

# Editorial

Theatre women have always travelled. Beatriz Seibel reminds us of this by quoting María Esther Podestá who wrote in Argentina in 1911 that theatre traditionally only exists on tour. Indeed theatre does not respect national borders nor can it be confined to a building. Many articles in this issue on *Travel* reflect the reality of women who work in theatre feeling estranged and foreign deep inside. They become exiles by choice or constraint, leaving the country where they were born. They are outsiders and rebels in society, eternally in search of a home, or carrying their home with them, like the indigenous women of Patagonia who kept a fire alight on their boats as a symbol of where they came from. Travelling is both a physical and metaphorical experience, a movement towards the unknown and fear, excitement and getting lost, learning and forgetting. It can include visiting exotic places and navigating on the internet, letters and diaries, discovery and escape; *travel* implies both meetings and solitude.

In the last issue of *The Open Page*, the theme of *Text* presented itself as a journey that used words to move from one kind of silence to another. Almost every article we have ever received has expressed a need for movement and the feeling of belonging to a professional country without borders, where origins are blurred, and destinations are crossroads. In this issue, Ginevra Sanguigno points out that the geography we refer to is determined by disparate audiences, while Ileana Citaristi and Cristina Wistari amongst others indicate that "countries" and "continents" can be created by particular techniques and masters. Neusa Thomasi, making her way on foot to the Avignon Festival, uses a mountain in the distance as compass while Florinda, the 17<sup>th</sup> century character whom Clelia Falletti tells us about, worries that she will not be able to cross over the mountain she sees before her. Laylage Courie gives an example of how *travel* and creation can influence each other. The tension of travelling in between tradition and renewal is present in many articles that refer to the Arab world, while others have chosen to confront the theme as a journey back and forth in time, a visit inside memory.

The choice of *Travel* as a theme answered our wish to hear about personal experiences of lives on tour as well as how professional, cultural and personal identities are defined by encountering that which is different. Reading this issue is another opportunity to understand that with theatre we can travel even when we stand still, and that as women we can discover the freedom and joy of travelling while establishing our right to exist on the move and our need for peace in the world.

Julia Varley  
Holstebro, March 2002