A HANDFUL OF DUST: 
THE PRAXIS AND DIASPORIC 
LEGACY OF ODIN TEATRET

A TWO-DAY INTERNATIONAL THEATRE SYMPOSIUM 

30 - 31ST OCTOBER 2015

CONVENE BY JANE TURNER AND PATRICK 
CAMPBELL, MANCHESTER METROPOLITAN 
UNIVERSITY in association with CONTACT.
Introducing the convenors:

Patrick Campbell and Jane Turner

WELCOME to the first of a series of international network events. The events are part of a research project embarked on earlier this year, following a meeting in Holstebro with members of Odin Teatret and NTL (Nordisk Teaterlaboratorium). We are colleagues working in the Department of Contemporary Arts at Manchester Metropolitan University, who both share a long-term connection to the work of Odin Teatret and consider ourselves to be beneficiaries of their legacy. This event is rooted in the development of a network and aims to develop and establish the links between an international community of theatre practitioners and scholars who are engaged with the working practice, legacies and influence of Odin Teatret. In particular, the network aims to focus upon the diasporic perspectives and 'reach' of Odin's praxis as it has been transported and transmitted across different countries and cultures. We aim to create a 'living archive' of the work and to connect practitioners who have adopted Odin’s techniques and approaches to actor training, directing and dramaturgy.

At this inaugural event we are particularly interested in platforming practitioners who have identified themselves as being connected to Odin’s legacy; identifying components of such a legacy in terms of its uses and application, and revisiting the concept of Third Theatre.
**Third Theatre** is a term coined by Eugenio Barba. The following extract is taken from Barba’s book, *Beyond the Floating Islands* published in 1986 by PAJ (pp. 193-4).


Theatre groups attending the gathering in Belgrade, 1976 included: Els Comediants; Cuatrotablas (Peru); Teatro di Ventura (Italy); Cardiff Laboratory (Wales); International Visual Theatre (France); Roy Hart Theatre (France); Academia Ruchu (Poland); Théâtre Élémentaire (Belgium); Comuna Nucleo Alternativa (Argentina); Teatro Circo (Uruguay); Teatro de Arte Infantil e Juventud (Venezuela).

**THIRD THEATRE**

A theatrical archipelago has been forming during the past few years in several countries. Almost unknown, it is rarely subject to reflection, it is not presented at festivals and critics do not write about it.

It seems to constitute the anonymous extreme of the theatres recognised by the world of culture: on the one hand, the institutionalised theatre, protected and subsidised because of the cultural values that it seems to transmit, appearing as a living image of a creative confrontation with the texts of the past and the present, or even as a "noble" version of the entertainment business; on the other hand, the avant-garde theatre, experimenting, researching, arduous or iconoclastic, a theatre of changes, in search of a new originality, defended in the name of the necessity to transcend tradition, and open to novelty in the artistic field and within society.

The Third Theatre lives on the fringe, often outside or on the outskirts of the centres and capitals of culture. It is a theatre created by people who define themselves as
actors, directors, theatre workers, although they have seldom undergone a traditional theatrical education and therefore are not recognised as professionals.

But they are not amateurs. Their entire day is filled with theatrical experience, sometimes by what they call training, or by the preparation of performances for which they must fight to find spectators.

According to traditional theatre standards, the phenomenon might seem insignificant. But from a sociological point of view, the Third Theatre provides food for thought.

Like islands without contact between themselves, young people in Europe, North and South America, Australia and Asia gather to form theatre groups, determined to survive.

But these groups can only survive on one of two conditions: either by entering the circle of established theatre, accepting the laws of supply and demand, conforming to fashionable tastes, giving way to the preferences of political and cultural ideologists, and adapting themselves to the latest acclaimed results; or by succeeding through continuous work to find their own space, seeking what for them is essential and trying to oblige others to respect this diversity.

Perhaps it is here, in this Third Theatre, that, beyond the a posteriori motivations, one can see what constitutes the living matter of the theatre, a remote meaning which attracts new energies to it and which, in spite of everything, keeps it alive in our society.

Different people, in different parts of the world, experience theatre as a bridge, constantly threatened, between the affirmation of their personal needs, and the necessity of extending them into the surrounding reality.

Why do they choose the theatre in particular as a means of change, when we are well aware that other
factors determine the reality in which we live? Is it a question of blindness, of self-delusion?

Perhaps for them, theatre is a means to find their own way of being present - which the critics would call "new expressive forms" - and seeking more human relationships with the purpose of creating a social cell in which intentions, aspirations and personal needs begin to be transformed into actions.

The abstract divisions, made arbitrarily and instituted from on high - various schools, styles, tendencies and other labels which bring order to the recognised theatres - can be of no use here. It is not the styles or the expressive tendencies that count. What seems to characterise the Third Theatre, what appears as a common denominator among such different groups and experiences, is a tension that is difficult to define. It is as if the personal needs - ideals, fears, multiple impulses which would otherwise remain more or less obscure - wanted to be transformed into work, according to an attitude which from the outside is justified as an ethical imperative, not limited to the profession only, but extending through the whole of daily life. But, in the end, these groups are the first to pay the price for their choice.

One cannot dream only in the future, waiting for a total change which seems farther away at each step we take, and which nevertheless gives free rein to alibis and compromises, and to the impotence of waiting.

One wants a new cell to be formed immediately, but without isolating oneself in it.

This is the paradox of the Third Theatre: to submerge oneself, as a group, in the universe of fiction in order to find the courage not to pretend.
Rachel Karafistan
(COSmino, Berlin)

'From the Shaman to the Actor'

Rachel is an actor and theatre director based in Berlin. She is co-director of COSmino theatre together with her husband Kuba Pierzchalski and was also an actor with the internationally acclaimed Polish company, Teatr Biuro Podróży. Her PhD research into Shamanic dimensions within contemporary theatre practice has shaped both her creative and teaching processes. Rachel runs regular workshops internationally, exploring the connections between the actor and the shaman with her long-term collaborator, Professor Brian Bates.

Rachel has taught theatre extensively, in particular at the University of Leeds where she was a Lecturer in Theatre and internationally in Europe, Brasil, and the USA. She is also director of BeintheworkFest (Berlin International Theatre Workshop Festival) and co-founder of Silver Key Solutions, a Berlin based creative industries enterprise providing actors / theatrical simulations for business and diplomatic training and development.  [www.cosmino.org](http://www.cosmino.org) / [www.silverkeysolutions.eu](http://www.silverkeysolutions.eu)
Workshop

ExtraOrdinary Voices - Shamanism, Theatre, Voice - A unique workshop with Rachel Karafistan

To modern interpretation, the shaman was very much like a contemporary avant-garde performer. Taking elements of thought, dreams, social experience, costume, objects and text and then combining them into a performance.

The shaman was adept at utilizing the power and breadth of his imagination, voice and creative potential. He allowed his physical and vocal creativity to transcend his concept of self. The voice was a vital component of the training, journeying and performance of the shaman. In this workshop, working with the voice in shamanic contexts and drawing on the power of the elements, the sounds of animals and the wisdom of dreams - participants will be encouraged to explore their own inner shamanic fantasy and discover and develop old and new songs, breaths, sounds and silences.

The two-day workshop will culminate in a short presentation on the final day.

Songs are thoughts which are sung with the breath when people let themselves be moved by a great force, and ordinary speech no longer suffices.¹ Orpingalik, a Netsilik Inuit Eskimo shaman.
Luis Alonso

(Oco Teatro Laboratório, Brazil)

Cuban-Brazilian actor, director and cultural organiser Luis Alonso studied at the Escola Nacional de Teatro de Havana, in Cuba, and has been living and working in Salvador, Bahia (Brazil) since 2003.

He is the founder of laboratory theatre company Oco Teatro Laboratório, and Artistic Director of the Latin American Theatre Festival of Bahia. Luis is editor of the Latin American Dramaturgical Collection, the Latin American Theatre Theory Collection, and the peer-reviewed journal Boca de Cena.

He is a permanent member of the international Performing Arts research group Bridge of Winds, directed by Odin Teatret actress Iben Nagel Rasmussen.

Luis has worked as an actor, director, and workshop leader in the Dominican Republic, Ecuador, Peru, Chile, Italy, Germany, Denmark, Austria, Greece, Poland, Slovenia, the USA and Spain, amongst others.
Workshop

‘Body Map: the Actor’s Corpus in a Liquid System’

Psychophysical Workshop ran by Luis Alonso

Drawing on my experience as a theatre practitioner and the notion of ‘liquid spaces’ demarcated by the liminality between art and daily life, this workshop seeks to explore the body-in-life in an authentic state of ‘confrontation’ with the other on stage. The aim is to find ways of being truly ‘present’ within the context of a structured performance, happening or scenic intervention.

Whilst the basis of the training presented here is drawn from the work developed by the Bridge of Winds International Seminar Group (a collective founded by Odin actress Iben Nagel Rasmussen which has been collaborating together for 25 years), other exercises have emerged through my work with my own theatre company, Oco Teatro Laboratório, based in Brazil.

A Body Map in this context is thus a cartographic space where the actions composing the actor’s score are organized and woven together in a creative process fusing life and art.
Iben Nagel Rasmussen  
(Odin Teatret, Denmark)

Iben is an actor, director, teacher and writer. She was born in 1945 in Copenhagen, Denmark. She was the first actor to join Odin Teatret after its arrival in Holstebro in 1966. In 1983 she founded, parallel with her work at Odin Teatret, the group Farfa with actors from various countries. Farfa created a personal training programme and several performances. Since 1989 she has led The Bridge of Winds (Vindenes Bro), a recurrent yearly project with actors from Latin America and Europe who share their artistic experience and create performances. Since 1999 New Winds (Nye Vinde) a group of younger actors has existed and is working under the same principles. In 1986 Iben Nagel Rasmussen was given an award as "Best Actress" at BITEF in Belgrade, Yugoslavia, and in 1991 "Håbets Pris" (the "Prize of Hope") in Denmark. Her professional experiences are presented in The Actor's Way, edited by Erik Exe Christoffersen and in the video documentary The Transparent Body, edited by Claudio Coloberti. She has published two books: Brev til en veninde and Den blinde hest (Italian transl. Il cavallo cieco, Bulzoni 2006) as well as several articles in journals such as Teatro e Storia and The Open Page. She is the author, director and actor of the performance Ester's Book and features in the film Dressed in White, directed by Torgeir Wethal.
'På Genhør: echoes of ‘The Odin’ in Triangle Theatre’s tribute to Danish celebrity'.
In 2003 Triangle Theatre took their homage to the 1950s Danish singing duo, Nina and Frederik, on tour to Denmark. The production, På Genhør Med Nina og Frederik (Listen again with Nina and Frederik) marked a turbulent phase in Triangle’s work, in which the ‘mantra' absorbed in dialogue with members of Odin Teatret were in unexpected conflux with popular cultural voices, with celebrity trivia, and with the commercial imperatives of a burgeoning tribute industry. Video footage of the performance at Holstebro is presented as a starting point for an analysis of the impact of Odin Teatret on Triangle Theatre's creative methods and artistic relationships.
Dr Richard Talbot is Senior Lecturer in Performance in the School of Arts & Media, University of Salford, and co-ordinator of the Performance Research Group. He is co-Artistic Director of Triangle Theatre, with Carran Waterfield, and has created touring productions including Looking for the Tallyman (1998), På Genhør Med Nina og Frederik (2003), films Tribute (dir. Debbie Isitt, 2003) and immersive museum interpretation productions, winning the Museum & Heritage Education award in 2005 (see Jackson, T. & Kidd, J. (2011) Performing Heritage, Manchester: MUP). He has collaborated with Ridiculusmus on several productions over the last 10 years, most

*John Dean and Bianca Mastrominico (Organic Theatre, UK)*

**Was This Third Theatre? A Conversation on Life and Practice.**

In dialogue, Bianca and John question the notion of Third Theatre in relation to Organic Theatre and reflect upon the meaning of their long-lasting connection with Odin Teatret.

Organic Theatre is an independent, award-winning company with a laboratory ethos. Its original devised performances combine a physical and visual approach with new writing. Currently based in Edinburgh, its activities also include workshops, training and research projects in the UK and abroad. It was founded in 2002 by John Dean and Bianca Mastrominico.

Bianca and John met with Odin Teatret in the mid 1990s at the University of Eurasian Theatre in Scilla (Italy), and since then they have engaged with Odin’s work through performances, workshops and meetings. In 2004 Organic Theatre established a network of collaborations with theatres and universities in the South West of England and
invited Julia Varley and Eugenio Barba for a series of events; in 2005 the company organised an Odin Teatret national tour, including two weeks of performances, work demonstrations and related events across the UK.

Alongside their work as a company, Bianca and John currently lecture in Contemporary Performance practices at Queen Margaret University, Edinburgh. On the occasion of Odin’s 50th anniversary, the university conferred an honorary degree upon Eugenio Barba.

Mia Theil Have
(Artistic Director, Riotous Company, UK)
info@riotouscompany.com

Mia formed part of ISTA (International School of Theatre Anthropology) and the core ensemble at Odin Teatret in Denmark (2003-7), acting in four of Eugenio Barba’s main performances including Ophelia in Ur-Hamlet at Elsinore Castle in 2006. Mia works internationally directing and teaching actors, most recently for Guimaraes 2012 European Capital of Culture and The Freedom Theatre Palestine (‘Sarha’), Havana International Theatre Festival in Cuba (‘Bodas de Sangre’), Hilton Arts Festival in South Africa (‘Carnival over the Rainbow’ and ‘Feast Kakhulu’), Aarohan Theatre in Nepal and 14th Bharat Rang Mahotsav Festival in Delhi (‘The Caucasian Chalk Circle’ / ‘Khariko Ghero’).

In the UK she has worked at Royal Opera House and ROH2 (Dalston Songs, Operating Table, Opera Shots), The
National Theatre Studio (War Correspondents), Young Vic Theatre (‘Kafka’s Monkey’, ‘My Perfect Mind’, Dost refugee projects), Secret Cinema (‘The Third Man’, Farmiloe Building), Unicorn (‘Theatre Cafe’, ‘Billy the Kid’) Spitalfields Music Festival (Royal Philharmonic Awarded ‘We are Shadows’, 5* The Times), GDIF 2012 Greenwich Festival (‘White Suit’) and Stratford Circus (‘Beware’).

Mia is Artistic Director of Riotous Company, which was founded in close collaboration with patron Kathryn Hunter, composer Nikola Kodjabashia, designer Luis F. Carvalho, director Tage Larsen and a team of associate artists. The company’s work seeks to question through words, movement, pictures, music and people.

Carolina Pizarro
(Investigación Escénica, Chile)

Carolina is an actress, director and teacher. She has studied several physical and vocal techniques. Fundamental pillars for her research have been the meeting with Julia Varley, and her stay in the Hindustan Kalari Sangham Temple, where she developed her knowledge of Kalaryppayyatu and Silambattam martial arts. Since 2010 she has performed in the project Historia abierta, directed by the Belgian Lorent Wanson, touring Europe and Chile. Carolina has taught several workshops and seminars in India and in international encounters such as Art Space and Piccolo Cirkus in Barcelona. In Chile she
directs a group of university students, teaches storytelling techniques, and has started the international project *Transfer* to invite foreign theatre companies and artists to Chile. In February 2013 Carolina received the prize for best actress and best performance at the Coquimbo Theatre Festival in Chile.

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**Julia Varley**  
*(Odin Teatret, Denmark)*

Julia Varley was born in 1954 in London, Great Britain and joined Odin Teatret in 1976. Apart from acting she is active in directing, teaching, organising and writing. At the age of three she moved to Milan, Italy where she did her schooling, including Philosophy Studies at Milan University. Before joining Odin Teatret she worked in Milan with theatre with Teatro del Drago, Centro Sociale Santa Marta and Circolo La Comune, and earned her living as an assistant film producer. With Odin Teatret, Julia Varley teaches in schools and universities and has synthesised her experience in four work demonstrations: *The Echo of Silence, The Dead Brother, Text, Action, Relations* and *The Flying Carpet*. 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, a network of women in contemporary theatre. 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, Julia also takes part in the collaborative project "Women with Big Eyes" which has been performed in Denmark and Cuba. In connection with Odin Teatret's intercultural productions and Holstebro Festuge, Julia has started an ongoing pedagogical collaboration with groups of young actors ("Ageless", "Jasonites", "Ur-Hamlet Foreigners") both in Denmark and abroad. Julia Varley directs her regular longlasting students. She has directed two productions with Pumpenhaus Theater in Germany (Auf den Spuren des Yeti and Blau), two productions with Ana Woolf from Argentina (Seeds of Memory and White is the Night), a children's production with Hisako Miura from Japan (Fox Wedding) and two productions with Lorenzo Gleijeses and Manolo Muoio (Il figlio di Gertrude and L'esausto o il profondo azzurro) and another with Gabriella Sacco (The Taste of Oranges) from Italy. She has worked as assistant director for the films Anabasis and On the Two Banks of the River, and for the production of the film Come! And the Day Will Be Ours. Julia Varley has written two books: Wind in the West - a novel by a theatre character (Odin Teatret Forlag, Denmark) and Notes of an Odin Actress - Stones of Water (Ubulibri, Milan; Escenologia, Mexico; Alarcos, Cuba; San Marcos-Yuyachkani, Peru; Entretemps, France; Routledge, UK). Her articles and essays have been published in journals such as The Mime Journal, New Theatre Quarterly, Teatro e Storia, Conjunto, Lapis, The Open Page, Performance Research, Teatro XXI and Mástara.

Pierangelo Pompa  
(Altamira Studio Teater, Denmark)

Pierangelo is artistic director of Altamira Studio Teater, in residence at Nordisk Teaterlaboratorium, and has been an assistant director at Odin Teatret since 2008. He was born in Italy in 1979.

He has been assistant director for Eugenio Barba since 2008 for several performances by Odin Teatret and numerous other projects. He works as ‘director in residence’ at Nordisk Teaterlaboratorium, which he represents as ‘travelling artist’ in the European project CARAVAN NEXT (2015-2018).

In 2008 he founded the international theatre group Altamira Studio Teater (www.altamirastudioteater.dk) and has realised performances presented in several countries: I look at the sea, The Garden, Twelve Good Words, Don Giovanni, The Last Night, The Clinic of the Blinded, The Staggering Circus, The World in a Song and The River – Dream of a Poet. For Holstebro Festival Week 2014 he directed the opening performance Prologue to the Future and the intercultural ceremony The Empty Chair.

Together with his group, he is actually in residence at Nordisk Teaterlaboratorium, where in addition to preparing and presenting shows, he develops a wide range of activities in the local community, with site-specific performances and particular projects.
He has studied theatre history and foreign languages and literatures at Rome University, with a thesis in Chinese language and translation, specialising on traditional Chinese theatre and Mei Lanfang's writings. He made various stays of several months in China and Taiwan, holding workshops and lectures at Beijing Central Academy of Drama and Shanghai Theatre Academy. He has led several international pedagogical projects in collaboration with Ferrara University, Rome 3 University and Nordisk Teaterlaboratorium.

He has published articles and translations on theatre magazines, and in particular on Teatro e Storia.

‘The science of transgression
Apprenticeship and independence as experienced by a young director’.

I have worked at Odin Teatret for several years as assistant director, because I recognised the masters I needed. In our digital world, the anthropological values of the theatre craft have been forgotten. Long-lasting processes and relationships are socially isolating and not recognised. The choice to follow the same masters for a long time is considered culturally and artistically anachronistic and lacking in autonomy.

I lead an independent theatre group, which works within the framework of Nordisk Teaterlaboratorium, literarily in the shadow of Odin Teatret. I feel warmer in this shadow than elsewhere. Odin Teatret, as a milieu and with its variety of initiatives, is still my main source of inspiration. But I fight every day with the danger of forgetting my own needs. What do I bring with me in my own work from the practices and the values of Odin Teatret? Techniques? Symbols? Ideology? How can I transgress them in order to maintain them as alive within me?
How does one stay close to such a model and at the same time build one's own independence? How does one keep drinking for a long time from the same source without losing an awareness of self or the ability to recognise one's own path? How can I avoid my privileged situation becoming a cage?

The apprenticeship of a director at Odin Teatret teaches the difficult science of transgression: how to distinguish principles from forms, becoming conscious of the former and going beyond the latter.

Adam Ledger  
(Birmingham University and The Bone Ensemble, UK)

Frankie Fox
(KILN, UK)

Actress and musician Frankie Fox is a founder member and Co-Artistic Director of KILN. KILN was formed as Kindle Theatre in 2005, a company creating ensemble led performance made in collaboration with a range of artists, makers and professionals. We reinvent familiar narratives through a collision of art forms, plundering epic stories to create “a heady brew, of the sweetly inventive and the brazenly original” (Metro). We create “ambitious projects to ignite the imagination” (Birmingham Post) and our productions are playful, made with passion and are “wildly imaginative” (The Guardian).

KILN, as a part of the Contact programme, will be presenting a part-cabaret part-gig performance of Lady GoGo Goch.
THIRD THEATRE NETWORK

Who we are:

A Handful of Dust is an international Network of practitioners and scholars carrying out research into the impact that Odin Teatret and the Nordisk Teaterlaboratorium have had on the international theatre community over the last 50 years. The Network aims to facilitate research that questions legacy and intercultural dialogue, whilst promoting knowledge exchange for the Odin diaspora and examining the efficacy of models of intercultural dialogue for the wider arts community.

To follow our activities, or to join the network, visit our site:
https://www.thirdtheatrenetwork.com
Acknowledgements

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Manchester Metropolitan University, especially Sam Heitzman for all his work on the Third Theatre website, Bev Stevens, Martin Blain and Paul Holmes, as well as other colleagues in the Department of Contemporary Arts;
Contact, especially Matt Fenton and Lizzie Tait, as well as Jack Dale, Edward Cox and Barry Priest;
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Joceval Santana for his support and advice;
members of the Handful of Dust Steering Group:
Julia Varley, Carran Waterfield, Richard Talbot, Luis Alonso and Eliene Benicio...

... and of course all the members of the Third Theatre Network, as well as the wonderful contributors and participants to this event – thank you all very much for being here!

We gratefully acknowledge support from:
Icarus Publishing Enterprise
(Holstebro – Malta – Wroclaw)

Considering that 50% of all books in translation worldwide are from English while only 6% are translated into English, Odin Teatret (Denmark), The Grotowski Institute (Poland) and Theatre Arts Researching the Foundations (Malta) have created Icarus Publishing Enterprise whose purpose is to present in English texts by artists and scholars about the practice and vision of theatre as a laboratory.

Icarus was the name of a schooner that in 1697 sailed from Civitavecchia with a cargo destined for a Venetian merchant resident in the international trading port of Smyrna. Its mythological name was intended paradoxically as a bringer of good luck to ward off shipwrecks. In its hold, the small vessel also carried a luxurious curtain never used before, a few painted scenes and a number of scripts and musical scores from a theatre erected in Rome by Queen Cristina of Sweden and torn down on the order of Pope Clement X.

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Since September 2012 Icarus Publishing Enterprise (IPE) has a new partner.

Routledge - an imprint of the Taylor and Francis Group - is the fourth collaborator in a joint publication venture for a series of books dedicated to 'Theatre as a Laboratory'. Under this partnership agreement, which was reached after negotiations that began in 2010, Routledge co-publishes and distributes an Icarus Series on Theatre as a Laboratory under the editorial direction of Eugenio Barba, Frank Camilleri and Dariusz Kosinski from IPE.

The Routledge Icarus Series of Theatre as a Laboratory focuses on books involving technical and theoretical questions and contradictions from a laboratory perspective.
A HANDBUL OF DUST: Schedule

Friday 30th October
10 – 13.00: Workshops
  Luis Alonso (Oco Teatro-Laboratorio, Brazil) Physical workshop: SPACE 3
  Rachel Karafistan (COSmino Theatre, Germany) vocal workshop: SPACE 2
13.00 – 14.00 Lunch
14.00 – 16.00 Talks: Iben Nagel Rasmussen (Odin Teatret); Richard Talbot (Triangle Theatre); John Dean and Bianca Mastrominico: (Organic Theatre) SPACE 3
16.00 – 16.30 Break
16.30 – 17.30 Sharing: Mia Theil Have (Riotous Company) SPACE 3
17.30 - 18.30 Lecture Demonstration: Carolina Pizarro (Investigación Escénica, Chile) SPACE 2

Followed by forum discussion and reflections on the day, Networking continues in the bar.

Saturday 31st October
10 – 13.00: Workshops
  Luis Alonso Physical workshop: SPACE 3
  Rachel Karafistan Vocal workshop: UPPER FOYER
13.00 – 14.00 Lunch
14.00 – 15.00 Talks: Rachel Karafistan and Luis Alonso.
15.00 – 16.00 Pierangelo Pompa (Altamira Studio Teater, Italy) and Julia Varley (Odin Teatret) presenting via video recording. SPACE 3
16.00 – 16.30 Break
16.30 – 18.00 Discussion forum – led by Patrick Campbell, Jane Turner (Manchester Metropolitan University) and Adam Ledger (University of Birmingham)
18.00 – 19.30 Break (Steering Group meeting)
19.30 – Kiln Performance: Lady GoGo Goch. Space 2