

Trans Mission Research –TMR Sweden/ France presents:

Video Teaser for KATTRIN X

<https://vimeo.com/331680371/c92b1c33d4>

and

**KATTRIN X
project**

Director & Writer: Mariana Araoz (France/ Argentina)

Dramaturgy: Davide Giovanzana (Finland)

Choreographer: Alexander Aarø (Norway)

Set Designer and visual concept: Marta Ciconesi (Italy)

Light designer, video and VR concept: Ilkka Häikiö (Finland)

Costume Designer, body sculpture: Sylvie Berthou (France)

Composer: Lotta Fahlén (Sweden) & Audur Vidarsdóttir (Iceland)

Mask & Puppet Designer: Etienne Champion (France)

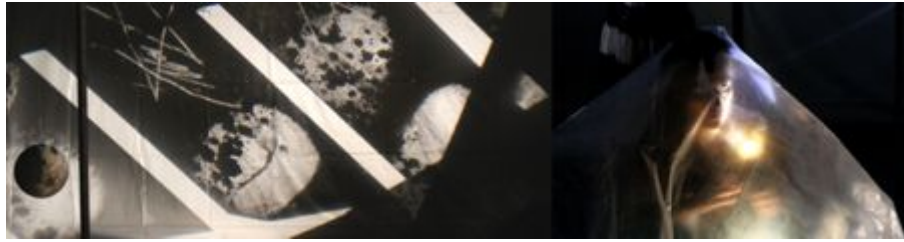
Body-Sculpture Designer: Soile Mäkelä (Finland)

Literary research: Marina Ciconesi- Jansson (Sweden/Italy)

Producer: Lisa Mårtensson (Sweden)

Cast: Harald Leander (Sweden), Sonia Haga (Finland), Alexander Aarø (Norway)

2 dancers and an ensemble of 9 young amateur actors



The Writing

Brecht's play *Mother Courage and her children* is the origin of our story. Our adaptation explores the perspective of the three children: Eilif, Swiss Cheese and Katrin.

We will investigate their narratives:

for Eilif, his bravery,
for Swiss Cheese, his honesty,
and for Katrin, her kindness.

The inspiration for their stories emerges from various cultures from different continents, from mythology and storytelling approaches.

Our adaptation explores more in particular: Katrin, her mute daughter: The kind.

She lives through war, and is traumatized by it, that is why she can not speak. This character will "escape" from Brecht's play, because what she lives in War is suffocating her. Like in Pirandello's play, the character will run away from the writer to live her own life, It is her act of revolt!

Our Katrin is a girl from today, she can not speak, she can't tell us the story with words, but with images, dance, music or with wordless song. She will be the storyteller.

We will follow her through a labyrinth of time capsules, each one part of her memory. She will move from one history period (or time capsule) to another in search of answers through time, in the past, in the present and in the future.

Each capsule offers her the chance to change perspective and change the story. It will give her the chance to solve conflicts at its origin. For example she will try to go back to the point in time where instead of giving back your glass bottles to the milkman to get more milk, you could throw your packages away, and so undo the change that led to too much plastic waste.

In each capsule she will stow a new memory.

She will also try to save her brothers, they will die and reborn again through the capsules, she will try to save them, as she tries to save us, humanity.

In Brecht's play, mother Courage, continues partaking in the war to maintain her business, while hating the battle for the sake of her children — a paradox all adults deal with, and a

contradiction we want to explore. Why do adults act in this way? Mother Courage educates her children to master kindness, bravery and honesty. However, they die as a consequence of their loyalty towards their mother.

Our Katrin will try to save humanity showing us how we can change perspectives and mind.

Katrin X, a dance and theater performance, wants to explore the possibilities of new technologies. Katrin X will guide the audience to interact and allow the technology communication, through cellphone and video image to melt into the inherent dramaturgy of the story.

The ensemble will be composed by:

Three actors/ dancers that will serve as the narrators like in the Noh theatre, the ghosts or the old Wise. They will have the words movement. They will represent the children and a troupe of nine youngsters (14-18 years old) that will interact with the narrators and dancers. They will be divided into three groups, one for each narrative: the braves, the honests and the kinds.

Emerging Technology:

In Katrin X we want explore the possibilities of the technology, such as VR and cell phones. The audience will have the possibility to interact with the performance through their cell phones and an app and choose in which direction the story should go, and so we use the dramaturgy of the game, where many roads are possible but if you choose one, you will never see the others.

The audience, will be able to answer text messages, sending them Katrin. The audience will be divided into three groups before the show

The braves, the honest and the kind.

The chapters and the different technologies helps Katrin to see different things.

Technology can be used both in a positive and a negative way, we want to encourage the positive and see it as a tool for improvement and peace work.

However one misuse of technology, one person sending a violent text, can turn the story around and function as the stone thrown from the back of a peaceful demonstration, that makes violence erupt.

DJ / Sound engineer

The music is the steadfast linear element for the audience and performers to relate to, bearing the performance forward.



Director's Notes:

The acting and stage direction

Mariana Araoz has specialized in the field of mask and puppet technique for over 25 years. Her practices stretch from her acting, directing and work as an acting coach. Araoz has created the TMR balance method (an acting and coworking method) and developed the technique called “ Obsessionals”** which considers the body of the actor/actress as a sculpture and a dramaturgy. The text thus becomes “translated” into body language and movement, giving audiences direct access to understanding the inherent meaning of the play, beyond individual language barriers.

**Mariana Araoz has invented, along with costume designer Sylvie Berthou, “Obsessionals”; a theatre form composed of the extremes: desires, thoughts and dreams, pains, imagination and nightmares. These emotions and experiences are so important for the actor/observer that they take form and are re-shaped as a body sculpture and mask on which Araoz bases her work.



Sets and video

The stories about Katrin emerge from a set which can connect concrete objects and spaces to the children's narratives. The three elements of earth, water, fire, which are connected to the children protagonists' three virtues of bravery, honesty and kindness, are also linked to the basic natural resources and energy involved in the ecological and environmental aspect we are exploring. The set is partly based on modules that function like time capsules allowing shadow plays and projections on their different surfaces and function as gates to a journey in time and memory



The Inspirations:

Inspiration from contemporary social movements, such as youth activists and children leading peace movements :

[#MarchForOurLives](#) and [#NeverAgain](#)

A peaceful movement created by youth in March 2018 that gathers a hundred thousand youth and children to protest against gun violence in the USA.

'Millions came together for the largest global protest in history to remind the world that young people have the power to drive real change.' (March for Our Lives, 2018)

'We cannot allow the normalization of gun violence to continue. We must create a safe and compassionate nation for our youth to grow up in.' (March for Our Lives, 2018).

[Greta Thunberg](#) and [#FridaysForFuture](#)

At the age of 15 (now 16), the Swedish climate activist initiated a global school strike in August 2018 by individually protesting outside the Swedish parliament, an ongoing action that now engages children and adults all over the world.

'We have to understand what the older generation has dealt to us what mess they have created that we have to clean up and live with. We have to make our voices heard.' — Greta Thunberg. (Guardian, 2018).

Greta holds talks globally to leaders in organisations such as the UN and the World Bank. She started the green action movement [#FridaysForFuture](#).



Literary theory inspiration

Butler, J. (2007) *Gender Trouble. Feminism and the Supervision of Identity*. New York: Routledge Classics.

Foucault, M. (1980) *Power/knowledge. Selected interviews and other writings 1972-1977*. London: Harvester Wheatsheaf.

Salleh, A. (2017) *Ecofeminism as Politics. Nature, Marx and the Postmodern*. London: Zed Books.

Creative inspirations

Feminism, black feminism, womanism and eco-feminism (novel):

Walker, A. (2004) *The Colour Purple*. London: Phoenix.

Feminist agency and poetic revolution (poetry):

Taylor, J. (2017) *Songs My Enemy Taught Me*. London: Out-Spoken Press.

Feminist agency and reclaiming a voice (play):

McBride, E. (2015) *A Girl Is a Half-formed Thing*. (adapted for the stage by Ryan, A.)
London: FF Plays.

Peace Culture: Peace Art

We believe peace dramaturgy to be exciting and inspiring. Thus TMR developed the concept of *Peace-art*, writing in the spirit of peace, without conflict.

However, in the making of Peace-art, the following questions emerge:

Why do we feel immensely attracted to conflict and not harmony?

Why do our children become addicted to war games and not peace games?

If we see “masculinism” as War and “feminism” as Peace,

how can we resolve feminist issues if we remain attracted to war?

How can we dream of Peace, when no advertisement promotes it?

Today communication permeates all aspects of our lives. Thus we think it to be enormously important to remember that our societies still agree that:

Global peace is not profitable.

Peace is not provocative.

War partakes to sustain our economy.

War is seductive.

We ask ourselves, what kind of cultures invade our brains? Such as violent video-games followed by millions of children and youth. Does this push them to think within the frame of a one-hero narrative dramaturgy based on war as conflict resolutions?

Our play challenges these beliefs and deconstruct them by showing another form of story where peace manifests via action of peace.

Peace as the ultimate way of resolving conflicts:

We want to bring a new vision of a new world by establishing communication about peace.

We will create “propaganda” for peace – “Make Peace great again”

Our approach differs from the peace movements of the 60s. While the Hippie movement opposed the old system with a warrior’s attitude, we want to turn the spotlight to the Peace movements of the youth today, which work with a collaborative approach to and within the system – a peace movement in a peaceful way.

The new generations propose new alternatives with harmonic movements, such as vegan food, ecology, organic culture, co-working and feminism.

Our new generations of youth embrace life with a new inspiring attitude.

They are the Children Courage!



The team for Kattrin X:

This artistic team has been nominated for the Talia Prize Sweden for the production of “The Seagull” in 2014 and has won the Prix de professionnalisation du Festival d’Avignon, for the production of “Dissection d’une chute de Neige” in France in 2017.

The Director

Mariana Araoz is a Paris based stage director born in Argentina, brought up in Venezuela, Germany and Canada. She has an Environmental Management degree from the University of Rennes I and a Theatre degree from Sorbonne Nouvelle-Paris III, France. She has directed more than thirty performances in Sweden, France and the United States, including plays by Shakespeare, Moliere, Brecht, Sophocles, Chekhov, Genet, Duras, Strindberg as well as contemporary playwright. Her work has been shown at venues, such as Guthrie LAB in Minneapolis, National Art Center of Chicago, Regional Teater Halland in Sweden. Theater 95 a National center for new writing in France, and at the Avignon’s Theatre Festival. She teaches at the Malmö’s National Academy, Paris National Conservatory and Ecole du Jeu Paris, Saint Olaf College in Minneapolis, Columbia University in New York, Boris Shchukin’s Institut in Moscow, and Hong Kong Theater Academy. Visit her site www.collectifmasque.fr



The Set Designer

Marta Cicionesi is a freelance set designer, born in Italy in 1963, brought up in the international township of Auroville, India 1968-1980, graduated at the State Art Institute of Florence, Italy / Istituto Statale d'Arte di Firenze, in 1985, Member of the Swedish Theatre Guild, Teaterförbundet since 1990. Marta Cicionesi designs sets for theatre, dance and opera and has realized more than 100 productions in Sweden, Italy, France, India, Finland and USA.

Marta has specialized in creating sets of great pictorial suggestion, often through painted backdrops designed for particular light effects and projections – achieving images and spaces with a rich atmospheric spectrum. Her set design consists of a personal style that gives stage performances their artistic expression. Her creations always grow out of a tight collaboration with light designers and directors.

Marta has collaborated with Director Mariana Araoz since 2007, with whom she shares the interest in masked theatre, with a particular fascination for the Noh theater which also inspires to achieve aesthetic simplicity of her sets. Marta has collaborated with Light designer Ilkka for more than 15 years.

Marta Cicionesi has Received Artist Grants/Stipends from the Swedish Artists Council/ Konstnärnsnämnden in 1992, 2003, 2009 and 2012, and International Cultural Exchange grants/Stipends in 2010, 2012 and 2015 for artistic residencies in France (with Collectif Masque in Paris 2010, 2015), Finland (with Osiris Teatteri/ Aetheneum museum in Helsinki 2012) and India (with MOPA Odisha Biennale in Bhubaneswar 2015) from the Swedish Artists Council/ Konstnärnsnämnden. “Dissection d’une chute de Neige” has won Le Prix de professionnalisation du Festival Avignon Off, “The Seagull” was nominated for Talia Prize Sweden in 2014, in which the sets were designed by Marta.

d’Avignon Off, with Martas sets. She has also received grants for Location scouting in Basilicata, Italy, and screenplay development with Sources 2 from the Swedish Film Institute in 1997 and 2001 for her own feature film script Land of Memory. The Skillinge Theatre Culture Prize Sweden was given to her in 2005 for her long term collaboration and set design. Visit her site <http://www.scenograf.nu/>



The light and video designer:

Ilkka Häikiö. Born on the darkest day of the year up in northern Finland in Kemi 1973. Grew up in Sweden and has worked with light since his graduation 1996. He has created lightning design for over eighty different kinds of productions since then. Nowadays he sometimes creates the whole visual concept-Light Design, Set Design, Video Art. Ilkka is based in Sweden but has also worked in Finland, Denmark, France, England, Cuba, India and China. Ilkka always puts a lot of work early on in finding the right artistic concept for the specific project to give the light an important role to play in the experience. He is very keen on delivering a kind of subconscious moods that work with the receivers psychological spatial intelligence. His light is often described as suggestive.

Ilkka works on his ideas in his own Light Lab where various concepts of mutation of space with light and shadow can be investigated in a large model 1:3.

Some of the directors Ilkka has worked with through the years are Ronny Danielson, Simon Moqi Trolin, Ragna Wei, Maria Sundqvist, Claude Naville, Pelle Öhlund, Mariana Araoz. Some of the employers has been Malmö Opera, Östgötateatern, Helsingborgs Stadsteater, Dalateatern, Teater InSite, Skillinge Teater, Teater Sagohuset. Ilkka has also worked with choreographers Ingrid "Ingo" Rosborg, Rachel Tess, Emma Ribbing, Lydia Wos and Masako Ono. Visit <http://www.ilkkahaikio.com/>



The Choreographer

Alexander is dancer/choreographer and interdisciplinary artist, fluent in improvisation and contemporary techniques, Cuban dance drawing and music and musical composition. He studied at the Rick Odums Institute in Paris and the Norwegian College of dance in Oslo where he received a BFA in dance and pedagogy. He is based in Oslo and has also travelled extensively as part of different international projects and collaborations in Europe, Asia and Africa. He has worked freelance in Paris with Compagnie Choreonyx and in New York with Company Stephanie Batten Bland. He started making his own work in 2014. In 2015, he spent 3 months in Dhaka, Bangladesh creating and performing in the contemporary dance performance «SPEAK» along with the «Murgi Collective». He also worked as a dancer/actor with visual and performance artist Karen Nikgol, and Turner Prize-winning visual artist Martin Creed. He staged his own performance called «Soft Men» at Black Box Theatre in May 2017 in Oslo after completing a series of work-in-progress-performances around Norway. He is currently working on his own projects, «SUBSUS» and «Haven» that have received funding from the Norwegian Arts Council, as

well as other small projects and as a performer and co-creator with HLM Produksjoner, Karstein Solli Produksjoner and choreographer Odd Johan Fritzøe.

Link to latest work as a choreographer and dancer (this is not a public link, it is only for application purposes)

<https://vimeo.com/showcase/skogsmagienhaven> The work is a double bill and my work starts from 25:30 into the video clip

password: HLM



The Mask Designer

Etienne Champion

Mask sculptor since 1982 , he decided in 1987 to devote himself to the creation of wooden masks for theatre. He works with Director Mario Gonzalez since 1984 , Director and actor Christophe Patty since 1991 and Director Mariana Araoz since 1994. Visit Etienne's site <http://www.collectifmasque.fr/>



The Costume Designer:

Sylvie Berthou

For the past 15 years Sylvie has created costumes for theatre directors Mariana Araoz, Mario Gonzalez, Christophe Patty and mask designer Etienne Champion . She has specialized in grotesque shapes giving theatre costumes her unique touch to the study of the obsessional body for theater and character interpretation. She has also developed special construction techniques to achieve large body volumes and rapid costume changes change. She worked for several years with director Kamel Basli . On " Gnuun 's " she invented characters with protuberances and deformations, the so called bouffons .

Sylvie designed costumes for the show " Battuta " for the equestrian circus Zingaro. She is a faithful costume designer for the french companies Hannibal et ses Elephants and Collectif Masque, and for directors Régine Achille Fould and Yamina Hashemi with whom she designed the costumes for "The Man Who Laughs " at the National Theatre of Peking. Her other collaborators are: She worked for Doriane Moretus , Jean Luc Palliès Etienne Guichard, François Roy, Hervé Germain , The Misfits , Décor Sonore.



European Project "Courage"

The "Courage" Project, which began in 2010 in Chicago as a collaborative work between Collectif Masque (Original company Trans Mission Research TMR – France) and the Bricklayers (Chicago company). Mariana Araoz has developed the "Courage" project for a long time. Initially the project was called "Mother Courage and her children" and was first formed in collaboration with the Chicago Art Centre: the incubator program and The University of Chicago in August 2010. In January 2011 the Guthrie Lab in Minneapolis helped to make a performance come to life. Now, seven years later, Mariana Araoz and the TMR board continues the research and performance development.

Calendar:

- An international TMR Festival with seminars and workshops about peace and feminism at Malmö Theatre Academy in June 2020.
- Workshop at the Malmö Latin gymnasium in February and April 2020.
- Creation and rehearsals in July 2020 in Malmö.
- Premiere in September 2020 in Malmö and a tour in Skåne, september - october.

Spring of 2021, invitation to guest play in Helsinki by Metamorfoosi Teatteri.

Further touring in Norway, Iceland, France and Spain.

Katrin X is a Nordic and European project that is designed by Trans Mission Research.

TRANS MISSION RESEARCH – TMR / Sweden and France

Trans Mission Research-TMR is an ongoing theatre laboratory working on the subject of gender balance by using mask and theatre as questioning and experimentation vector. Trans Mission Research-TMR thrives in an international framework allowing exposure as well as gaining new perspectives wherever it goes wherever it manifests its purpose.

Theatre is a reflection of our society and a communication channel that unfortunately still tends to convey its stories through sexist concepts. Trans Mission Research aims to expose and modify such tendencies, so as to update our vision of society from a gender-balanced view point.



The Founder:

In 2002, Sweden began to implement an ambitious policy to promote gender balance within the theatre sector, the arts and in society as a whole.

In 2006, Mariana Araoz, conducted a research workshop, "The Female Mask" at Teater Halland, in connection to the new Swedish policy. For Araoz, this encounter unfolded a new vision of feminism and gender balance, which changed her entire perspective of performing arts. Trans Mission Research (TMR) is a result of this meeting.

Further research and collaborations followed: in Sweden (Skillinge Teater, Thales Teater, Sagohuset, Teater Lacrimosa, Malmö Theater Academy, Malmö Stadsteater), as well as in France, Romania, Spain, U.S.A. and Germany.



TMR Performances, Conferences, Workshops, Films and Festivals:

I-Performances:

Sweden: *The Threepenny Opera* (Teater Halland), *Antigone*, *The Maids*, *The Seagull*, *Dissection of a snowfall* (Skillinge).

France: *Venus Machina* (Paris), *Antigone* (Avignon Festival), *Venus Museum* (Sweden and France), *Valerie Jane Solanas wants to be president of the United Estates* (Paris), *Dissection d'une chute de Neige* (Avignon Festival)

USA: (*With the Bricklayers*) *Twelfth night: galaxy 4.2* (Chicago, Minneapolis), *Mother Courage and her children* (Chicago, Minneapolis).

II-Conferences:

Spain (Cadiz, Madrid), France (Lyon, Paris) and Sweden (Malmö).

III-Films:

France, Spain and Sweden: *Sexisme démasqué I, II, and preparing III*.

France: *En quête des femmes* and *Bas les masques*.

IV-Workshops:

More than 3 000 hours of workshops and master classes with social centres and communities in France, Spain and Sweden.

V- Festival: First international TMR Festival at Skillinge Teater (august 2017).

Mariana Araoz designs TMR-Sweden along with the Board: Marta Cicionesi (set designer), Harald Leander (actor, writer and director) and Barbara Wilczek-Ekholm (pedagogue, choreographer, senior lecturer).

All Models and Performance Pictures in this document originate from the team's productions.



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