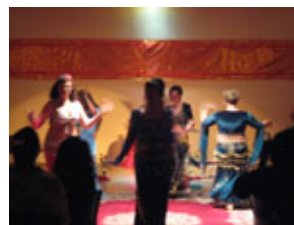
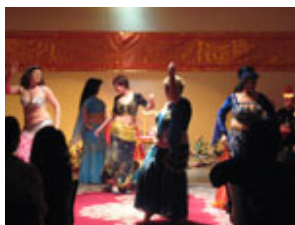


*Iben Nagel Rasmussen, Actor of Odin Teatret*

The First Stone

### **Iben about Grotowski**

During the last period of his life Grotowski met regularly with a group of young directors in Italy. One of them Renzo Filippetti from Teatro Ridotto told him, that I together with a group of pupils had developed a special training called the Wind-Dance. Jerzy who did not speak very well Italian misunderstood but was enthusiastic and proclaimed: it's fantastic. Iben has begun to dance la Danza del Ventre, which means belly dancing.



*Live-music begins and five belly dancers come dancing in. They fill the room and go to the tables where guests are eating and drinking - then out again*

The other night I had a strange dream: I was walking into a very exclusive restaurant together with Grotowski and someone who I don't remember. I put my hands lightly on their shoulders which made me start to levitate and fly over this very elegant restaurant. I didn't have my own body but that of a soft, fluffy, pink, cloud-like animal. It felt incredibly funny, and we all began to laugh loudly until I said: Eugenio doesn't really like me to fly. And I woke up.

***CAMPANAS DE SOL*** - *Iben starts to sing - door opens and girls from the Bridge of Winds answer the song and go on singing together with Iben - then sit down*

This off course is quite unjust since Eugenio of all people made me capable of flying, both metaphorically and real as the princess flying on a dog in the performance Andersen's Dream.

Maybe the dream simply tried to tell me the difference between a master who sees you, who is a great inspiration and towards whom you have admiration and love and a director who is sharing your everyday life like in a marriage, with all the difficulties and small trivial problems.



### ***WIND-DANCE BEGINS WITH GIRLS***

*We went by train to berlin to see THE CONSTANT PRINCE . I remember the performance like in a dream. I must admit, that I was more struck by Ornitofilene, which I had seen years before.*

We - the Odin pupils who came to the theatre when it moved to Denmark, had the first exiting meeting with the theatre of the 13 rows through Grotowski and Cieslak during their summer-seminars in Holstebro.

These meetings became a reference-point for all of us. We followed them and was influenced by their development for years.

When I first began to teach other actors I had this strange and unexplainable feeling: I hold the hand of Grotowski - I am passing something on which I/we got from him.

Later Jerzy saw my group of pupils called FARFA. "It is a victory" he said after having witnessed their training and performance based on dances. "This group consists of psychologically very fragile persons, and yet they manage to burn through their difficulties.

I was privileged to be invited to Pontedera to see the work by the 2 groups Upstairs and Downstairs. We had at the Odin had rehearsals the same day and I arrived exhausted in the evening. I asked how long time the working-session would take and nearly fainted when I got the answer: 5 hours! Again it was as in a dream. I was especially impressed by the biggest group of mostly women the so called Upstairs - and nearly copied their costumes when I in 1989 founded the working-group THE BRIDGE OF WINDS.

One of the last times we met was during ISTA in Copenhagen, and since Grotowski wanted to have his conference at night and we had to work early in the morning I didn't stay up. While explaining this to him (he was already sitting in his chair prepared for the conference) I said that I thought he misunderstood a question about the vocal resonators I'd asked him at a meeting in France ( at that occasion he looked at me as if I was someone really childish). I told him - there in Copenhagen - about the experience that some women would start crying while finally finding the low breast or stomach resonator. "Yes" he said "while working with you - I'm sure this can happen". Where he got this confidence in my teaching I don't know. But I felt it all the time - the confidence and the support.

### ***WIND-DANCE STOPS!***

You never saw the wind-dance - I wish you'd seen it - in some way it IS "la danza del ventre" The Belly dancing. We did not invent it - we discovered it - recognized you in it - so in some way I still follow your steps, as someone is following mine.

I miss you - but I don't find you in the words, the anecdotes or the dreams. You are in my so called pupils, in their breath, their dance, their sometimes awkward steps and voices. They are what I am no longer:

### ***WIND-DANCE WITH BALKAN-MUSIC - GIRLS DANCE WILD AND LEAVE THROUGH THE DOOR DANCING.***

