



ADAM MICKIEWICZ UNIVERSITY IN POZNAŃ  
Faculty of Polish and Classical Studies  
Drama, Theatre and Performance Department

■ ■ ■ ATIS

## ACTING TECHNIQUES INTENSIVE SEMINAR

Directed by Prof. Grzegorz Ziółkowski  
[grzeg@amu.edu.pl](mailto:grzeg@amu.edu.pl)



## ATIS // ACTING TECHNIQUES INTENSIVE SEMINAR

The seminar, conducted in English and of a highly practical nature, aims at studying elementary skills of the performer such as the abilities to be open to dialogue, to integrate action, speech and song, and to react swiftly and precisely to impulses which come from various sources: partners, texts, images, music, space and the inner realm of associations, imagination and memories.

The seminar is aimed at those international students, artists and researchers who wish to study acting and theatre as well as those would like to deepen in a practical way their understanding of human creativity and expression.

Some of the techniques employed during the course relate to or are inspired by influential contemporary Polish theatre directors who centered their work on the performer: Jerzy Grotowski, Tadeusz Kantor and Włodzimierz Staniewski with Centre for Theatre Practices Gardzienice. During the course their works are presented and contextualized, as well as the works of world renowned directors such as Peter Brook and Eugenio Barba.

The seminar is rooted in an anthropological approach.

## ATIS 2013 CALENDAR

- **ATIS ADVANCED**

Flow & Etudes

10–21 February 2013

- **ATIS SHARING OF SOUNDS**

Silence–Sound–Speech–Song

11–29 August 2013

- **ATIS RECYCLE**

Pandora's Box & Actors Are Like Houses

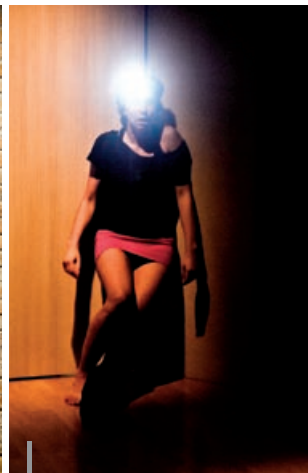
3–28 September 2013



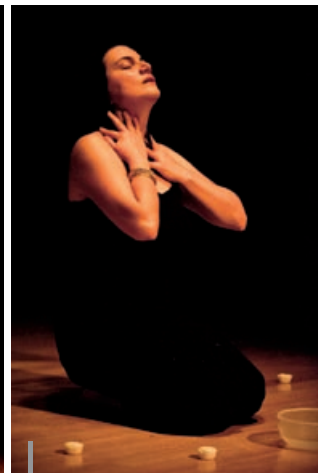
Antigoni Barba  
(Greece)



Éva Papp  
(Hungary)



Andrea Madrid Mora  
(Cataluña)



Fatoş Ece Koroğlu  
(Turkey)



## WORK LEADER

Prof. Grzegorz Ziółkowski, teacher, director, editor, translator, author of *Teatr Bezpośredni Petera Brooka* (*The Immediate Theatre of Peter Brook*, 2000) and *Guślarz i eremita. Jerzy Grotowski: od wykładów rzymskich (1982) do paryskich (1997–1998)* (*Sorcerer and Hermit. Jerzy Grotowski: from Rome (1982) to the Paris (1997–1998) lectures*, 2007). He is Professor in the Drama, Theatre and Performance Department of Adam Mickiewicz University in Poznań ([www.wot.amu.edu.pl](http://www.wot.amu.edu.pl)). From 1991–2001, he was artistic director of the Bureau for Theatre Research in Poznań and directed *Monologue of the Dead Nun*, *They Dance Alone*, and *Crossroads*. From 1997–2003, he was co-creator of the International Theatre Festival Maski. The originator and organiser of theatre conferences, among them *Theatre: Energy and Entropy* (2001). He has edited many publications, among them: *Polish Theatre After 1989: Beyond Borders*, a special issue of *Contemporary Theatre Review* (with Paul Allain, 2004) and Peter Brook's *With Grotowski: Theatre is Just a Form* (with Paul Allain and Georges Banu, 2009). He translated into Polish *The Shifting Point* by Peter Brook (with Ewa Guderian-Czaplińska) and Jerzy Grotowski's *Towards a Poor Theatre* (Polish ed. by Leszek Kolankiewicz). From 2004–09, he was Programme Director of the Grotowski Centre and then the Grotowski Institute where he co-created the programme of the Grotowski Year 2009 affiliated with UNESCO. He directed work on individual acting etudes prepared by participants of the ateliers *Source Techniques – Sources of Techniques* (2007) and *Suspension of Expression* (2008) led in the Grotowski Institute in Wrocław and Brzezinka. He directed the atelier *To the Light* in August 2009. From 2009–11 he led Theatre Rosa with Agnieszka Pietkiewicz and Maciej Zakrzewski where he directed *The Leaden Ball* (2009), *The Winter of Our Discontent...* (2010) and *Songs to the Beloved* (2011). At present he directs Studio Rosa, an independent inter-human space which serves long-term work on oneself, focused on research into the relationship between training and creativity. Studio Rosa works on *Tazm: Silence of Light* (2012) based on Tahar Ben Jelloun's book *This Blinding Absence of Light*.

## ASSISTANT

Maciej Zakrzewski, actor and researcher with Studio Rosa, where he performs in *Tazm: Silence of Light* (2012), directed by Grzegorz Ziółkowski. He teaches in the Acting Studio Body-Art-Fusion (see: [www.studio-aktorskie.pl](http://www.studio-aktorskie.pl)). He performed in *The Winter of Our Discontent...* and *Songs to the Beloved* by Theatre Rosa (2010, 2011). An Ethnology and Cultural Anthropology graduate at Adam Mickiewicz University in Poznań, he is a musician and photographer (see Facebook: [FotoTeatr Maciej Zakrzewski](#)). From 2007–09 he worked for the Grotowski Institute. Since 2007 he has been involved in the *Regula contra Regulam* project, focused on theatre and music, led in Poland and Italy.

## HELPER

Maria Bohdziewicz, a AMU theatre studies graduate who works at Studio Rosa and performs in *Tazm: Silence of Light*. In 2012 she co-created with Grzegorz Ziółkowski a theatre piece *Dream: There Is No Time Left/Anymore*.



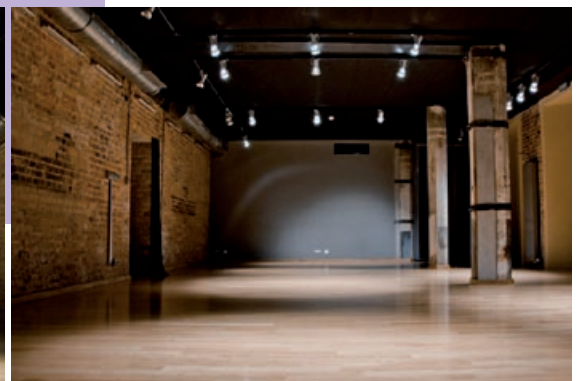
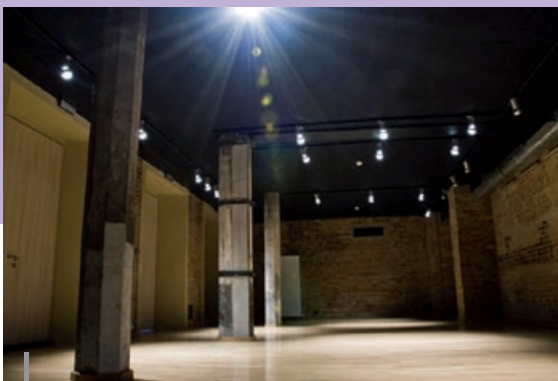
## WORK SPACES



Collegium Maius AMU  
10 Fredry Street, Poznań



Entrance from Kowalczyka Street  
and Library Hall



Theatre Studio, Collegium Maius AMU  
[www.wot.amu.edu.pl/salateatralna.html](http://www.wot.amu.edu.pl/salateatralna.html)



Former kitchen at the university  
dormitory Hanka





The ATIS grows organically out of:

## ATELIER 2009 TO THE LIGHT

Directed by Prof. Grzegorz Ziolkowski

The Atelier was an artisanal course for an international group of actors and theatre directors led in the Grotowski Institute in Wrocław and Brzezinka from 2007–09. In the *Atelier 2009 To the Light* sixteen participants from Argentina, Armenia, Australia, the Basque Country, Brazil, China, Columbia, France, Germany, Iran, Italy, Mexico, Romania, Spain, and the USA took part.



Zaruhi Antonyan (Armenia)



Matthias Brunner (Germany)



Narine Grigoryan (Armenia)



Solange Bonfil (Argentina)



Mohammad Faraji (Iran)



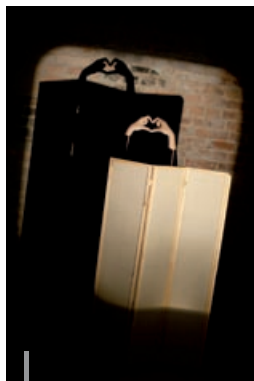
Nikki Rydon (Australia)

# AMU-PIE Acting Craft in Polish Theatre courses, 2009–2011

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Nua Watford Cendra  
(Cataluña)



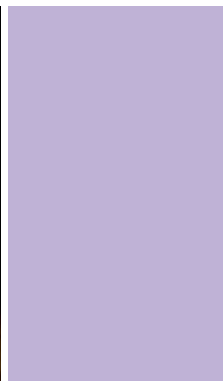
Georgiana Berechet  
(Romania)



Maria Payreder  
(Austria)



Marlis Heyer  
(Germany)



## ATIS // TRAP

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1–30 September 2012

Directed by Prof. Grzegorz Ziółkowski  
Adam Mickiewicz University in Poznań



## PARTICIPANTS



■ Antigoni Barba  
(Thessaloniki, Greece)



■ Dr. Praveen Bhole  
(University of Pune, India)



■ Fatoş Ece Koroğlu  
(assistant lecturer at University of Ankara, Turkey)



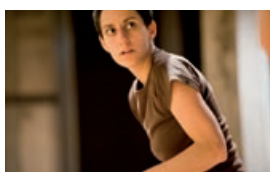
■ Niamh Lynam-Cotter  
(University of Kent, Canterbury, UK)



■ Ben Mastin  
(University of Kent, Canterbury, UK)



■ Andrea Madrid Mora  
(Barcelona, Cataluña)



■ Éva Papp  
(Eszterházy Károly College, Eger, Hungary, former ERASMUS student)



■ Camille Protar  
(Sorbonne nouvelle, Paris, France, ERASMUS student)



■ Antonio Jesus Maqueda Torres  
(Cordoba, Spain)

Participants in the first phase of work:

- Jennifer Kendal (UK)
- Karolina Rudzińska (Poland)



# ATTIS // TRAP





## PROGRAMME

- 
- A photograph showing a man and a woman practicing Tai Chi movements with wooden sticks (Jian) in a studio. The man, on the left, wears a black t-shirt and light grey trousers, holding a stick horizontally. The woman, on the right, wears a black top and black pants, holding a stick vertically. They are both in a wide, balanced stance on a light-colored wooden floor. The background features brick walls and a white door with a green exit sign above it.



- 
- A wooden rolling cart is the central focus, overflowing with books. The cart has a simple wooden frame and four small wheels. On top of the cart, several books are prominently displayed, including 'Peter Brook: There Are No Secrets' and 'The Dead Memory Machine'. The books are arranged in a somewhat haphazard manner, suggesting a collection or a display. On the floor around the cart, more books are scattered, including 'Peter Brook: The Dead Memory Machine' and 'Peter Brook: There Are No Secrets'. The floor is made of light-colored wood. In the background, a desk lamp is visible, casting a warm light over the scene. The overall atmosphere is one of a quiet study or a library.



# ARTS // TRAP





## ACTING TRAINING

Students work on basic elements of acting craft, i.e. on being:

- swift in response to impulses which come from various sources: from partner/s and from the inner realm of associations, imagination and memories
- responsible for the integrity of group work and the ecology of one's own actions
- open to dialogue
- able to integrate action and speech.

They study flow of movements, rhythms, partnership work, elements of acrobatics as well as breathing, silence as the source of sounds and speech. This part of the work is permeated with the spirit of play – of being playful in the basic meaning of the term, that is of being joyful, warm-hearted, and naughty.



## LECTURES

- Contemporary Theatre: Jerzy Grotowski and his Laboratory Theatre, Centre for Theatre Practices Gardzienice, Odin Teatret and ISTA, Peter Brook, Tadeusz Kantor's Cricot 2, The Travel Agency Theatre and Polish alternative theatres
- Theatre anthropology: 'Mystery and theatre,' 'Martial arts and theatre,' 'Eastern influences in contemporary theatre'
- Guest lecture by Dr. Praveen Bhole 'Classical and traditional Indian theatre'





# ATIS // TRAP

## WORK LABORATORIES

- Zygmunt Molik's voice-body work
- Gardzienice's mutuality exercises
- Physical theatre training (Andrei Droznin's method)





# ATIS // TRAP

## DISCUSSIONS

- Actor's craft (based on the film *Secrets of the Samurai Sword*)
- Quality of artistic work (based on Peter Brook's text *Quality and Craft*)
- Theatre ethics (based on Konstantin Stanislavsky's *Towards an Ethics for the Theatre*)

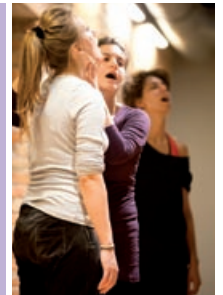




# ATIS // TRAP

## SHARINGS

- story-telling around a film fragment
- elements of native culture and participants' own works
- work sessions led by three participants:  
Fatoş Ece Koroğlu, Niamh Lynam-Cotter, and Dr. Praveen Bhole
- night singing with the Flow group
- night running with the Flow group



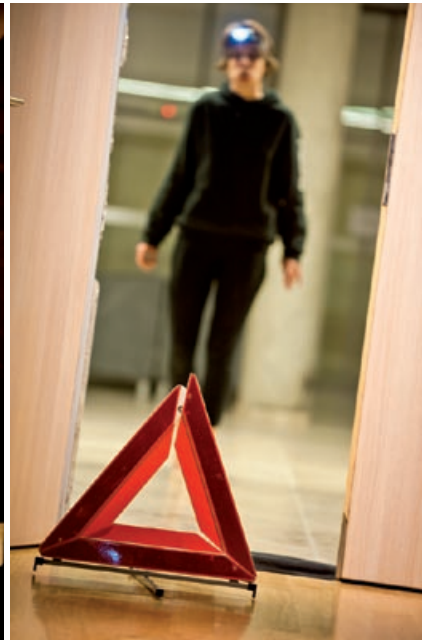
# ARTIS // TRAP

## IMPROVISATIONS

The aim of different types of improvisations is to open the passageway to the field of creativity. The improvisations help students to translate technical elements acquired during trainings into their own expression. Students invite props to their work: different sources of sounds and lights, as well as objects which enable them to create their own performative spaces. The improvisations constitute the base and the source for the devising students' own etudes.

Points of departure for improvisations

- Image scores
- Contrasts
- Partnership exercises (Journey)
- Flow of movements
- Monsters
- Text renderings
- Sticks





# ATTIC / TRAP





# ARTIS // TRAP



The etudes are miniature (up to 15 minutes), precise and repeatable compositions of texts, songs, dances, actions, music, projections etc. They constitute an area where different currents of work intermingle and feed each other. Those short presentations are melting pots where the work reaches its strongest dynamics and tempo. They help to uncover students' creative potentialities, qualities and dimensions which may be hidden or unknown – even to the students themselves.



#### ETUDES OF ATIS 2012 TRAP

1. FLOW (Andrea, Antigoni, Éva, Maciej, Niamh) based on flow of movements improvisations
2. LET'S BEGIN (Andrea, Antonio, Éva, Maciej, Niamh) based on rhythm exercises
3. FALLEN STAR
4. WATER
5. ROSE
6. GO BACK? GO ON...
7. THIS IS THE WAY THE WORLD ENDS
8. I WILL LOVE/DIE ANYWAY
9. VERONICA'S WALK
10. (IN)DESTRUCTIBLE
11. EXODOS-ENTHUSIASMOS
12. PARANOIA
13. SIRENE-ANEMONE
14. LONELY SPIDER
15. JOURNEY (Andrea, Maciej) based on partnership exercises and space awareness improvisation
16. CONTRASTS



# ATIS // TRAP

## ■ FALLEN STAR

by Praveen Bhole

based on contrasts and text rendering improvisations



They say, I had an affair with Don Quixote,  
It is impossible, I am not a windmill.

# ATIS // TRAP

## ■ WATER

by Fatoş Ece Koroğlu and Camille Protar

based on contrasts and monsters improvisations and a song work



Wasser bitte. I'm looking for water. Do you understand German? It's the only foreign language I know a little. You know, my mother was German, really German, from a pure origin; and my father Alsatian; so me, with all that...





# ATIS // TRAP



Clock tolls, time walks  
I quieten, I seat  
Clock tolls, time walks  
Time is crucial; Does not forgive!  
It finds me; I die  
Time is crucial; does not forgive



# ATIS // TRAP

## ■ ROSE

by Fatoş Ece Koroğlu

based on image score improvisation

performed immediately after WATER etude



Well! I will kiss it now. I will bite it with my teeth as one bites a ripe fruit.  
Yes, I will kiss thy mouth.



# ATIS // TRAP



■ GO BACK? GO ON...  
by Antonio Jesus Macqueda Torres  
based on image score improvisation

Go back? Replace the need,  
after many years, after a long journey,  
tired of the road and greed  
of their land, their home, their friends,  
Love that you wait to return true.



# ATIS // TRAP

■ THIS IS THE WAY THE WORLD ENDS

by Ben Mastin

based on image score improvisation







If you can keep your head when all about you  
 Are losing theirs and blaming it on you;  
 If you can trust yourself when all men doubt you,  
 But make allowance for their doubting too:  
 If you can wait and not be tired by waiting  
 Or being lied about, don't deal in lies,  
 Or being hated don't give way to hating,  
 And yet don't look too good, nor talk too wise;  
 If you can dream – and not make dreams your master;  
 If you can think – and not make thoughts your aim,  
 If you can meet with Triumph and Disaster  
 And treat those two impostors just the same:  
 If you can fill the unforgiving minute  
 With sixty seconds' worth of distance run,  
 Yours is the Earth and everything that's in it,  
 And – which is more – you'll be a Man, my son!

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■ I WILL LOVE/DIE ANYWAY

by Éva Papp

based on image score improvisation and a song work





# ATIS // TRAP



I'm running through a long corridor. At the end of it there is a door, and a bundle of sunlight is rushing through its glass window. As if from heaven would come this light. Beyond the door there is the sunlight, the deep blue sky and the golden seaside which lies infinitely on the edge of the waves rolling on each other's backs. I desire to be there to build a sandcastle, to feel the warmth of the sun and to swim in the sea. My happy childhood. My heaven.

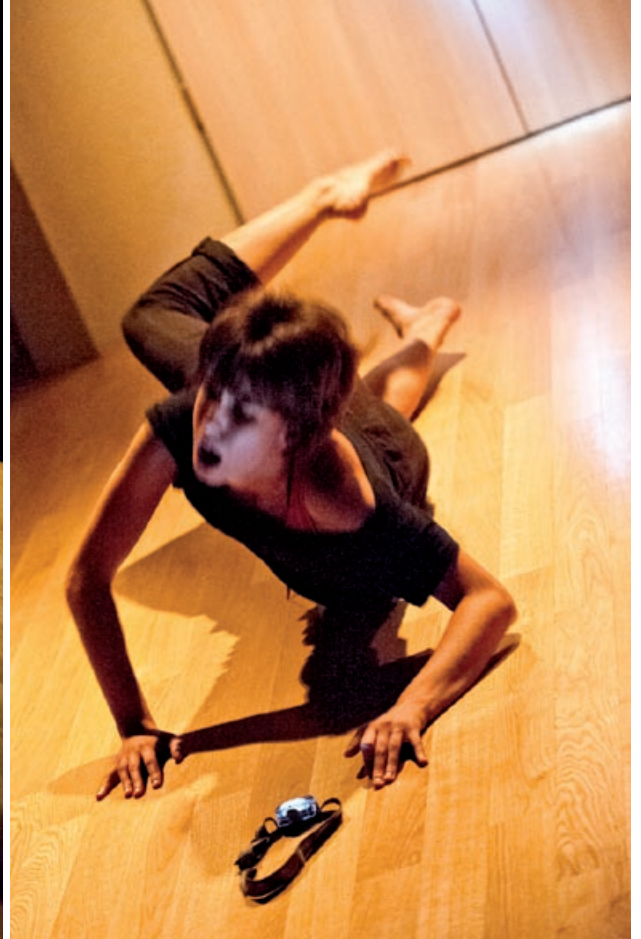


# ATIS // TRAP

## ■ VERONICA'S WALK

by Andrea Madrid Mora

based on image score improvisation



It is all good now. It is all good. I'm Veronica. I'm Veronica. I'm Veronica. I'm going to calm down. I don't need any... injection. Seriously. I'm Veronica. I'm fine. I will leave... pretending. You were right mum, I was just pretending but I won't do it more. I won't do it anymore. I will go to bed, as you said. I'm so sorry... for causing such a scandal. I was so jealous... because Conrad drew all the attention; that fever of his... Forgive me.

I am fine. I undress myself now and I will go to the bed, okay?



# ATTIS // TRAP

## ■ (IN)DESTRUCTIBLE

by Niamh Lynam-Cotter

based on image score improvisation and a song work



Indestructible, destructible...

He will steal it, whatever you possess.  
Whatever you value, what bears your name,  
Everything you call 'mine', he will steal.  
Everything you have is frail and will be stolen from you.  
Not just watch or bracelet, ring or coat,  
Bright objects, soft splendours, gifts, necessities,  
But the joy that bends you easily makes you feel safe,  
Your love of what you see each different morning  
Through your window, the ordinary seen as heavenly.  
Your child's power, your lover's touch, will be stolen  
From under your nose. He will steal everything.  
He will take everything from you. You will never see him.  
You will never hear him. You will never smell him.  
But he will destroy you.  
Bo surveillance is close enough, no guard clever enough,  
No lock secure enough, no luck good enough;  
The thief is there and gone before you have sense  
Or breath to cry out.  
He comes and takes everything.  
Your house is empty and means nothing, the roof falls in  
And the walls of love dissolve, made of ice;  
The windows no longer watch out over heaven, the bare wooden  
Floors show their scars again and ache for the forest.  
He takes everything you have, this thief, but gives you one gift.

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Each morning you open your eyes jealous as hunger, you walk  
Serpent-necked and dwarf-legged in the thief's distorting mirrors,  
You go nakedly through the skyless moonless gardens and pagodas  
Of envy that he gives you, the thief's gift, your seeding wilderness.



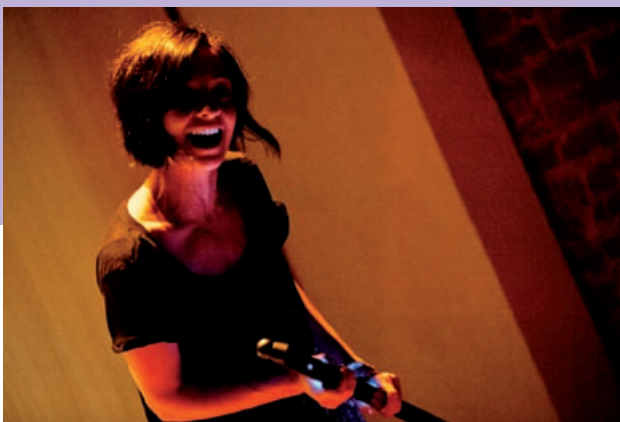


# ATIS // TRAP

## ■ EXODOS-ENTHUSIASMOS

by Antigoni Barba

based on image score improvisation and a song work



Parodos, parodos, parodos...!!!



We drive her in before his feet;  
Then falls the axe.



Exodos!!!



# ATIS // TRAP

## ■ PARANOIA

by Praveen Bhole

based on image score improvisation



The tomorrow which I waited for never came and slowly I disintegrated, just disintegrated. The day came when I realized that I was completely ruined. I was no longer the same person who had insight into what was great and glorious.



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■ SIRENE-ANEMONE  
by Camille Protar





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## ■ LONELY SPIDER

by Maria Bohdziewicz, Antonio Macqueda Torres and Ben Mastin  
based on sticks and space awareness improvisations





# ATIS // TRAP

## ■ CONTRASTS

by Antigoni Barba and Éva Papp





## MEETING

27 September: a meeting with Marta Strzałko from the Travel Agency Theatre



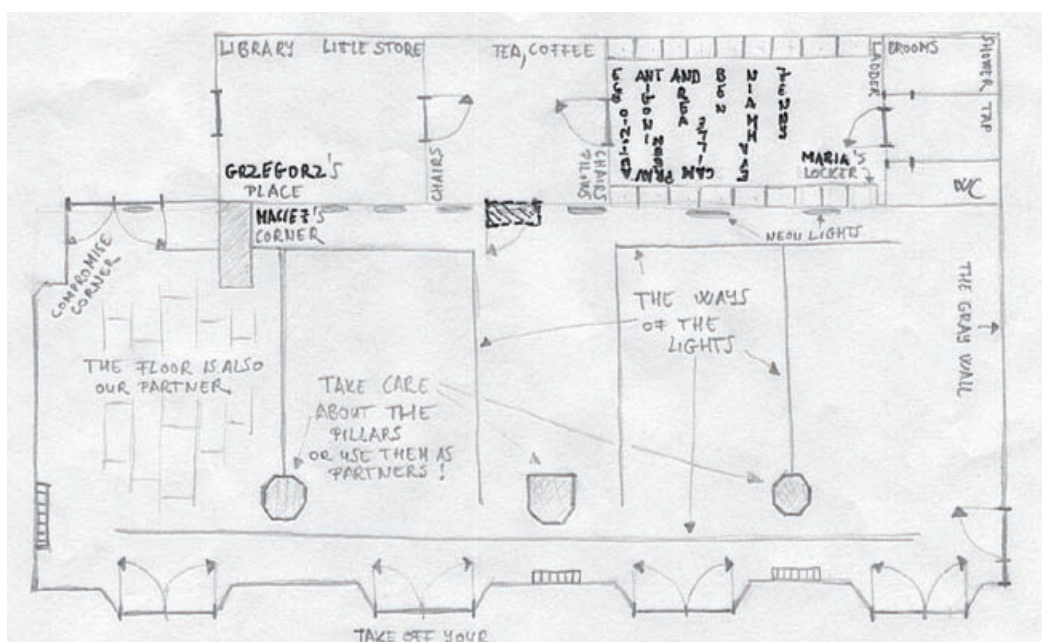
## PERFORMANCES

• 24 September: a performance by Mandar Purandare directed by Praveen Bhole



• 29 September: Studio Rosa's *Tazm: Silence of Light* and meeting on the company's work

## 28 September: The Final Sharing of ATIS Works in Theatre Studio





# ATIS // TRAP

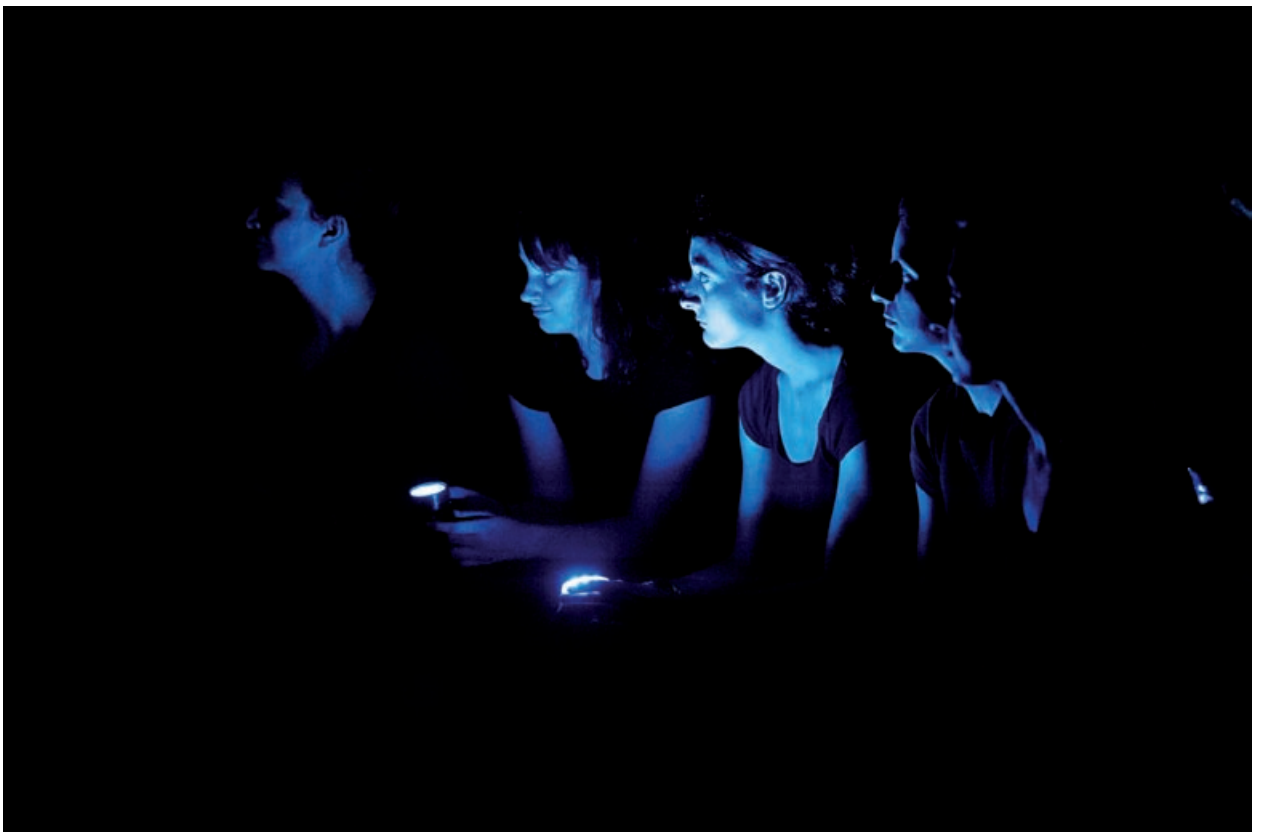
■ AT WORK ON THE ETUDES



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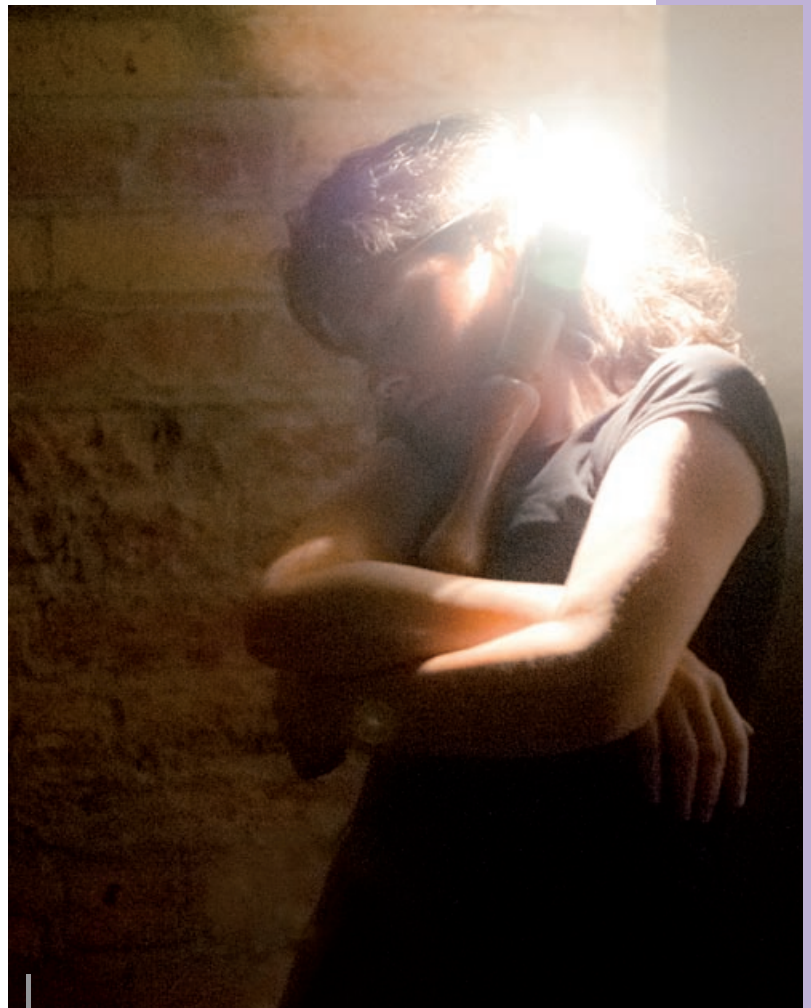


- DOCUMENTATION: Maciej Zakrzewski (photographs), Maciej Włodarczyk (film)
- ACCOMMODATION: AMU dormitory Jowita
- HOURS OF WORK: 270 (190 planned)
- WORK SURVEYS: The work was surveyed in mid-course and upon completion of the seminar
- WORK CERTIFICATES: The participants received work certificates after the seminar





- A – awareness
- B – balance
- C – clarity
- D – discipline
- E – ethics
- F – flow
- G – geometry
- H – hearing
- I – impulse
- J – journey
- K – kaosmos
- L – lightness
- M – meeting
- N – numbers
- O – openness
- P – presence
- Q – quality
- R – readiness
- S – sharing
- T – training
- U – understanding
- V – vertically
- W – work
- X – *stays empty as one letter must be different*
- Y – yin/yang
- Z – zest



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