

TO TRANSIT THE EXPERIENCE

A Truth Seeker visits a wise guru who lives in a cave at the top of a mountain and asks: "What is the secret of life?" The guru says: "Good judgment".

She thinks about that and says, "How does one get good judgment?"

The guru says: " Through experience". The seeker asks, "how does one get experience?" The guru says, " bad judgment".

The first time I knew about the Magdalena Project was at the "ISTA"- Bielefeld in september / 2000.

I went to their meeting just by chance: one day I saw suddenly a lot of women going into a little room so I asked one of the Ista participants what was going on; He answered me : " I don't know, it's a women thing and we just can't go in there! I could feel the curiosity, but also the delusion in his voice "But I can" I said to myself, and went in.

There was an absolutely diferent "clima" in there, you could feel a sort of wonderful complicity and a sense of union. So, my portuguese friend and I decided to go to Holstebro the next year no matter what; we were also highly attracted to **the theme, theater, women, generations**, maybe because of the strong relationship with our mothers and grandmothers and the way they have influenced our lives.

10 busy days were ahead of us: workshops, performances and daily tasks asigned to each other in order to keep the theater clean, a kind of "tour de force" where we had to give the best of ourselves.

To me, the word that conects the Transit III **theme** is : **experience**.

The experience is a walked path, something you have lived by yourself, far away from the theory or pre-conceived ideas about it. You have lived it or not. That's it. You can't call it "right or wrong", it is absolutely personal.

But there is surely something we can do: **give this experience a structure**, so we can systematise it, find a continuity, in order to develop a process, and then, through a methodical way express this experience through a performance, an apple pie, or an entire life.

THEATER- EXPERIENCE

1. The workshops

The first four days we had the oportunity to take part in different workshops about the vocal and physical training. We already know that it's impossible to learn a technique in a short time, but that's not the point; the interesting thing about it is how all these women shared their **experience** related to art with us.

The women that directed the workshops had to **take all their experience** of years of work and synthetize it, so they could share with us in four days the essential of their

artistic experience through very precise and concrete exercises, so we could be able to transform them into a **personal experience**.

In “**singing and speaking voices**”, **Julia Varley and Brigitte Cirla**, through very precise indications, took us to recognize that voice and body come together, are not separated; we also experienced the joy of singing together in harmony (most of the time) and then, see with pleasure all these principles in the wonderful performances of **Voix Poliphoniques** directed by **Brigitte**, and recognize the wonderful union between voice and body and life and form in **Julia’s performances**.

“**Life behind a mask**” directed by **Marie-josée Ordener** and **Deborah Hunt**. With **Marie** we learned how to make very simple puppets that were filled with life through very precise hand movements; a mix of discipline and imagination showed us how to create with simple elements.

Deborah gives form to her experience and observation of years of work through wonderful masks that resume the human prototypes with help of a single gesture. We made a very interesting physical work in which the body speaks adapting herself to the mask. It’s a theatrical path that crosses itself with an “interior” path.

2. The Performances

It is a rare opportunity to be able to see SO MANY performances just made by women.

All of them so different from each other, performed by women of different ages and cultures! In this case you just couldn’t say “oh, it’s a good one, a bad one...” this kind of thinking didn’t work here, ‘cause all of them seemed to say:

“ Look, this is my work, **it’s the result of my vital experience** expressed through a performance: I share it with you”.

I decided to become a professional thief and nourish myself with the ideas they gave me. I hope I can also give them some in the future.

WOMEN- EXPERIENCE

So many things have been said about **women**: that we can give life, we are strongly related to the changes of the moon, we used to be more emotional than cerebral....etc,etc,etc... but during this Transit one of the main points was creativity. Maybe one of our biggest problems is when our creativity is blocked, and it develops then into depression, anguish and staticism. We talked a lot about it. The only way to come out of it and being fertile in all sense is a daily discipline. That is what I learned from **TRANSIT III**:

I have to learn how to structure my daily life, so, that step by step, from the present, I’ll be able to develop a discipline that transforms **MY EXPERIENCE** into concrete facts. Everything else is theory and it’s dead and buried in the books.

Without this daily and hard work we are condemned to lose ourselves in a confusing net of emotions and thoughts, and when that happens, the lack of creativity comes hand in hand with the illness.

Nobody said it was easy, but if it was, we wouldn't do it 'cause we are women and we prefer to do things in the most complicated way, don't we?

GENERATIONS - EXPERIENCE

When you live with women of **diferent generations** during 10 days, then you understand that they are not only the result of a time, a period in history, but also the result of an ammount of personal choices taken during the years.

In all **generations** there will always be a kind of incomprehension towards the women that chose art not as a profession, but as a way of living.

After this TRANSIT I am no longer afraid to take this decision.

I met such fascinating and interesting women that **shared** their **experience** with me, not only in a formal way (during the meetings or workshops) but also in simple talks during lunch, or during the pauses, or in the bar at night. It was in those daily and simple moments that I recognized their greatness.

The tenderness and elegance of Maria Canepa, the sweet strength of Cristina Castrillo, the incredible vitality of Geddy, the beautiful stories of Dawn, the sense of humor of Guandaline, the simple and easy way of Jo (and her brother...), Rabab's room, my new friends: Miss Sweden, Miss Portugal, Miss Italy, Miss France, "Misses" New Zealand (do they have to do anything with Miss Colombia?...well, a lot!), the wonderful capacity of Roberta to transmit joy and pleasure towards the theater and Dona Julia, who divided herself into a thousand butterflies just to be able to be everywhere and everytime she was needed... ah! but always smiling!!!!

What kind of woman do I want to be? One like them, who loves what she does, who nourishes and feeds others with her work; I want to be fertile like them, give life and create through my actions.

I want to be the kind of woman that takes the stones that others throw to her, and instead of making a wall, builds a house with them.

I want to be a woman who is able to **"transit" the experience**, who takes it and transforms it, but most important of all, who **shares** it with the others.

THEATER +WOMEN +GENERATIONS , the transit of experiences that structured through discipline,creativity and life, took me closer to the others, but also to myself.

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