

ODIN TEATRET

UR-HAMLET

**A performance by Eugenio Barba
based on *Vita Amlethi* by Saxo Grammaticus (1200 A.D.)**

Dedicated to Cristina Wistari Formaggia

WROCLAW 2009

Updated insert to the programme

UR-HAMLET

A performance by Eugenio Barba

based on *Vita Amlethi* by Saxo Grammaticus (1200 A.D.)

On stage: Akira Matsui (Japan), Yalan Lin (Taiwan), Ni Nyoman Tjandri, I Wayan Bawa, Ni Wayan Sudiani and 30 performers and musicians from the Gambuh Desa Batuan Ensemble (Bali), Brigitte Cirla (France), Augusto Omolú and Cleber da Paixão (Brazil), Annada Prasanna Pattanaik (India), Magnus Errboe (Denmark), Odin Teatret (Denmark) and the Foreigners' chorus (51 performers from 21 countries) - **Music:** Composed and arranged by Frans Winther; classical Balinese and Indian songs - **Scenic space:** Luca Ruzza - **Costumes:** Jan de Neergaard and Odin Teatret - **Light design:** Luca Ruzza and Odin Teatret - **Sound:** Jørgen Lindholm - **Production director:** Anne Savage - **Production assistant:** Luciana Bazzo - **Photos:** Claudio Coloberti - **Poster:** Luca Ruzza - **Programme:** Rina Skeel - **Technicians:** Fausto Pro, Donald Kitt, Hans Kobberø - **English translation:** Judy Barba - **Director assistants:** Julia Varley, Anna Stigsgaard, Ana Woolf - **Administrative director:** Søren Kjems - **Literary adviser:** Nando Tavian - **Dramaturgy and director:** Eugenio Barba.

Odin Teatret thanks: The Polish Embassy in Jakarta, Atalaya Teatro, H.M. Berg, Trevor Davis, Mirella Schino and Batuan Dalam Desa.

Produced in 2006 by: Odin Teatret, Hamlet Sommer, the Municipality of Elsinore, Ravenna Festival, KIT - Copenhagen International Festival.

New version produced in 2009 by Odin Teatret and the Grotowski Institute.

GAMBUH DESA BATUAN ENSEMBLE (Batuan, Bali)

I Wayan Bawa (artistic coordinator), I Made Suamba (administrative coordinator), I Wayan Naka (musical coordinator), Ni Wayan Sudiani, Ni Wayan Nugini, Ni Nyoman Juniati, Ni Kadek Ariantini, Ni Luh Anik Windasari, Ni Made Srimpi, Ni Made Partini, Ni Wayan Phia Widari Eka Tana, Ni Nyoman Tjandri, I Ketut Karwan, I Nyoman Doble, I Wayan Purnawan, I Wayan Martawan, I Made Suteja, I Wayan Suamba, Ida Bagus Made Kertayasa, I Made Lesit, I Ketut Lida, I Made Merta, I Ketut Suwana, I Nyoman Suwida, I Ketut Sandi, I Made Budiana, I Wayan Rawa, I Made Renanta, I Wayan Kader, I Ketut Buda Astra, I Wayan Marca, Milvia Terenzi, Pino Confessa.

ODIN TEATRET (Holstebro, Denmark)

Kai Bredholt, Roberta Carreri, Jan Ferslev, Julia Varley, Torgeir Wethal.

FOREIGNERS' CHORUS

Aeran Jeong (South Korea), Agnieszka Sosnowska (Poland), Alberto Martinez Guinaldo (Belgium), Alessandro Curti (Italy), Alvaro Iván Hernández Rodríguez (Colombia), Ana Laura López Morales (Mexico), Andrea De San Juan Hazen (Spain), Antonello Motta (Italy), Barbara Grzybowska (Poland), Bruna Longo (Brazil), Carlos Carmona (Mexico), Carolina Paola Balduzzi (Argentina), Christina Kyriazidi (Greece), Damian Borowiec (Poland), Dawid Gudel (Poland), Deise Nunes (Brazil), Devrim Evin (Turkey), Dominique Serena Antignano (Italy), Edyta Kutnik (Poland), Ewa Piotrowska (Poland), Felipe Vergara (Colombia), Francesca Guillén (Mexico), Francisco Villicaña Maldonado (Mexico), Giuseppe Leonardo Bonifati (Italy), Isabela Paes (Brazil), Isadora Pei (Italy), Izabela Walkowiak (Poland), Juliana Zancanaro (Brazil), Linda Cunningham (Ireland), Liza Urbanová (Czech Republic), Loren O'Dair (Great Britain), Luciana Martuchelli (Brazil), Marcelo Gomes Miguel (Brazil), Michał Dawidowicz (Poland), Monserrat Montero Cole (Costa Rica), Natalia Jesionowska (Poland), Paweł Leszczyński (Poland), Piotr Filonowicz (Poland), Rachael Lindsay (Ireland), Roberto Aldorasi (Italy), Sofija Ristevska (Macedonia), Stefan Adamski (Poland), Stephanos Regueros Savvides (Cyprus), Steve Rice-Khan (Great Britain), Thadd McQuade (USA), Vanna Kårfors (Sweden), Weronika Podkowska (Poland), Wioletta Farkowska (Poland), Wout van Tongeren (The Netherlands), Yuval Dishon (Switzerland), Zofia Dworakowska (Poland).

UR-HAMLET

MAIN CHARACTERS IN ORDER OF APPEARANCE

Pulcinella, master of ceremonies: Torgeir Wethal

Saxo Grammaticus: Julia Varley

Orvendil, ruler of Jutland (Hamlet's father): Ni Wayan Sudiani

Fengi, Orvendil's brother (Hamlet's uncle): I Wayan Bawa

Gerutha, Orvendil's wife (Hamlet's mother): Roberta Carreri

Hamlet: Augusto Omolú

Hamlet's foster-sister: Yalan Lin

Queen of the rats (the plague): Akira Matsui

A counsellor: Ni Wayan Sudiani

Hamlet's foster-brother: Akira Matsui

THE STORY

PROLOGUE:

COMEDIANS PERFORM THEIR VERSION OF SHAKESPEARE'S *HAMLET*.

SCENE 1:

SAXO, THE MONK, DIGS INTO THE DARK AGES AND UNEARTHS THE STORY OF HAMLET, RULER OF JUTLAND.

SCENE 2:

ORVENDIL, HAMLET'S FATHER, IS MURDERED BY HIS BROTHER FENGI. FENGI SEIZES POWER AND MARRIES GERUTHA, ORVENDIL'S WIDOW AND MOTHER OF HAMLET.

SCENE 3:

HAMLET PRETENDS TO BE MAD IN ORDER TO CONCEAL HIS PLAN FOR VENGEANCE.

SCENE 4:

THE CASTLE IS INFILTRATED BY FOREIGNERS FROM DISTANT LANDS.

SCENE 5:

FENGI LETS HAMLET MEET A GIRL IN ORDER TO TEST HIS MADNESS. HE BELIEVES MADMEN ARE IMPOTENT.

SCENE 6:

THE QUEEN OF THE RATS (THE PLAGUE) ARRIVES AT THE CASTLE.

SCENE 7:

FENGI'S COUNSELLOR HIDES IN ORDER TO LISTEN TO THE CONVERSATION BETWEEN HAMLET AND HIS MOTHER.

SCENE 8:

HAMLET TAKES HIS REVENGE AND PROCLAIMS THE LAWS OF A NEW ORDER.

The Nine Rules of Hamlet's New Order

Violence, money and the offer of pleasure are the three main tools of government.

Aruler must be loved for his good government. He must therefore entrust the practice of misgovernment to a reliable minister.

A reliable minister must know how to perform secretly his ruler's infamous orders and be ready to suffer openly the rigour of his ruler's justice if his misdeeds come to light.

If you are weak don't stoop to compromise. If you want to weaken the enemy, offer your hand and make a pact.

Never respect a pact. Don't allow your adversary time not to respect it.

Be loyal, but only towards yourself.

If you torture a man, don't kill him. Free him and he will be your dog. If you torture a woman, kill her.

Never be unfair. Be inscrutable. Perversity is inscrutable. Injustice is not.

Betrayal cannot be avoided. Betray, before being betrayed.

Ferdinando Taviani

AFTER SHAKESPEARE HAS LEFT

Shakespeare has left and Hamlet remains alone. It is easy to foresee that the story of *Ur-Hamlet* which we are going to watch will not be like the *Hamlet* most of us know. Shakespeare has dragged away his grandiose quilted mantle of poetry, tragedy and irony, uncovering a land of dust, bones and remorseless power. The paper heaven, with its stars and mercy, is torn. Lifting our gaze, we see only fear.

Ur-Hamlet is not a new interpretation of Hamlet. It doesn't demystify the protagonist, nor does it propose original variations. Nor does it challenge the archetype or pretend to return to its sources. The performance is an attempt to see what happens when Hamlet is left alone, without his Bard. In place of the Bard, there is a Saxon grammarian who limits himself to writing down event after event and thinks like the majority of us. Here the story is neither exceptional nor memorable, just cruelly solemn. It's a simple chronicle, but chronic: it happened once and will happen again.

What does Hamlet do when he is left alone, after his paper heaven and poetry is torn? This is not a mental experiment. It is a bodily one, as concrete as the theatre.

We know how Eugenio Barba blends and transfigures fantasies, attempts and perspectives emerging in an untidy and casual way from the actors' work, at times achieving surprising effects that wreck some of the original hypotheses and ideas. Under this apparent disorder there is, however, a logic. Let's begin by focusing on the rehearsals.

Eugenio Barba began working in Holstebro in 2005 with eight of Odin Teatret's actors. He continued rehearsing for five weeks in Bali, with his actors plus thirty-two Gambuh performers, the Japanese Noh master Akira Matsui and seven other Indian, Brazilian and European singers and musicians. All of these met again in Italy in June 2006 with forty-four other actors from different countries who participated in a seminar led by Eugenio Barba and his Odin actors with the aim of being included in *Ur-Hamlet*. In the performance, they will represent the *foreigners*, driven by hunger, war and plague, who seek shelter in Hamlet's castle, where the winds of revenge blow.

Barba's dramaturgy starts here, from a web of meetings, an interlacement of different people. It is a 'political' dramaturgy since it builds a provisional *polis*, a theatrical country in which professionals, aspiring professionals, masters from different ethnic origins, cultures, languages, competences and stage traditions cohabit. It is not a tribe, because the union is temporary and intermittent. It is a well organised and compact country, not a nomadic but a flying one, like the island of Laputa invented by Swift.

It is a free country in the elementary sense of the term: difficult to enter, easy to leave. In order to make it solid, long and interconnecting efforts are required. To dissolve it, a word suffices: a 'good-bye' and a toast, immediately after reaching the destination.

When at work, the theatre's island of Laputa has the features of an energetic and imposing organisation. It allows the independence of every professional and group to amalgamate with the independence of the others, exploiting the aggregating fire of Barba's creative and strategic abilities, his authoritativeness, and - a practical detail not to be underestimated - his linguistic skills. But every one is well aware that such a heterogeneous association is short lived and will vanish, like snow in the sun, immediately after the performance has materialised.

Ur-Hamlet is a 'special project', very different from the repertoire and the style of Odin Teatret's own performances. But it appears so only if it is observed from the point of view of dimensions and spectacular forms. The work's substance and logic correspond to what distinguishes the whole history of Odin Teatret, this small group of actors persistently tied to each other and to their director-author for more than four decades.

Over the years, each Odin actor has developed his/her own artistic silhouette and personal working method. They are professionals with very distinct artistic individualities, despite their affiliation to the same theatrical enclave. They are not linked by a stylistic unity like the different members of an Asian classical theatre or a great European tradition like ballet or modern mime. I could say, exaggerating a little, that Odin Teatret has created a situation similar to that of a *Commedia dell'Arte* company in the 16th-18th centuries. These companies were clearly distinguishable as a whole, although every actor followed a line of work and even a different professional tradition: that of his/her 'mask', with his/her 'manner'.

The comparison is not an exaggeration since, in recent years, an actor from the Afro-Brazilian tradition of the *candomblé* has been able to integrate himself into the Odin enclave without conforming to a presumed 'Odin technique', maintaining his own technique and 'manner'. This actor is not introduced into the performance (*Andersen's Dream*, 2004) as a quotation or a striking and exotic

body: he is present with the same degree of unity/diversity which characterises the 'manners' of the others.

'There is not an Odin technique - declares Barba - not one of the actors I have directed can be considered the single genuine interpreter of my visions and theories. We are a group of unbelievers, towards ourselves even more than towards the surrounding world'. And he adds: 'Of this I am particularly proud.' (E.B., *The Dance of Algebra and Fire*, in *Desmontajes: procesos de creación e investigación escénica*, ed. by Ileana Dieguez, Mexico 2006.)

As I see it, this pride is both artistic and political. Artistic, because it unifies without standardising; political, because it deepens the diversities, strengthening them reciprocally.

I have spoken of a free 'country of the theatre'. But I have not underlined its most important aspect: it is free because it is not rooted in the division of the work, with hierarchies and subordinate roles, but on multicultural relationships. The multicultural feature is practically an obligation for the theatre between the 20th and 21st century. The reasons are many and obvious. The theatre, in any geographical and cultural context, is a small and minority genre of performance. It can escape its isolation and conquer the equivalent of its ancient centrality only if it spins fragile threads from one side of the planet to the other, connecting experiences and professionalisms that in the past didn't feel the need to be connected, or, on the contrary, were motivated by the opposite need: to prevent the proximity of different traditions, in the same context, from becoming a broth in which peculiarities and stylistic contours were obliterated.

In general, multiculturalism can be experienced as a value or an invasion, a subversive threat or a fertile revolution. But in the theatre field it imposes itself as a condition of survival, if the dispersion of technical patrimonies and know-how is to be prevented. Without a vision able to unify the different technical patrimonies and know-how, these, taken one by one, would find refuge only in a museum. Or else they would end up isolated and forgotten, minute and almost invisible, crushed by the hegemonic performance media.

It is in this worldwide condition of the various living performances that theatre anthropology - of which Barba is the main promoter since the 1970s - finds its historical basis beyond its theoretical and scientific originality. It is a science, but above all it is an effective tool to prevent our time's minority performance - the living performance - being reduced to a diminutive or handicapped genre.

Theatre anthropology investigates the different recurrent principles in various traditions and performative practices. 'Different' and 'recurrent' are not contradictory. They point out the possibility of locating a substantially unitary

scenic *bios* (life) under the skin of the numerous styles and conventions. The 'recurrent principles' give diverse artistic answers, but these are equivalent to the same basic questions: how to attract and hold the spectator's attention? How to modify daily behaviour in order to make the actor believable despite the artificiality of the representation? How, through the work on visibility, to wipe out the visible and make the invisible come into view?

When expressed in words, these questions seem obscure and abstruse. In reality, they synthesise the artisan's needs and restlessness. The 'recurrent principles' can be studied and recorded. But to study-and-record, for an artisan, is never an end in itself. It follows and precedes the 'doing'. It serves to discover the implicit tacit knowledge of what the actor 'does' without knowing why 's/he does it in that particular way'. And it serves to open new roads.

The practical consequences of the 'recurrent principles' investigated by theatre anthropology are the 'projects' in which Odin Teatret seems to disappear within a vast *Theatrum Mundi*. Here artists and masters from many cultures and traditions converge. Above all: representatives of heterogeneous professional elites blend with representatives of dissident and autodidactic theatres which open independent enclaves, often ignored or underestimated, in the territories presided over by 'legitimate' and financially protected theatres.

Odin Teatret's 'projects' are of two types. One consists in the investigation and the transmission of experiences (the periodical sessions of ISTA - International School of Theatre Anthropology, and of the University of Eurasian Theatre). The other 'projects' aim at the creation of performances which are exceptions, such as *The Island of the Labyrinths* (1996), *Ego Faust* (2000), *Ur-Hamlet* (2006) and *The Marriage of Medea* (2008).

Eugenio Barba, if we look closely, doesn't make multicultural performances. He doesn't make a spectacle out of the multicultural features. For him, these features are a premise.

Barba doesn't underline the stylistic syncretism. He doesn't draw amazing artistic effects by approaching heterogeneous elements, thus generating a suggestive tension or an imagined dialogue between cultures. Nor does he show how, in spite of their differences, the various traditions can embrace, each spilling over into the realm of the other, plunging, for example, a Greek or a Shakespearean text into the waters of Chinese Opera or Japanese Kabuki - or vice versa. On the other hand, he doesn't follow the diametrically opposite road, asking performers from different traditions to strip themselves of their own peculiarities, stylistic uniforms and conventions in order to recover the availability of an actor *statu nascenti*, becoming a beginner beside other beginners, all at the service of enigmatic fables that are the patrimony of human kind, independently from the different cultures in which human kind is divided.

These are all roads that sometimes lead to memorable results, to performances that we call masterpieces. But Barba's road is another. He doesn't look for the rich nourishment of the banquet of cultures, nor for the nourishment of a simple and essential food.

Working with actors trained inside different traditions, Barba respects meticulously the scenic behavior that characterises the professional identity of each of them. He composes the performance with these heterogeneous fragments. He says:

Each artist faithfully preserves the characteristics specific to his/her own style, integrating them into a new context. We practise a dramaturgy that is based on the intertwining of autonomous styles. The way the intertwining comes about, as well as the plot, are both my responsibility as director. What is created by the actors belongs to their cultural identity and is not encroached upon by the mise-en-scène.

I have called this way: 'the romanesque method'.

Barba explains, turning history into example and legend:

In the Middle Ages, the builders of churches in the style that was called romanesque (because it was common in the regions in which the language of Rome was spoken) practised the art of montage. The craftsman's knowledge necessary to sculpt a capital or shape a column of precious marble had been lost. Nor were there the financial and technological resources to extract and transport the marble. The ecclesiastical architects therefore chose rough or carved stones; fragments of statues; Ionic, Doric or Corinthian capitals; odd columns which they found in various deserted buildings of the ancient Empire. These miscellaneous fragments were reassembled in a new unity, amidst the patches of light and the pools of shadow in the temples where people prayed before bread and wine.

The scenic traditions of the actors who come together in the Theatrum Mundi Ensemble are by no means abandoned styles. But my way of proceeding is similar to that of the ecclesiastical architects of the romanesque style.

Then he speaks as an artisan:

I do not intervene over the fragments. I choose them and connect them. A performance composed of fragments remains fragmentary unless it digs a path towards a deeper unity. In order to reach this point, you have to work within the domain of technique, of scenic presence, at a pre-expressive level. Thanks to this work, the actions of the actors can interact and so create a context.

In this new context, the fragments change their nature. Those which started off as corners of separate worlds turn into necessary parts of a story which neither I nor the actors would have been able to foresee.

In this way, stories and characters from far away weave, before our very

eyes, a veil of appearances and illusions. (E.B., *The Romanesque Method*, in the programme of the performance *The Island of Labyrinths*, 10th ISTA session, Copenhagen 1996).

It is possible that the medieval simile is more appropriate than the one which refers to the *Commedia dell'Arte*. Perhaps it is less obvious, but it is as precise. Both are, however, just similes, approximations. They lead to the threshold of the essential work and stop there. Because the essential work doesn't consist of any assemblage, of composition as art - of "associating with power" as Eugène Delacroix used to say. It proceeds, instead, along vertical lines. It operates on the layer beneath the forms incorporated by the single actors. For this, and only for this, this essential work can safeguard the incorporated forms without assuming their meaning.

When we observe Barba rehearsing, it seems that he is 'putting together' one actor's fragment with that of another. He is intervening, in reality, not on the whole fragment, but on its inner ligaments, its impulses and nervous rhythms. Simile for simile, he is not comparable to the medieval architect that sets an ancient capital on a column of a different style. He is similar to a gardener who takes care of the grafts or to the surgeon who restores a tissue.

But similes are not worth much, because theatre is something else. The scenic behaviours are not organisms, they don't belong to the so-called 'body', but to the integrity of the body-mind. For this, the fundamental logic of *Ur-Hamlet's* rehearsals doesn't resemble an assemblage of forms drawn from various cultures, but corresponds to the creation of new organic forms.

I believe that Barba is not interested in the different stage traditions as 'traditions'. He is interested in actors who have *incorporated* forms. The professional traditions are one of the situations that promote incorporation.

'Incorporation' it is a strange and ambiguous term. It is distinct from 'execution', 'reproduction' or 'imitation'. It implies the idea of organic roots that reach deeply into the actor's body-mind. These roots can change their external aspect, without losing their submerged identity.

The form and the visibility that these roots assume are always the choice of one of their potentialities. Behind their visible score lives an invisible, yet deep-rooted 'music' of psycho-physical impulses lives, which remains intact in the changes of the visible choices. The more this 'music' is incorporated, the less it risks being lost during the external transformations. After all, the difference between the actor-master and the actor-beginner lies in the following: not in the mastery of the execution, but in the density on which the execution is rooted.

This 'music' seems to point out something impalpable and metaphoric. In

practice it is something empirical and concrete in the eyes of the artisan trained to recognise and manipulate it without offending or suffocating it.

Therefore, when we observe the rehearsals carefully, *Ur-Hamlet* is not composed. It surfaces. It is as if in the submerged island of Atlantis, a living theatre makes and unmakes itself incessantly. And it appears on the surface in temporary islands which never coincide with the expected images.

In this process, 'to create' becomes synonymous with 'to choose'. The artisan's experience coincides with the ability to recognise the choices which impose themselves through their strength and to know how to follow these choices, ceasing to chase one's own preliminary plans.

Also *Ur-Hamlet*, like all Eugenio Barba's productions, is political, that is, brutal. His initial intention was to end with the Danish Prince's proclamation of nine rules of good government:

Violence, money and the offer of pleasure are the three main tools of government.

A ruler must be loved for his good government. He must therefore entrust the practice of misgovernment to a reliable minister.

A reliable minister must know how to perform secretly his ruler's infamous orders and be ready to suffer openly the rigour of his ruler's justice if his misdeeds come to light.

If you are weak don't stoop to compromise. If you want to weaken the enemy, offer your hand and make a pact.

Never respect a pact. Don't allow your adversary time not to respect it.

Be loyal, but only towards yourself.

If you torture a man, don't kill him. Free him and he will be your dog. If you torture a woman, kill her.

Never be unfair. Be inscrutable. Perversity is inscrutable. Injustice is not.

Betrayal cannot be avoided. Betray, before being betrayed.

Barba cut these rules out of the script in the name of an iron law of the theatre: when there are too many words to listen to, the spectator doesn't see. But the spirit of those words pervades his whole performance.

Nankuan Opera

Nankuan Opera takes its name from Nankuan music (southern winds) originating in northern China. During the fifth century, war caused people living in the area to flee to the south of Fujian Province. These migrants carried with them their traditions, including the melodies of the “southern winds”. Nankuan music later travelled with Fujianese migrants to Taiwan towards the end of the sixteenth century and throughout Southeast Asia, where it was preserved for generations.

Nankuan Opera is derived from the Liyuan or “Pear Orchard” Opera, a mixture of song and dance, and Nanyin music which used to be performed at the imperial court during the Tang Dynasty. Liyuan was later combined with drama and became popular among ordinary people.

Nankuan Opera uses tunes from Nankuan music. Its instrumental accompaniment consists of the percussion and the string and bamboo section. The orchestra is led by the drummer who plays the southern drum which uses the foot to control the pitch and timbre of the drum, thus making it unique among percussion instruments in Chinese Operas.

The stage movements in Nankuan Opera are highly refined. There are eighteen basic movements. The hand gestures are allegedly related to Buddhist hand gestures (mudras). There are strict rules regarding the hand movements: when both hands are raised, they should not be higher than the eyebrows; when the hands are parted, they should not be lower than the navel; when both hands are cupped, they should not be higher than the chin. Many basic body movements resemble those of the string puppet theatre and are often performed by the young male and young female roles. Thus, Nankuan Opera presents soft and delicate movements sporadically interspersed with stiff string puppet-like ones.

Traditionally Nankuan Opera was performed on a stage which was about three meters long on each side and where there was only one bench covered with a piece of embroidered cloth. This small stage was like a magnifying glass through which the performers’ movements could be closely observed and appreciated.

In Taiwan, Gang-a-tsui Theatre devotes itself to the inheritance and promotion of Nankuan Opera and music. It focuses on teaching a new generation both to preserve the originality of the Nankuan style and to develop new performance possibilities. Gang-a-tsui Theatre was founded in January 1993 by Chou Yih-Chang. Since 1998, the group has been commissioned by the National Centre for Traditional Arts to carry out the Nankuan Opera Transmission Project.



Yalan Lin. Photo: Gang-a-tsui Theatre.

Performers

Yalan Lin (Taiwan) is a principal actress at the traditional Chinese Nankuan Opera at the Gang-a-tsui Theatre in Taipei which has toured in many countries, including Japan, Korea, United States and Europe. Before joining this theatre, Yalan Lin was a dancer of ballet and contemporary dance, Chinese folk dance and Javanese court dance. She has a master's degree in dance performance from the National Taipei University of the Arts. She also lectures in Peking Opera's stage movement at the Taiwan National College of Performing Arts. Since 2008 Yalan Lin has collaborated with ISTA.



Ni Wayan Sudiani (Bali) was born in 1966 and she started to study Gambuh in 1976. Since then she has dedicated herself exclusively to Gambuh and her style is particularly pure. Her teacher was a great master from Batuan, I Nyoman Kakul. From 1993 she started to collaborate with the Gambuh Desa Batuan Ensemble, and to teach the female dances to young girls. Ni Wayan Sudiani has collaborated with ISTA and participated in the Theatrum Mundi performances since 1999. Ni Wayan Sudiani plays the role of Orvendil (Hamlet's father) in this version of *Ur-Hamlet*.



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NORDISK TEATERLABORATORIUM
HOLSTEBRO · JUNE 2009

