

Section V

Out of Time: Beyond Presence and the Present

15. Bridging monuments: on repetition, time and articulated knowledge at The Bridge of Winds group

Adriana La Selva

It is a very simple step, present in different cultures, based on the count of three, like the waltz. 1: Jump, right foot landing smoothly on the ground, exhaling. Toes first, no sound. 2: The left foot joins the right closely and, for a moment, pulls towards a vertical impulse, bringing the body to a small, fast spring, while inhaling. 3: Exhaling, the left foot lands, the knees bend deeper, grounding our energy to power a restart.

I invite the reader to take this step as a microcosm.

Developed over almost 30 years by Odin Teatret's actress Iben Nagel Rasmussen (1945-) and the members of The Bridge of Winds group, this step, called 'the wind dance,' contains, within a count of three, the whole of a relation to theatre, with the work of the actor and her ethos. With the whole of *a theatre*.

I joined the Bridge of Winds as an observer in their annual meeting in 2015 in Holstebro, Denmark. Through my engagement with the meetings that followed, I slowly began to take part in all their activities (training, performances, production, research), working closely with Rasmussen and other group members. This chapter draws on this experiential perspective, further supported by a series of interviews with members of the group. As the life-long work of Bridge of Winds members focuses on cultivating the actor's qualities - a cultivation experienced as a continuous and resistant action - presence is here understood as an ethical process unfolding through

repetition. The key aim of the chapter is precisely to investigate the relation between long-term repetition, creation and the performer's ethos. This relation is analysed through Gilles Deleuze's conceptualization of repetition and difference within his ontology. Framing the territory through Deleuze's writings highlights a specific view on repetition as a key principle of engaging in an alternative working model, one that articulates different deployments of time as a creative and resistant force in the actor's work, and challenges neoliberal paradigms of performer training.

[Insert Fig 15.1 here]

Caption: Exploration of the wind dance in two groups, 2016 © Francesco Galli.

Building up a bridge

The Bridge of Winds is an international theatre group, incorporated into the Nordisk Teaterlaboratorium in Denmark, which is also the home of Odin Teatret. The group was born out of Rasmussen's desire to transmit and explore her tacit legacy on actor training, in parallel with her work with Odin.

Rasmussen's artistic emancipation started when she felt the need to find her own path within the pre-expressive work that Odin Teatret was developing.¹ She was the first to join the group after their arrival in Holstebro (1966), where they have been based since then. After four years of committed dedication to the techniques that director Eugenio Barba was investigating with Odin, Rasmussen began to question their efficiency for her. She recounts how tired she would get from the practices and how hard it was to find the *continuous flow* that was so clear in other performers. In an

interview with Barba (Rasmussen and Barba 2000), she speaks specifically of the work of actors Ryszard Cieślak (1937-1990), from Jerzy Grotowski's Teatr Laboratorium, and of Else Marie Laukvik (1944-) and Torgeir Wethal (1947- 2010), from Odin; this *continuous flow* is what Rasmussen understands as the *transparent body*: a body that, through its physicality, becomes transparent, in order to 'let something else appear.' From this point on, Rasmussen began to ask what could work for her. What is, *for her*, a dramatic action. Through this questioning, she became convinced of the importance of transforming, adapting and recreating one's own training to reach autonomy over one's own creative work. This grew into a defining aspect of her relation to Barba's work since then. As Virginie Magnat observes:

Not only is Rasmussen's perspective on the performer-director collaboration necessarily more fruitful from a creative standpoint, but it also means that when the performer becomes the owner of the modes of production, so to speak, her labor of embodiment constitutes an investment in her own self, leading to an accumulation of cultural capital, or expertise, that sets her free from the wants, whims, and woes of her colleagues, critics, and public.

(2014: 105)

She then gathered a group of students she had met during previous workshops around the world and began to reconsider her pre-expressive work. Under her leadership, in 1989 they created a group of approximately 20 members that has been meeting every year for a session of two or three weeks, in a different location each year.² From the outset, her proposal was clear: to work with a fixed group of people on a long-term

process, creating a dilated relation to/through time that allows a deep - though intermittent - development of their research.

The parts of the group's work that are perhaps most visible to the audience are their performances and barbers.³ However, from an insider's perspective, their most remarkable activity is the practice of a very specific voice and body training that facilitates and underscores their performative work. The group's discipline, their will to engage in the training every morning for the duration of the encounters, their driven repetition of a structure of exercises, overcoming the exhaustion that their (not-so-young-anymore) bodies endure, all constitute a training work at the limits of performativity.

The working structure is simple, respected and always agreed beforehand. The group has undoubtedly a master figure, Rasmussen, alongside many trainees that have been working long enough to assume the position of masters themselves. During the annual meetings, we meet daily and punctually to start the training. After some time warming up, a song sung together in a circle announces the beginning of the session. In the morning, we work without interruption on a devised sequence of exercises we all know by heart, accompanied either by the violin of musician Elena Borte Floris or by songs we sing together, songs from the different cultures of the group's members. The songs generate a dramaturgy for the progression of the training in time, giving us queues for moments of interaction, for changes in energy or in the space.⁴ Rasmussen watches, takes notes and, at the end, provides brief comments regarding precision and energy. Nevertheless, when asked what she looks for in the training, she only replied: 'Connection' (La Selva and Rasmussen 2015). Afternoons are dedicated to the

creation of new performances, concerts and barbers throughout the region in which we set residence.

Watching the group first, and now working with them, crucial questions around time and temporality emerge. The members of the group live and operate within a neoliberal social-political context, defined by market laws and the constant demand for immediate, short-term results, making this type of commitment to intermittent but recurrent training almost impossible to achieve. Yet, it seems that the group has found a 'gap' in this system, a 'way out,' prompting me to understand their work as a spatio-temporal site for resistance. What is the key for establishing this kind of long-term cooperation between such different artists, meeting for almost 30 years to practise work that is seemingly the same?

The simple rules (everything is in everything)

The group's tools have been distilled in five different kinds of exercises. Mika Juusela, one of the members, explains:

These energetic exercises may have simple external form, but they are rather difficult to master. They are very precise and structured in a sequence that does not change much. It is a training that asks for a great amount of alertness, sensitivity and willingness to overcome one's physical comfort.

(La Selva and Juusela 2015)

The group's work is sustained by the intriguing idea that one could find much of the tools needed to awaken the extra-daily body in very few exercises. And the will to master them so precisely has produced a certain training style that one could only create through a committed and repetitious long-term experience.

Each of these five exercises was devised to cultivate a specific working energy. The exercises evoke specific corporeal states from which the performers learn to draw their theatrical presence, the sources to create. The exercises are: 1) 'the wind dance' (the dance step described in the opening section, repeated for a long period and unfolding into many variations connected to simple daily actions); 2) 'green' (the practice of moving against a given resistance located in specific parts of the body, first experienced through stripes of cloth around the head, chest, hips or knees, held by a partner moving behind the actor. Then, the actor is let free to move without the stripes, but holding the same movement quality provided by the resistance); 3) 'slow motion' (a rather complex way of moving, which, contrary to the 'green' exercise, works with no resistance. We aim for a continuous flow that Rasmussen sometimes describes as a 'seaweed dance'); 4) 'out of balance' (the body is brought out of balance and, just before it falls, moves to an opposite direction, so the energy that was supposed to end in a collision with the floor is thrown back into the space); and 5) 'samurai' (drawn from Japanese Noh techniques, it is the combination of, and variations on, three steps first learnt holding a stick with both hands in front of the body. These steps can be combined in 'fighting' interactions between the actors, including moments of attack, defense and retraction. The sticks are then taken away, providing more freedom for the arms. Nowadays, the samurai moves, which are related to a strong 'masculine,' open, yang energy, are integrated with '*gueixa*'

energy: ‘feminine,’ closed, yin. While the samurai demands the whole body to engage in all the ‘fighting’ steps, the *gueixa* works with segmentation of specific body parts).

<FIGURE 15.2 HERE (comprised of files 15.2a, 15.2b, 15.2c, 15.2d, 15.2e>
Caption: Feet close-up in the out-of-balance exercise, n01/02/03/04/05, 2016 ©
Francesco Galli.

Even though their outer forms are fixed, the exercises do not have a rigid temporal and spatial structure. This provides a great deal of freedom to investigate the relations we can build between us.

The group has been through a long path of learning through many other exercises before arriving at this training format. Although the exercises are fixed in terms of form, Rasmussen emphasizes an emancipatory process within the investigative environment: it is important that the members re-think and deconstruct these exercises once they are back in their home countries and artistic routines, so when we meet again, we have the chance to rediscover, to re-territorialize the sources of our own poetics and practices. In this sense, the apparent rigidity of this current structure becomes a place we can always come back to, a necessary home.

Repetition, excess, becoming

Repetition features principally in the group’s training ethos. Ethos, for Barba, is both ‘a scenic behavior, that is, physical and mental technique’ and a ‘work ethic, that is, a mentality modeled by the environment and the human setting, where the apprenticeship develops’ (2005: 278). The five exercises, repeated until body and

mind reach a state of exhaustion, steer the group towards their creative processes, towards a theatre where forms, figures, characters, relations and encounters constantly actualize. What becomes enhanced, then, is presence. Not only as an extra-daily quality, but a presence that resonates throughout as an attitude towards daily life and the other. In this sense, there are two different but symbiotic ways of understanding the notion of presence, engaging with two notions of time respectively: presence as an extra-daily quality - oriented towards performative purposes within specifically demarcated temporal frames and achieved through recurring periods of training - and presence as a daily, ongoing, temporally inexhaustible attitude, as an ethos.

Jori Snel, another member of the group, defines the forms they work with as ‘the carriers’ (La Selva and Snel 2015). The process of discovering what lies inside these forms is one that demands time and maturity. The process might even seem pointless at times as repetition does not succeed in exceeding itself without a great risk of getting bored or feeling empty along the way. Pulling oneself out of this risk demands sustained faith and patience. It has to become a sort of meditative practice on the ‘cultivation of presence’ (La Selva and Snel 2015).

Guillermo Angelelli, founding member of the group, describes the process of repetition as a ‘sort of ritual and a work of faith’ (La Selva, Turosik and Angelelli 2015). A faith on the techniques you have chosen to master, as they will lead you to the forms of expression, to the poetics you have been looking for, as long as the trainee faces and accepts the discipline of repetition: ‘When you know a form, then you don’t have to worry about this anymore and you can look further. This is for me the very importance of repeating’ (La Selva, Turosik and Angelelli 2015).

Piotr Woycicki reminds us that scientists have found a neurological ‘metronome’ in the brainstem (2009: 80). This metronome is responsible for the stimulation of corporeal synchronic and automatic movements; simultaneously, it maps and inscribes these motion commands within our personal and cultural habits. When the body engages in continuous repetitive movements, this metronome is vulnerable to the generation of ‘failures’ within the commands executed, a process that is commonly the result of both physical and mental exhaustion. These ‘failures,’ can be one of the most legitimate sources of creativity in theatre. In my practical experience with the Bridge of Winds, I have come to find within these ‘failures’ the most concrete bridge between pre-expressivity and expressivity, a place in between where technique meets creation. Woycicky defines these ‘failures’ as ‘performance excess’: ‘an offset against the initial structure’ (2009: 81), the unexpected - which is to say the very difference within repetition.

Gilles Deleuze’s ontology of difference provides a rich theoretical foundation towards an anti-representational notion of movement in theatre. He envisions a theatre based on the ‘power of becomings,’ developed through operations of repetition.

The theatre of repetition is opposed to the theatre of representation, just as movement is opposed to the concept and to representation which refers it back to the concept. In the theatre of repetition, we experience pure forces, dynamic lines in space which act without intermediary upon the spirit, and link it directly with nature and history, with a language which speaks before words, with gestures which develop before organised bodies, with masks before faces,

with spectres and phantoms before characters - the whole apparatus of repetition as a 'terrible power.'

(Deleuze 1994: 10)

Deleuze's theatre of repetition speaks of an operation that happens within the expressive moment itself, involving the *mise-en-scène* and the spectator's experience, 'the theatrical space, the emptiness of that space, and the manner it is filled and determined by the signs and masks' (1994: 10). However, when examined in the context of training, this operating machine he seeks *in expression* demands a perhaps even more powerful *pre-expressive* machine to allow this 'terrible power' to emerge from the apparatus of repetition. This 'terrible power' relies on the creation of difference within repetition, or 'performance excesses.'

Deleuze's non-systematic thinking is based on improvised concepts 'which are not always meant to be clear,' as if a concept should not be the definition of something, 'but a certain way of articulating complexities, as if to avoid closure or resolution' (Bruns 2007: 703). Further, he sees the individuation of an organism as determined by its potentialities, by its capacity to go through relations and transitions: 'we know nothing about a body until we know what it can do' (Deleuze and Guattari 1980: 284). Deleuze insists that his ontology is meant to be experienced in the body, something that has made his work an important reference for contemporary performing arts.

His writings cultivate a sustained interest in movement patterns and how they can be used to disrupt the organization of the body. Furthermore, Deleuze's ontology is that

of process: organisms are considered in terms of their relationships to one another, their movement and their capacity to affect and be affected rather than as solo creatures, as stratified living beings. The actualization of an organism happens through a simultaneous and intrinsic set of complex relations, unreel on what Deleuze calls *plane of immanence* (Deleuze and Guattari 1980: 281).

The *plane of immanence* works as a set of *latitudes* and *longitudes*, which are a determined set of *speeds* and *affects* that create specific energies. This configuration constitutes Deleuze's notion of a body: a body without organs, a body in potential. The (virtual) potentialities of the body, when actualized, are called *becomings*. As events, they do not sustain themselves; therefore, they do not stratify. They happen by means of opening the body to relationships, creating *alliances* with other bodies. These *alliances* produce intensities called *affects*. *Becomings* are *affects in relation*. Our bodies, then, 'cease to be subjects to become events' (Deleuze and Guattari 1980: 262).

An important tool to actualize the body and produce becomings is the process of repetition. According to Slavoj Žižek, Deleuze's concept of repetition relies on the difference between mechanical and machinic repetition. While the first produces events of 'linear causality,' the latter (a 'proper' instance of repetition), instigates an event to be 're-created in a radical sense: it (re)emerges every time as New' (2004: 15).

In the Bridge of Winds, both in the practice and in terms of the ethos of the practice, the body becomes a plane of immanence, designed to facilitate encounters, affects,

becomings through the apparatus of repetition. While engaging in the exercises through exhaustive repetition, I felt I could come very close to unknotting a place where several key notions Deleuze used to map his ontology meet. The plane of immanence, which is the body where becomings happen, is constituted of patterns of speeds and slowness, of patterns of energy.

Just as in many oriental physical traditions, the Bridge of Winds' exercises assume that some movements and positions can affect the overall organization of the body, transforming the notion of energy into objective matter, a palpable tool at hand to achieve a certain quality of presence. The rigorous training of the group not only puts the performer in touch with such patterns/energies, but also stimulates their manipulation and maintenance. Take the 'wind dance' as an example. As described in the introduction, the dance, based in a three-step movement, sets my body in a different organization: I have only one foot touching the ground, in relation with a precise way of breathing and dealing with my gravitational centres. To create the lightness of the wind in my movement, I need to be aware of the weight shifts during the jumps and the landings back on the ground. This constant change of weight and gravitational centres deterritorializes my body away from its ordinary balance, improving my awareness and sensibility. From this different awareness, I enter a relation with the group, and so the 'wind dance' becomes a tool to be manipulated in connection to the others and the space. Games begin to appear; *alliances* between bodies that can then affect the 'wind dance,' producing different speeds, actualizing - through repetition - the plane of immanence set by the exercise. The movement sustains the energy.

In the 'green exercise,' however, the energy sustains the movement. Energy is a set of inner tensions I need to constantly produce and renew to bring out a certain form and way of moving, based on a resistance against the space, as if this was filled with a thicker matter than air. This set of tensions, based on a gravitational centre rooted towards the ground, demands deeply bent knees and a way of walking so that my feet slide. This slows me down, restrains my outer forms, and is physically very demanding because of the amount of effort required to sustain the inner tensions created. Repetition appears here as a subtler element, a constant rearrangement of physical tensions demanding different kinds of concentration, with eyes turned to the inside. The exercise, consequently, becomes a more solitary experience, even in group work. Alliances have to be made first with myself, in an obsessive search for actualizing resistances.

Engaging with these exercises provokes a certain thinking attitude towards my craft: how can repetitive long-term practices of resistance, energy manipulation, alliances, becomings and affects frame an ethical attitude towards creation?

The macrocosm: a subtle provocation

This is a work that is quite exceptional, as the demands of theatrical production and related market laws do not provide the time necessary to construct a legacy of training research. Other European theatre groups that share a working philosophy similar to that of the Bridge of Winds, building long-term research on theatre practices and training, include, for instance, Gardzienice, Teatr ZAR, Teatr Pieśń Kozła (Poland),

Attis (Greece), Farm in the Cave (Czech Republic) and Duende (UK).⁵ These companies could be inserted in the context Barba named the Third Theatre:

their theatre is neither what might be called avant-garde or experimental, not traditional, that is, part of a cultural institution. While their training has always been concerned with experimentation it is not experimental, in the sense that it is not concerned with challenging the boundaries of what might be considered acting. Its aim is to research, consolidate and refine the actor's craft. [...] The company sets itself very high standards for both their training and performance work, which are consistently rigorous and demand a discipline that is exacting.

(Turner 2004: 16)

Such groups also share a different view on what being contemporary means. For Barba, much current theatre falls into a production formula that reflects what he calls *the spirit of the times*, 'an agenda imposed by a political regime or ideology' (Turner 2004: 8), consequently transformed into aesthetic tendencies, recurrent thematics and modes of creation pressed for time as economics become increasingly oppressive.

On the other hand, the idea of contemporaneity in relation to a group like The Bridge of Winds, which has been on the road for that long, demands an entirely different approach to what lives in the present and to what acts in the now, as their presence in the artistic landscape goes far beyond a repertoire of performances. Their exercises, already transmitted globally by second- and third-generation apprentices, constitute

an ethical attitude to sharing *a* time together, engaging in exhaustive search for renewed connections and relations. This approach to training constructs an ethics and aesthetics of existence, turning practice into a way of participating in the present.⁶

In what sense, then, do these long-term training processes become sites of resistance to the ongoing imperative for novelty in contemporary performance, at times when ideas of innovation and creativity serve the production of a certain ‘difference’ demanded by the market itself to keep consumption going (Quilici 2015: 31)?

Without dismissing the crucial importance of innovation in art production, I reference Žižek to propose that the *imperative* for novelty reproduces a mechanical repetition of forms, whereby the *representation* of difference appears as consumable goods imposed by ‘the spirit of the times.’ In contrast, the notion of repetition proposed here claims a radical view on newness, through structured practices acknowledged as research objects, prone to manipulation and transmission: ‘it is not only that repetition is (one of the modes of) the emergence of the New - the New can only emerge through repetition’ (Žižek 2004: 12).

Contemporary performance and, most importantly, contemporary *performers* have critiqued this repetitive aspect of training related to craft. Woycicky notes:

The emphasis on craft honed through repetitiveness, together with the heavily institutionalized character of the way it is implemented and evaluated, have inspired much criticism from more ‘intellectualized’ approaches to methodology in arts practice. Such approaches often see this disciplining of the production of the sign through training as

something limiting and anti-innovative - greatly compromising the agency of the performer/artist, merely recapitulating dominant conventions and standards in art.

(2009: 80)

However, for *The Bridge of Winds*, training has become a way *out of* the disciplining of signs, providing each group member with significant freedom to search for their own theatrical poetics. Instead of leading to a compromise of my agency as a performer, experiencing these practices provided me with a specific ethical, political and performative discourse, which questions the regimes of creation criticized above, bringing me to think of practice as related to something greater than theatre itself, as something closer to the building of a monument that vibrates throughout time.

Monument, a concept introduced by Deleuze and Guattari to bridge the gap between their ontology and works of art that resonate with it, is an ‘act by which the compound of created sensations is preserved in itself’ (1994: 164). Monuments do not rely on materiality but in sensation and vibration, or rather, their materiality is built upon affects and becomings. As Deleuze and Guattari assert, a monument

is not the commemoration, or the celebration, of something that has happened; instead, it confides to the ear of the future the persistent sensations embodying an event [...]. But the success of a revolution resides only in itself, precisely in the vibrations, embraces and openings it gives to men and women at the moment of its making and that composes in itself a monument in the constant process of becoming.

(1994: 176)

The co-existence between the various modes of repetition The Bridge of Winds engage with (the wind dance step, the five exercises, the structured training sequence and the intermittent meetings throughout the past 30 years) gives form to these affects and becomings, materializing such a monument, one that fosters the resistant ethos promulgated by the group. This monument pushes me to conceive of a practice moving beyond the (economic) structure of theatre itself. It encompasses a way of understanding what the role of the performer in contemporary society is, a way of living together and expanding the borders of a shared knowledge that dialogues with the passage of time.

One exercise, one action and the world in it.

<FIGURE 15.3 HERE>

Caption: After training feedback, 2016 © Francesco Galli.

References

- Bruns, G.L. (2007) 'Becoming-Animal (some simple ways),' *New Literary History*, 38(1): 703-20.
- Deleuze, G. (1994) *Repetition and Difference*, New York: Columbia UP.
- Deleuze, G. and Guattari F. (1980) *A Thousand Plateaus: Capitalism and Schizophrenia*, London: Continuum.
- Deleuze, G. and Guattari F. (1994) *What is Philosophy?*, London: Verso.
- Galli, F. (2016) *The Bridge of Winds: An Experience of Theatrical Pedagogy with Iben Nagel Rasmussen*, unpublished documentary.
- La Selva, A. and Juusela M. (2015) 'Interview with Mika Juusela,' Holstebro,

- Denmark.
- La Selva, A. and Snel, J. (2015) 'Interview with Jori Snel,' Holstebro, Denmark.
- La Selva, A., Turosik, M. and Angelelli, G. (2015) 'Interview with Guillermo Angelelli,' Holstebro, Denmark.
- La Selva, A. and Rasmussen, I.N. (2015) 'Interview with Iben Nagel Rasmussen,' Holstebro, Denmark.
- Magnat, V. (2014) *Grotowski, Women and Contemporary Performance: Meetings with Remarkable Women*, New York: Routledge.
- Rasmussen, I.N. (2018) *The Blind Horse: Dialogues with Eugenio Barba and Other Writings*, Ghent: Adriana La Selva.
- Rasmussen, I. N. and Barba, E. (2000) 'The transparent body,' Coloberti, C. (ed.), <http://www.odinteatrearchives.com/thearchives/the-audiovisual-archives/examples/video-the-transparent-body1-2000>.
- Quilici, C.S. (2015) *O Ator-Performer e as Poéticas da Transformação de Si (The Actor-Performer and Self-Transformation Poetics)*, São Paulo: Annablume.
- Turner, J. (2004) *Eugenio Barba*, Oxon: Routledge.
- Watson, I. (1987) 'Third Theatre in Latin America', *The Drama Review*: 31(4): 18-24.
- . (2002) 'The dynamics of barter,' in Watson, I. (ed.) *Negotiating Cultures: Eugenio Barba and the Intercultural Debate*, Manchester: Manchester UP, 94-111.
- Woycicki, P. (2009) 'Repetition and the birth of language,' *Performance Research*, 14(2): 80-84.
- Žižek, S. (2004) *Organs without Bodies: On Deleuze and Consequences*, London: Routledge.

¹ Barba defines pre-expressive as ‘The [performer’s working] level which deals with how to render the actor’s energy scenically alive, that is, with how the actor can become a presence which immediately attracts the spectator’s attention’ (Barba and Savarese 2005: 188). For Rasmussen’s training history within the Odin, refer to Rasmussen (2018).

² Rasmussen’s pedagogical experience outside Odin began in 1983, with the creation of the group Farfa. Before dissolving, the group also developed extensive training research and many performances.

³ A theatrical barter is ‘an event in which actions are the currency of exchange’ (Watson 2002: 94), including demonstrations of particular skills (artistic, technical, sportive, culinary, etc.) related to the participants’ cultural background. This working format, largely developed by Odin in the early 1990s, has allowed them to build a special relation to communities beyond regular audiences, be it in a Syrian refugee camp, an area of indigenous peoples on the Amazon, or a remote rural area in Denmark. The Bridge of Winds follows this tradition as part of their yearly meetings.

⁴ For a full account of the training structure and the exercises, visit

<http://livestream.com/OdinTeatretLiveStreaming/thebridgeofwinds>.

The video documents an open session during their 2015 meeting in Holstelbro.

⁵ The Third Theatre network stretches far beyond Europe, with significant representatives in other continents. This term resonates particularly with theatre groups in Latin America (see Watson 1987).

⁶ See, for example, the work by Carlos Simioni, a founding member of the group, in Paraty, Brazil with the Ateliê de Pesquisa do Ator –APA (Actor’s Research Workshop). Under the leadership of Simioni and Stéphane Brodt (France), the workshop follows a similar model to that of The Bridge of Winds: a fixed group of performers develop a long-term research in training methodologies, during meeting blocks spread throughout the year. The Bridge of Winds exercises have now been appropriated and transformed according to their own cultural and political contexts. See also <http://ateliator.blogspot.be/>.