and they could have the "fika" break in this space. We had a coffee called "Amigas": made by women, that we offered, and the cookies for the fika were brought from abroad, each group shared their goodies.

The day before the opening of the Festival certain participants could see the performance of "Peer Gynt" in Skillinge Teater.

"We wanted to create a reflexion / relaxation zone where you could read, surf, have coffee, write on the reflexion wall or play the piano" Barbara Wilczek-Ekholm



Katarina, the former theater director of Skillinge teater is preparing the pencils for the reflexion wall



Stefan is driving to Copenhagen airport to pick up the participants coming from abroad



The Manifesto and all the informations for the TMR Festival



Barbara is holding the coffee we offered for the Fika, « Amigas », a brand made only by women

	Friday 11 / 08	Saturday 12 / 08	Sunday 13 / 08	
9h				 <p>4 COUNTRIES 2 STAGES WORKSHOP SEMINAR CABARET</p> <p> ■ France ■ USA ■ Spain ■ Venus Museum (FR/SE) ■ Seminar </p>
9h30				
10h	10h - 12:30	10h - 12:30	9h45 - 12:00	
10h30	Opening	Seminar 2	Workshop / VM	
11h	Seminar 1		Stage 1	
11h30				
12h				
12h30	Café	Café		
13h	Lunch			
13h30			13h30 - 15h	
14h	14h - 17h	14h - 16h	Venus Museum	
14h30	Masterclass USA	Spain		
15h	Stage 2	Stage 2		
15h30				
16h			16h - 17h30	
16h30			Summing up - Seminar 3	
17h		17h - 19h	Café	
17h30	17h30 - 19h	France		
18h	Venus Museum workshop	Stage 1		
18h30	Stage 1			
19h			19h - 22h30	
19h30	Dinner		International Cabaret	
20h			Dinner	
20h30	20h30 - 22:00	20h30 - 22:30	Closure	
21h	Workshop / VM	Workshop / VM	Café	
21h30	Stage 1	Stage 1		
22h				
22h30				

1st day:

The first seminar, moderated by Theresa Bener, introduced the TMR-Manifesto read by Mariana Araoz. Then the Board presented their questions and what they expected from the Festival. After, we talked about the past and the present: Katarina Zell, the former director of Skillinge theater told us her story. Peder Holm, the new director, told us what him and Karin Johansson-Mex are going to write together, the new story. This develops the idea of **Transmission**, which is the most important subject in our seminars, workshops and performances.

Meal times were very rich, discussions would flow, comments, exchanges and laughs. These moments also created the links between the participants.

The choice of the food was vegetarian, vegan and gluten free was considered.

In the afternoon we had the "Camp and HBTQ Performativity Master class", from United States; an experience that moved all the participants into what the festival brought to them: a new way of looking to each other.

The "Mask and Venus Museum workshop" followed with the concepts of balance and unbalance, architecture of the body and the space, and how this influences your relation to the person looking at you. The mask is a powerful way of expression.

At the end of the day, during The Venus Museum workshop, the participants started to prepare the street performance for Sunday. They all separated in groups and learned more about each other by working together.

All the participants were involved in the process, 49 persons, speaking in different languages, with translations, gestures, body language and signs.

An intense first day!

2nd day:

The second Seminar was about the subject of "power, gender balance and performing art" with new guests in the panel.

Followed the Spanish performance, from Seville, a creation about "creation", it was a strong moment for the group with no words, with signs, symbols, very poetic and profound.

After, the French group, the Maternity of Nantes, nurses and doctors, presented the "breathing method" and also the national assemble text, when Simone Veil defended the pro-abortion law in 1976, in France.

The audience was so moved; the emotion was so deep, that you could hear the audience breath.

They also performed a monologue by Franca Rame and Dario Fo: "We all have the same story", a humoristic and very critic text. French actors did the effort to perform in English!

At night, we continued The Venus Museum workshop and prepared our presentation for the next day. Costumes and masks arrived! We did a run in the big theater.

3rd day

This day started with Venus Museum's rehearsals in the Harbor at 9:30.

Then at 13:30 the performance began.

The departure of the performance was at the Skillinge Theater.

At the beginning there were around 60 persons.

During the performance, through the village, more and more people joined us, so at the end there were 130!

After the performance and a good Fika, we had the last seminar, to sum up what we had lived.

Very important questions came from our three days.

The presence of the nurses and doctors was very rich for the entire group, they brought another vision to the theater world.

The end of the day was sealed with the Feminist Cabaret, With great performances, songs, poems, mythologies, texts.

In the next pages you will get more information and details about all the events during the festival... follow the lines...

DEBATES AND SEMINARS

The Trans Mission Festival organized open debates and seminars on the theme of Gender Politics and Power in the Performing Arts. We discussed whether the performing arts might evolve through promotion of feminine power and work on gender identities and diversity. Are the performing arts free from mainstream gender norms and stereotypes? During these three days we tried to express and develop these ideas.

Place: Café Scenen



Panel from 2nd day: Seminar II

Friday 11/8, 10-12.30

Seminar I

Panel: Mariana Araoz, Harald Leander, Stefan Ridell, Barbara Wilczek Ekholm (all members of the TMR board), Peder Holm (artistic director Skillinge Teater), Katarina Zell (former artistic director Skillinge Teater) and Theresa Bener (theatre critic, Moderator).

Mariana Araoz (director, pedagogue) – Welcome to the TMR Festival.

“Why a feminist performing arts festival?” – Reading of the Trans Mission Research Manifesto (linked).

Concepts and ideas for the TMR Festival:

Each participant of the panel was asked to reflect on their own practice, and try to describe why they wanted to be part of the Trans Mission Research project. This was followed by an in-depth discussion about which concepts and terms we are using when talking about feminism, gender equality and gender awareness. How do we relate to these issues in our everyday practice? How is "feminism" defined and practiced?

Katarina Zell told the story about the founding of Skillinge Teater in 1995 and how the approach to gender issues in her theatre experience was very much part of practical considerations. The productions involved forms like

gender-neutral acting and gender equality while Katarina Zell herself had assumed the responsibility and power as a female artistic director. She claimed that this was rooted in a genuine sense of creativity and openness among all those involved in the theatre. Prejudice, she claimed, was to be considered as "rubbish" inside us, something to be put aside.

Harald Leander (actor, director, pedagogue) spoke about the "circus family" culture of smaller theatres like Skillinge Teater, where the collective evolves in a shared artistic research, through practical and creative responses to the challenges involved in every production. He raised some concern about the performing arts academies. From the 1990s and onwards he had noticed a shifting focus towards training future actors into becoming successful entrepreneurs, emphasizing their individual branding in the entertainment business. In a competitive context, would they lose their commitment to collective ideals of equality and gender balance? Will actors tend to conform their personal branding to established gender clichés in order to get production contracts?

Peder Holm reflected on his own new identity as "a man of power", being both an actor, stage director and, recently, artistic co-director of Skillinge Teater. How do I deal with my own privileges? he wondered. Stefan Ridell, independent director and former artistic director of Teater Halland, discussed the problems of implicit bias and cultural conditioning that may reproduce gender stereotypes in improvisation work. Together with Mariana Aroz he once initiated the "Donna dell'arte" project, to reveal, explore and come to terms with inherent gender images in the theatre. Barbara Wilczek, teacher at the Malmö Theatre Academy, referred to the successful three year "Staging Gender" project at the Malmö Theatre Academy, whereby male and female students got more equal training and developed their awareness for the need of gender balance within the theatre. Barbara Wilczek however saw other problems, in that students now were rejecting guest teachers and theatrical expressions that were not formed with these ethics of critical awareness of gender balance. She was looking for tools and methods to help students combine their gender balance awareness with the unprejudiced interaction with others who had not actively embraced the same values.

There was a general discussion about this festival – and the theatre in general – being a potential "Trans Zone", where different ideas and multiple identities could and should be explored and negotiated on equal terms. Distinctions were made between archetypes – that we all carry within – and stereotypes, which are images formed within specific cultural contexts.



Seminar II - Group 1: Institution table

Saturday 12/8, 10-12.30

Seminar II

"Gender Politics and Power in the Performing Arts"

Panel: Mariana Gonzalez Roberts (director, pedagogue, La Casa Despierta, Seville), Matthew Trucano (director, pedagogue New York), Alexandra Viteri Arturo (playwright, pedagogue, New York) Alan Boone (director,

pedagogue, actor, France), Åsa Söderberg (artistic director of the Skåne Dance Theatre), Petra Brylander (artistic director of the Uppsala City Theatre) Pelle Hanaeus (director, actor and pedagogue, Sweden), Mariana Araoz (director, pedagogue, France) and Theresa Bener (theatre critic, moderator) This seminar raised a number of issues that the participants were able to reflect upon within smaller groups. The panel members initially presented their own concerns and experiences regarding gender equality and critical awareness of gender norms. Director Pelle Hanaeus talked about the successful programs of “Staging Gender” at the Malmö Theatre Academy, and described how gender awareness could be used as a creative acting tool. Petra Brylander, once selected for a pioneering Swedish project, in which twelve women had been trained with the specific purpose of becoming artistic directors of public theatres, found that the affirmative action and positive discrimination had produced significant results. Today there are more women artistic directors of public theatres, more female directors engaged for productions on bigger stages, and the repertoire has a better gender balance.

Mariana Gonzalez Roberts, referring to psycho-sociological research, discussed the connection between psychological inner space and external oppression, whereby we all tend to internalize images and sets of values surrounding us. She spoke of the importance of constant working on our inner awareness in order to change external realities and relationships. All human beings are part of processes in which we may at one point be in power and at other times be subject to oppressions from others.

Åsa Söderberg reflected on her experiences as an artistic director of a public dance theatre ensemble. She has consistently worked against the separate classifying of men and women in her troupe, rather uniting them all as a collective, empowering each one of them in themes exploring the universal and human condition.

Matt Trucano and Alexandra Vitari Arturo spoke of the need to tell forgotten or dismissed stories. Both were advocating a queer perspective as a way of affirming multiple identities and multiple stories of the world we live in. They emphasized the need for everyone to take responsibility for one’s own privileges of power and knowledge.



Seminar II - Group 2: Pedagogical circle

The panel and participants were split into three tables, guided by the following general queries:

1. How do feminism and queer theory along with knowledge of our own implicit biases help us to live the ideals we aspire to in our work?
2. Can the performing arts be a utopian zone, “free” of prejudice, stereotypes and reproduction of established norms?

The “Education table” investigated:

1. How can acting training at schools and academies contribute to greater awareness of gender in the performing arts? (Staging Gender / Att gestalta kön-project, etc.)
2. How do we combine a contemporary view of critical gender awareness with training in the classical repertoire?

3. Could separatist sections within the theatre schools and academies be a way of constantly promoting critical gender awareness?

“Institution table” discussions:

1. How can we work towards “feminine” power and decision-making within the structures of the performing arts institutions (theatres, festivals, collectives)?
2. Will a woman artistic director automatically respect gender equality and act towards awareness of gender norms and queer theory? Are there structural and cultural obstacles? Do we need rules to regulate the public institutions?
3. Can women or queer performance collectives act more decisively from a separatist position – i.e. as independent groups focusing on feminist and gender issues?

“Artistic practice table” discussions:

1. How do we embed our ideals of collaboration into our work and thus into the bodies and minds of our audience? How might we sneak these ideas into our popular theatre?
2. How do we empower the audience? How do we define the audience? From our own ideals or from what actually is?
3. Is our artistic practice free from the concerns of power – within the group as well as in relation to the public or private bodies that finance our work?

One recurring conclusion was that there is a need for everyone in power (whether temporary or for a longer term) to be aware of one’s own responsibility. Whether we are of a certain gender, ethnicity, religion, ability or socioculturally privileged part of the world we will always have moments with access to more or less power. There is a need for love, conscience and compassion with the Other, and an awareness of power as a result of continuous inner and outer dialogue and negotiation.



Seminar II - Group 3: Artistic tables

Sunday 31/8, 16-17.30

Seminar III

Summing Up of the TMR Festival. Visions for the next festival.

Panel: Mariana Aroz, Marta Cicionesi, Harald Leander, Stefan Ridell, Barbara Wilczek Ekholm, Mariana Gonzalez-Roberts, Alan Boone, Matt Trucano, Alexandra Viteri Arturo, Karin Johansson-Mex (artistic director Skillinge Teater) and Theresa Bener (theatre critic, moderator).

MASTERCLASS

CAMP and HBTQ PERFORMATIVITY

Matt Trucano and Alex Viteri Master class (US / GERMANY)

Day: Friday 11th of August: 14.00-17.00 (the Master class, given to 12 participants, will be directed in front of an audience)

Place: Lilla teatern / stage 2

Limited seats: All the participants (49 persons), Audience: 20

Within the HBTQ movement, the camp concept was a way of dealing with a heteronormative reality but what is camp today? Do we need it? We will look at ideologies embedded in three important texts on camp from Susan Sontag (Notes on Camp, 1964), Charles Ludlum (Camp. 1980), and Ian F. Svenonius (from Censorship Now! 2015). Looking at the political and ethical implications of Camp, we will take the autonomy to define it anew as it might serve us in 2017. We will then create a series of short pieces based Ludlum, Sontag, and Svenonius, along with songs and texts by Tennessee Williams, Paul Bowles, and Gertrude Stein

QUEERING THEATRICAL PERFORMANCE

Queer (verb): We "queer" when we resist "regimes of the normal". Queer is something that we do, not something that we are.

"Queer reading, or analysis, is often called "queering" as it frequently involves rendering a text queerer in a certain way. Queer theorists and post-structuralists would argue that there's never one "true" reading of any text - not even the one the author intended. Rather, there are always many possible readings, and the reader is implicated in the meanings that are (re) produced."

-Meg-John Barker, Julia Scheele: *Queer A Graphic History*.

With these definitions and ideals in mind, how and why might it be useful for us to "queer" theatrical texts? How might queer theory unlock not only possibilities of interpretation but also practical solutions for acting, directing, design, and production? Our experiential master class will focus on creating work with non-hierarchical methods that blur lines between actor and director, performer and spectator, man and woman.



We began the workshop as a "blind queer prom" or high-school dance with eyes closed that encouraged participants to meet and "fall in love" using their sense of touch only. The exercise led to many moving moments when, after having "lost" their true love, the participants had to again find their beloved only through the use of touch.

We continued by asking the group to self-identify with regard to race, gender, class, sexuality, profession, family place, etc. The theme of high-school dance continued: after the writing exercise, we danced as an ensemble in movement vocabularies developed in relation to the identity work done previously (the answers are linked).

The workshop's second half was used to create short "queered" plays in small groups on themes of love and loss. Using ideogram work, participants each acted and directed short, personal pieces that externalized feeling to a level of poetic physicality that was beautiful to witness.

"Queering" texts is a process of looking at plays, novels, etc through a non-heteronormative lens. Feminist scholar Jill Dolan proposes that it is possible to "queer" a text even if there is no narrative evidence that a character has "othered" sexuality.



Audience and participants comments: This masterclass had a great impact on the participants, our perspective on each one of us changed during the festival. The Nantes clinic group never heard about this theory and was so impacted. The doctors and nurses talked about the importance of their « touching » in their work.

Master class directors: Matt Trucano and Alex Viteri

Matt Trucano is a New York City-based theater director, educator, and activist. Working with artists of diverse backgrounds and specializations and focused on the relationship between audience and performer, he makes theater that is radically interactive, inclusive, and immediate. Director, NYC: Camino Real (The Connelly Theater), Dionysus in '17 (Provincetown Tennessee Williams Festival), The Cherry Orchard, The Wedding Party, The Glass Piano, Order and Law, The Bacchae, Faust (Columbia University). As Artistic Director of The Bricklayers (2007-2014): Ship of Fools, Don Juan in Vegas, Mother Courage and Her Children and Twelfth Night: Galaxy 4.2 (both co-productions directed by Mariana Araoz with Collectif Masque, Paris; Midwest Tours). Other theater: Tartuffe, Pump Boys and Dinettes, The Last Five Years, The Lesson, The Odyssey of Arlecchino. Opera: Glimmerglass Festival, Minnesota Opera, Columbia University, St. Olaf College, Black Hills State University Opera Workshop. Master teacher: l'Essentiel, Viewpoints. Associate Member: Stage Directors and Choreographers Society. MFA: Columbia University. Other training: Ecole Supérieur d'Art Dramatique, Conservatoire National Supérieur d'Art Dramatique, Paris; BA St. Olaf College.

Alex Viteri is a multidisciplinary artist that believes in parallel dimensions, chaos and happy encounters. In 2012, Alex graduated from the Visual Arts department at Universidad de Los Andes, where she focused on Live Arts — which included video art, installation and performance studies. While pursuing her bachelor in Colombia, her home country, she worked as an actress and dramaturge for the theater company TeatroR101. The company's devised theater pieces were part of the XIV Festival Iberoamericano de Teatro and XXXVII Festival Internacional de Teatro de Manizales. In 2014, she earned a Fulbright Scholarship to pursue her graduate studies at Columbia University's School of the Arts. Tales of Imaginary Birds, one of her full length plays which premiered at Columbia's Stages, was based on an internship in the south of France where she worked with refugees in the writing and staging of their own short piece. In 2016, she was a playwright in exchange at Shanghai Theater Academy. Nowadays, she lives and works in Berlin. In the fall of 2017, she will begin a PhD in Theatre and Performance Studies at CUNY.

MASK & VENUS MUSEUM WORKSHOP

By Mariana Araoz

11 of August Friday 17.30-19.00 and 20.30- 22.00

12 of August Saturday: 20.30- 22.30

13 of August Sunday: 10:00 -12:00

and the Performance will take place from 13.30 – 15.00

Place: Stora teatern/stage 1

The workshop prepared the participants to perform in the Venus Museum. We worked with mask and balance: the position of the body, the body in the space, the architecture of the body, breathing, eye contact and the collective setting; from a point of no balance to a point of balance. With Commedia dell'Arte and contemporary mask – the actor unbalances and becomes the other.

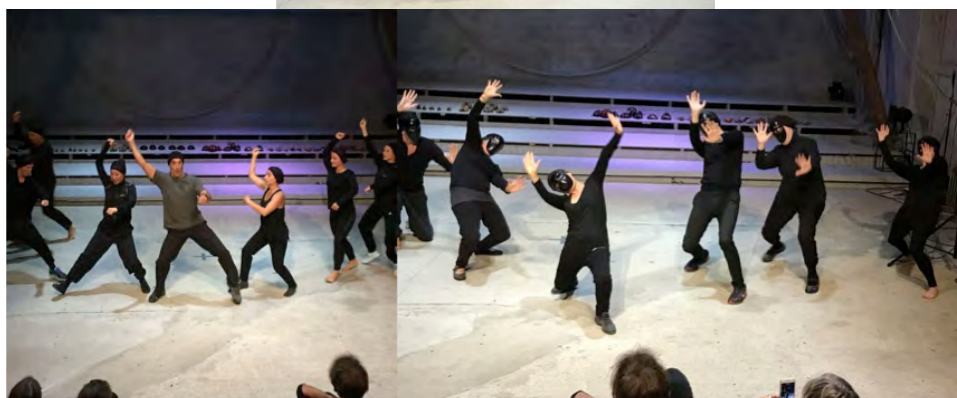
Each participant gave life to a particular character and experienced a collective theatre adventure. In a very short amount of time we constructed together a presentation, a collective way to work were the listening, confidence and share are the basis of success. This is a feminist way of directing, and co-working. All the participants did the mask workshop.

The first day: Mariana A. explained the mask technique and after she directed a demonstration of the method with a group of actress and actors who were experimented in the mask technique. The fact that we demonstrated how to use the mask, helped the other participants to go further in the work.

We worked with "the neutral or balanced mask" in the exercise called "the birds", a collective movement inspired from the movement we observe in birds, an organic movement that helps the group to listen to each other and work with "the body intelligence" and not the "brain". We also worked the "good look" to give to each other. It is one of the main subjects of this workshop and of the TMR festival on itself. The confidence and the acceptance of the mistake is the basis.

After we read the text: 4 statues: 1- Lucy the first woman, motherhood, 2- The Greeks, inspired by Lysistrata, 3- Jeanne or the muscle woman and the inquisitors and 4- Simone, the brain and creative woman, inspired by Simone de Beauvoir. Androgyna gave the storytelling and the guides would take the audience from one statue to the other. After the reading we separated in groups and rehearsed the play.

Second day: We rehearsed the sequences and we separated in several groups: the Greeks statues with Harald Leander and Matt Trucano, Lucy and the babies with Marcela Obregon, The creative woman with Marcelo Milchberg the composer of the play. Mariana worked with Jeanne and the inquisitors. We did a run of the play with costumes and masks.





Late night rehearsals in the big theater

The third day: in the morning we did the run of The Venus Museum in the village and in the Harbor without the costumes. Then in the afternoon we performed. [See under PERFORMANCE: VENUS MUSEUM page 23 – 25.](#)

This workshop and all the three days festival, allowed the group to work day by day in a harmonious way, a feminist way. In spite of the short time we had for preparing, only 5 hours in all, we made it possible! No stress, nor tensions, or bad energy. "A good look" confidence and cooperative co-working was created. This was an important result and a benefit of our festival. Of course the experience and expertise of all the participants contributed to the result. There were professional and amateurs actors involved and all of them could feel as part of a story and as an ensemble.



PERFORMANCES

I - ICE IN THE SUN

Company: La Casa Despierta from Spain

Actress: Nuria Gibert

Resounding space: Javier Campaña

Escenic space: company.

Costume: María Varona

Direction: Mariana González Roberts and Juanjo Poyg.

Day: Saturday 12th of August

Time: 14-16:00

Place: Lilla teatern / stage 2

Audience: The participants and 26 persons in the audience.

The woman appears and feels a deep chill, gazing at the wild nature, there, so close. The wind freezes her face and ices her tears. It's painful and quivering. Something burning rises up her belly to her chest, like a whirlwind. So far from home, it feels like home... hundred of invisible threads come out her body connecting up the earth. Under the snow, her snow, there is an exultant life. Ice and fire in harmony. She smiles and listens the hidden beings' whispers. And she dreams, about women that uncover their legs in the sun. Reunited to rest and restore the magic, creating a place with its own rhythm.

"Ice in the sun" is the result of a long investigation process about the inner images that feed our psyche. It combines the therapeutic and creative work of the actress and the extensive experience of the directors with women groups of varied countries and contexts. Inspired by Icelandic and Welsh tales, personal memories and Jung's texts. The visitors-public immerse into the installation and the resounding space inhabited by the actress who will help them open their body and perceptions looking for a new connection with desires, dreams. The "living" part with in the domesticated subject that we are.



"About the creation process: For us a phrase that defines the experience in this long process of work is "Make visible the invisible". The work of bringing to the surface images that came from the unconscious of the actress and the directors was like the construction of a bridge that joins spaces that were separated. And from that union comes something completely new, both in our work and in the way we understand why we do theater for.

About the opening of Ice on the Sun at Trans-Mission Festival: The theater and the space completely accompanied the experience we proposed. The room was like a matrix, a safe place. And the people who coordinated the Festival kept this care at all times. The show made us feel like part of a community. The audience had a "good look" and opened heart. The Festival used the same language as the piece. As if everything had been placed in the perfect place and measure. The opening at Trans-Mission, surrounded by colleagues whom we admired, was like a door opening. We have crossed to a "other side" in our work."

Mariana Gonzalez



Comments from the audience:

"An experience more than a show. It is full of images that carry deep places of each one."

"The union of the sacred and the profane"

"Touching, it touches deep inside."

"It's getting in relation to beauty, like being in a museum."

"A work that gets into your dreams and stays inside you long after you've seen it."

"I feel like I've seen something real."

"The image of the coat portrays exactly how I felt as a child"

"In the first part I saw beings of all kinds in the fabrics"

"It goes straight to the womb, and then it rises to the head."

"It is the union between the masculine and the feminine".

Mariana González Roberts is an actress, director and theater professor.

She has directed public and private companies with tours and workshops around Argentina, Costa Rica, Colombia, Perú, Guatemala, Serbia, Turkey, Spain, Portugal and Germany. She is the director of the "Iberoamerican Women in Scenic Arts Meeting" (Cadiz), "La Casa Despierta" (Sevilla) a cultural and social project; and the theater class in the Pablo de Olavide University of Sevilla.

Juan Jose Poyg Moya Integrative Psychotherapist. Expert in relational systemic therapy. Artist and teacher to interdisciplinary. Scenic director. Working and investigating all art disciplines since more than 20 years as social and personal "change driver".

II - LES TRICOTEUSES DE GISCARD

Company: Les Tricoteuses de Giscard from France

Day: Saturday 12th of August

Time: 17.00 – 19.00

Place: Stora teatern/Stage 1

Audience: The participants (49) and 35 guests

In 1974, Valéry Giscard d'Estaing, President of France, designated his Minister of Health, Ms. Simone Veil, to defend in front of the French Parliament a law legalizing medical abortion.

As one knows, outside of the recognized medical system, one of the means of self-induced abortion by the pregnant woman herself is done with a knitting needle or similar device. Referring to this desperate practice, Ms. Simone Veil, was nicknamed « Giscard's Knitter ».

Long hours of debate during which Simone Veil confronts insults and remarks while outside, anti-abortion activists finger their prayer beads. Nothing will be spared to her: threats, intimidation against her family and letters of anti-Semitic insults during three days and two nights.

To pay tribute to the remarkable and historic figure of Simone Veil, the midwives of Clinique Jules Verne named themselves « Giscard's Knitters ». The team of healthcare professionals working for the maternity unit performs speeches held at the French Parliament before the final vote in the heart of the night of November 29th 1974.

The entire performance is a result of a 5 year workshop called « Ethic, Breathing, Healthcare and Dramatic Arts ». It sheds light on the « Metgesandra Breathing Method » learned and practiced by the personnel of the maternity unit of Clinique Jules Verne. It links theater and medicine thru the approach of narrative ethics.

Presentation: 1st Part: breathing exercise and the method



2nd part: Texte from the Simone Veil's assemble - 3rd part: Text from Franca Rame



« Among several activities I conduct as actor and director, I also teach drama. I met Philippe (Dr. David) during a drama workshop I was directing. The warm up of my classes is based on a breathing technique I learned in the late 70's. An opera singer invented it: Ms. Paule Metge-Sandra and therefore named Method METGESANDRA, trademarked in Canada.

It specifically enhances the exhaling part of the breathing process. The positive effects achieved by practicing regularly influence as well the inner deep muscles of the pelvis as well as the nervous system.

Our approach is innovative as we follow the natural chain of exhaling that makes the vocal chords vibrate thus creating sound in our mouths enabling us to manufacture our words reflecting our thoughts conducting our stories.

In order to be practical on that matter, we prolong the breathing physical gymnastics by experiencing speech based on the actor's training in dramatic arts, believing that actors are professionals of storytelling.

The « Metgesandra Breathing Method » has been learned and practiced by the personnel of the maternity unit of Clinique Jules Verne for the last 6 years. It is a respiratory re-education program focusing on recovering self-confidence to transfer that confidence to patients. It brought an overwhelming team building and offered the personnel a new tool in healing.

Another interesting and special point is that Philippe created, with Dr. Dabouis, an Ethical Medical Consultation. It follows the principles of Tom F. Beauchamp and James F. Childress who precisely conceive and describe a process in their theories. It is a medical consultation for desperate cases, at the patient's bedside. It is organized among a staff of 20 to 30 people of various backgrounds: medicine, philosophy, law, economics, art, and education ... any citizen interested in the matter. The Beauchamp/Childress approach is mainly intellectual as people exchange their point of view around a table. The training to Ethical Medical Consultation is therefore also intellectual.

Philippe had the brilliant intuition of adding a physical breathing gymnastics part to the usual "intellectual gymnastics" training of Beauchamp/Childress

Breathing, Drama and Ethics are now all linked together in a program called « Ethics, Breathing, Healthcare and Dramatic Arts ».

Our experience had such a tremendous success among the healing team of Dr. Philippe David that today; a group of 15 other clinics are asking to be trained according to our method.

Philippe is the founder of Maison de la Naissance of Nantes (Home of Birth).

Everything started from the involvement in medical care and the question: « what does healing mean? ... »

Philippe was the founder of a maternity clinic in Nantes in the 1980s called « Maison de la Naissance » (Birthing home).

It was founded on the desire of women to be listened to and thus be actresses of their childbirth.

Philippe was able to measure, in almost 35 years, the evolution of thoughts and practices around this concept.

The Maison de la Naissance built on both the conduct of "good practices" and on trust in the autonomy of women, met attractiveness and a reputation, in Nantes, that made it jump from 300 deliveries by year to more than 3300 nowadays (with a waiting list!).

This "success" has been accompanied by a number of deleterious effects...

Indeed, the density of care linked to the number of deliveries, the multiplicity of participants in the various medical disciplines (obstetrics - anesthesia - pediatrics) necessarily led to protocolisation, to standardized practices.

Thus, listening to the future mothers is limited by time.

The singularity of the projects of each woman is more difficult to hear especially if it is different from the prescribed norm.

All this happening in a climate where confidence is vanishing. The fear of the "forensic" can become such that the pregnant woman becomes a danger to herself and to the caregiver! Fear and distrust. Also, here is a link you can check out to learn about Philippe's strong involvement in the fight for legal abortion.

(<http://www.fiapac.org/en/program/22/Nantes-intro/>)" - Alan Boone

Director: Alan Boone

Former student of the Conservatoire National Supérieur d'Art Dramatique in Paris and the Ailey School in New York. Actor, theater, film and television actor, creator of his program for M6, Alan Boone is also a choreographer and author. He has worked with Michel Bouquet, Jean-Claude Cotillard, Sydney Pollack, Alvin Ailey, Robin Renucci, Jacques Nichet, Pierre Debauche, Antoine Vitez.

Trainer at: La Sorbonne-Nouvelle, ARIA Corsica, National Center of Circus Arts in Châlons-en-Champagne, International Mime Festivals of London and Hong Kong, State University of New York, Bricklayers Theater Company Chicago.

Professor at the Conservatoire National Supérieur d'Art Dramatique in Paris where he teaches the Metgesandra breathing technique. Co-founder with Catherine Jean-Joseph-Sentuc of the Mirror School partner of Robert F. Kennedy Human Rights in Washington and New York where he works with Kerry Kennedy.

For the medical team of La Maison de la Naissance, Clinique Jules Verne, in Nantes, he transmits the learning of deep physiological respiration according to the Metgesandra method in order to bind breath and care.

III - VENUS MUSEUM

Company: Trans Mission Research from France & Collectif Masque

Day: Sunday 13th of August

Time: 13:30-15:00

Place: The harbor of Skillinge

Director: Mariana Araoz

Writer: Marcela Obregon

Sculptures & costumes: Sylvie Berthou

Composer & musician: Marcelo Milchberg

Actors & Actress: Boel Larsson, Cecilia de Rico, Harald Leander, Stefan Ridell, Peder Holm, Marcela Obregon, Helena Röhr, Sonia Haga and the participants of the TMR festival.

Audience: 130. Participants: 46 actors and technicians

All the Participants of the festival were invited to participate in this street performance, from 49 participants, 46 performed.

Four feminine sculptures came to life in the village of Skillinge. Two guides lead the audience from one sculpture to the other and Androgyna, a god/goddess, told the story of womanhood. The sculptures, surrounded by an ensemble, were awakened each time the audience appeared.

This street performance was born from the experience with communities and social theatre in France and in Sweden. It was co-produced by Collectif Masque / TMR France, Theater Halland, Sagohuset, Thales Theater, CSC Fossés-Jean and the Minister of Culture - France.

The guides Michel et Michelle (Boel and Peder)





Lucy and her babies: Marcela and the Maternity of Nantes troupe



Simone, the brain woman: Helena



Androgina: Harald and the muscle women: Sonia and The inquisitors

Greek: Cecilia and the greek students



FEMINIST CABARET

The last night was the feminist cabaret moment that we were all waiting for! All the participants came up with songs, and poems, and mythologies with masks, gender switching and queering performances propositions. It was a joyful and incredible way to achieve our festival, it was full of freedom, emotion and fun!

Helena Röhr and Harald Leander prepared and presented the Cabaret:



Helena and Harald



Juan José, Mariana G., Nuria, Inés and Carlos



Marcela and Harald



Mariana A.

THE FOOD AND THE KITCHEN

A very special thanks to the cook, Aage Madsen, who participated also in a free way, volunteered and gave the best of himself for this wonderful theater, thoughts, workshops, music, performances and food experience!



Matt in the kitchen

All the participants helped in the kitchen, serving the food and cleaning. It was a collective feminist serving and cleaning performance everyday!



We are now looking forward to our next meeting in 2019.



THE FUTURE

We will make new propositions and look for more questions, awareness and comprehension on the subject of "Gender balance and performing art".

We would like to continue to deepen the exchange, but also broaden the ensemble of participants. We are looking for new artistic and pedagogic propositions.

We would like to visit some of the participants to understand their work in their own environment before the next festival.

We are already building the next TMR International Festival in 2019,

**the next
trans border,
trans forming,
trans mission festival.**

**We are already designing our second rainbow.
We invite you to follow us...**



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