



ADAM MICKIEWICZ UNIVERSITY IN POZNAŃ

Faculty of Polish and Classical Studies

Drama, Theatre and Performance Department

■ ■ ■ ATIS

ATIS 2013 RECYCLE
3–28 SEPTEMBER 2013

ACTING TECHNIQUES INTENSIVE SEMINAR

Directed by Prof. Grzegorz Ziółkowski
Assisted by Maciej Zakrzewski (Studio ROSA)

The seminar, of a highly practical and exploratory nature, aims at studying elementary and advanced 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.



ARTIS // RECYCLE

PARTICIPANTS

■ Aphrodite Evangelatou
(Greece)
an actress and a MPhil/
PhD student at Goldsmiths
College, University of
London



■ Jack J. Beglin
(Ireland)
a University of Kent
(Canterbury) drama
graduate



■ Yıldız Gülmez
(Turkey)
an Ankara University
theatre graduate
and a creative drama
teacher



■ Csongor Köllő
(Romania)
an actor at the Hungarian
State Theatre in Cluj,
an acting teacher
in a Theatre Academy
there, and a PhD student



■ Anahit Ter-Sargsyan
(Armenia)
a Mime Studio at the State
Theatre in Yerevan graduate
and an actress there

The ATIS 2013 main theme was 'Recycle.' It was an expression of environmental concerns, but it could be understood metaphorically too. 'Recycle' could mean a return to forgotten issues, to subjects which we seemingly do not wish to remember, deal with, but which lurk there – in the dark zone of oblivion. We recycled these ideas to give them new life and new usage for others and for ourselves.



WASTE LAND (www.wastelandmovie.com)

During the ATIS the participants were asked to watch privately a Lucy Walker's, João Jardim's and Karen Harley's documentary *Waste land* (2010) on Vik Muniz's artistic project in the world's largest garbage dump, Jardim Gramacho, located on the outskirts of Rio de Janeiro. Muniz photographed there "an eclectic band of *catadores*" – self-designated pickers of recyclable materials. Muniz's initial objective was to "paint" the *catadores* with garbage. However, his collaboration with these inspiring characters as they recreate photographic images of themselves out of garbage reveals both the dignity and despair of the *catadores* as they begin to re-imagine their lives."



PANDORA'S BOX and ACTORS ARE LIKE HOUSES

These were the two phases of the seminar. During the first we opened a toolbox of 'evils' – various approaches to actor training and work techniques. After that the work was redirected towards creating individual acting etudes.



CALENDAR

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|---------------------------------------------------------------------------|----------|
| 1. Meeting and opening of the ATIS library | 3/09 |
| 2. PANDORA'S BOX | 4–6/09 |
| 3. Overview of the outlines proposed by the participants | 6/09 |
| 4. Day off | 7/09 |
| 5. Chi Kung session in the Cytadela park | 8/09 |
| 6. PANDORA'S BOX | 9–13/09 |
| 7. A guest lecture by Prof. Paul Allain followed by discussion | 13/09 |
| 8. Presentation of Studio ROSA's performance <i>TAZM Silence of Light</i> | 13/09 |
| 9. Day off | 14/09 |
| 10. Chi Kung session in the Cytadela park | 15/09 |
| 11. PANDORA'S BOX | 16–20/09 |
| 12. Day off | 21/09 |
| 13. Chi Kung session in the Cytadela park | 22/09 |
| 14. ACTORS ARE LIKE HOUSES | 23–25/09 |
| 15. Film documentation by Maciej Włodarczyk (qpoznan.tv) | 26/09 |
| 16. ATIS SHARING with invited guests | 26/09 |
| 17. Discussion on theatre ethics and Individual tuitions | 27/09 |
| 18. Meeting on Maciej Zakrzewski's photo documentation | 27/09 |
| 19. Speech on ATIS and ROSA and the summary meeting | 27/09 |
| 20. Departure | 28/09 |

LIBRARY

Participants could borrow books on acting and theatre from the English language collection provided.

PANDORA'S BOX

Elements of work: Individual warm-up – Spatial awareness – Impulses – Rhythms – Contrast improvisations – Theatre mathematics – Stars: a group spatial composition – Image scores – The Warrior Attitude – Flow – Your journey.

LECTURES (7) on the relationship between the martial arts and theatre practices and on the key contemporary Polish theatres, figures, events and ideas, related to the works of:

- Jerzy Grotowski and the Teatr Laboratorium (3)
- Włodzimierz Staniewski's Centre for Theatre Practices Gardzienice (1)
- Tadeusz Kantor's Cricot 2 (1)
- Biuro Podróży Theatre as an example of Polish alternative theatres (1).

LABORATORIES

(2) for the practical study of contemporary methodologies of actor training. They aimed to examine in a practical way training methods implemented by influential contemporary directors and pedagogues. Participants were confronted with fundamental acting approaches of:

- Jerzy Grotowski and Zygmunt Molik (Body-voice) and
- Włodzimierz Staniewski and Gardzienice (Mutuality).

DISCUSSIONS (2) focused on two topics:

- relation between craft/art and quality (with reference to John Wate's documentary *Secrets of the Samurai Sword* and Peter Brook's text *Quality and Craft*);
- theatre ethics (based on Konstantin Stanislavsky's text *Toward an Ethics for the Theatre*).

SHARINGS (2) – participants shared among themselves and with the work leaders their inspirations and work experiences. The two encounters took forms of:

- story-telling around the film fragments;
- work demonstrations;
- a game.



13 September 2013

The lecture was focused on the approaches to actor training in the theatres of Gardzienice and Suzuki Tadashi while the discussion was centred around general questions related to acting craft.

Paul Allain is Professor of Theatre and Performance at the University of Kent, Canterbury. He collaborated with the Gardzienice Theatre Association from 1989 to 1993 and published the book *Gardzienice: Polish Theatre in Transition* (1997). He co-edited the *Cambridge Companion to Chekhov* (2000) and his book *The Art of Stillness: The Theatre Practice of Tadashi Suzuki* was published by Methuen (2002; second revised and expanded edition with DVD 2009) and Palgrave Macmillan, USA (2003). Routledge published his *Companion to Theatre and Performance*, co-written with Jen Harvie in 2006. He has since published several edited collections on Grotowski as part of the British Grotowski project. Most recently he has hosted Professor Richard Schechner at Kent for a Leverhulme Visiting Professorship, and has in 2012 published *Andrei Droznin's Physical Actor Training* with Routledge, a DVD/booklet. He has contributed extensively to the Routledge Digital Performance Archive.



spelled also '*Qigong*' is described as 'a practice of aligning breath, movement, and awareness for exercise, healing, and meditation. With roots in Chinese medicine, martial arts, and philosophy, *qigong* is traditionally viewed as a practice to cultivate and balance *qi* (*chi*) or what has been translated as "intrinsic life energy."' In theatre practice, this may help to coordinate inner and outer aspects of the actor's presence and to become more aware of breathing. During ATIS Chi Kung was practiced beyond the main programme, on three consecutive Sundays (days off).



ACTORS ARE LIKE HOUSES

Some of them show a great number of details of their facades in all their architectural and decorative splendour. Others open their doors and windows and let us enter inside.

Etudes

are individual, partner or group miniature (up to 20 minutes), precise and repeatable compositions of texts, songs, dances, actions, music, etc. Their principal aim is to study specific issues related to the intersection of training and performance. They:

- constitute an area where different currents of work intermingle and feed each other;
- are melting pots where the work reaches its strongest dynamics and tempo;
- help to uncover participants' creative potentialities, qualities and dimensions which may be hidden or unknown – even to the participants themselves.



26 September 2013

An encounter with invited guests when elements of training and etudes were shared, or presented (in the sense of giving someone a present, a gift of your full presence).



■ ■ ■ PROGRAMME OF ATIS SHARING

Exercises

1. DOORS OPEN – rhythm structure by the whole group led by Maciej Zakrzewski
2. A LIFE BOAT – flow structure by Anahit Ter-Sargsyan, Aphrodite Evangelatou and Jack J. Beglin, led by Maciej Zakrzewski, music: Rene Aubry

Etudes

3. YOUNG WOLVES by Jack J. Beglin and Anahit Ter-Sargsyan, music: Howling Woolf
4. GEHENNA by Yıldız Gülmez
5. I HEARD THE SCREECH by Jack J. Beglin
6. THE SOUL DOESN'T DIE by Anahit Ter-Sargsyan
7. LEAF OF A LEMON TREE by Aphrodite Evangelatou
8. LETTER TO MY MOTHER by Csongor Köllő

Composition

9. STARS by the whole group led by Maciej Zakrzewski

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■ GEHENNA

by Yıldız Gülmez

Text: William Shakespeare *Macbeth* (V, 1)

Music: Komitas; song: traditional Turkish



Out, damned spot! out, I say! One, two; why, then 'tis time to do't. Hell is murky! Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our pow'r to account? Yet who would have thought the old man to have had so much blood in him? / The Thane of Fife had a wife; where is she now? What, will these hands ne'er be clean? No more o' that, my lord, no more o' that; you mar all with this starting. / Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh! / Wash your hands, put on your nightgown; look not so pale. I tell you yet again, Banquo's buried; he cannot come out on's grave. / To bed, to bed! there's knocking at the gate: come, come, come, come, give me your hand. What's done cannot be undone. To bed, to bed, to bed.



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■ I HEARD THE SCREECH

by Jack J. Beglin

Text: Ted Hughes

I heard the screech, sudden –
Its steel was right inside my skull
It scraped all around, inside it
Like the abortionist's knife

My blood lashed and writhed on its knot –
Its skin is so thin, and so blind,
And earth is so huge, so hard, wild
And so nearly nothing
And so final with its gravity stone –

My legs, though, were already galloping to help
The woman who wore a split sided mask –

That was how the comedy began.

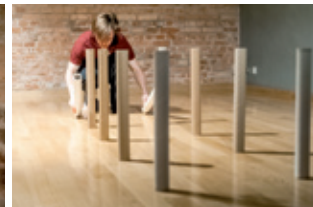


Before I got to her – it was ended
And the curtain came down

But now, suddenly,
Again the curtain goes up.

This is no longer the play.

The mask is off.



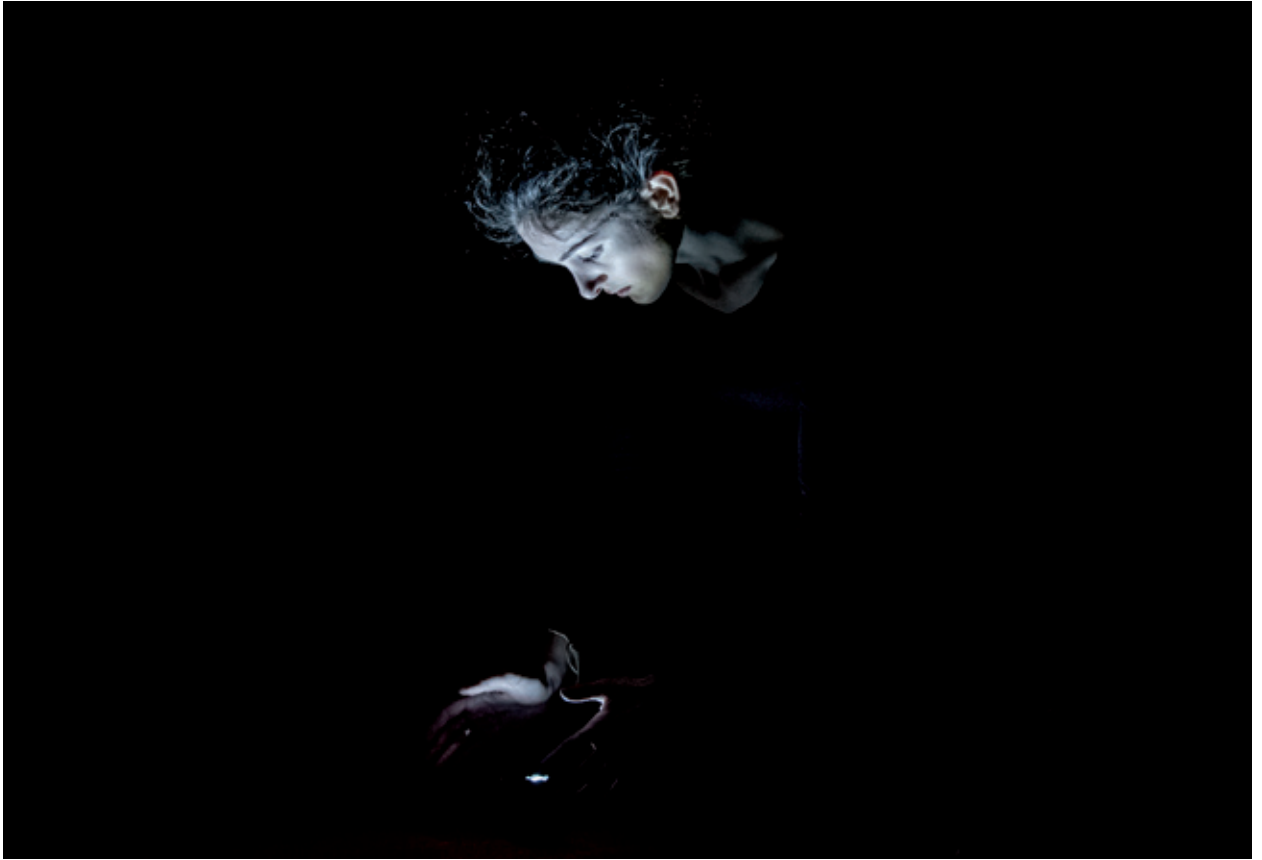
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■ THE SOUL DOESN'T DIE

by Anahit Ter-Sargsyan

Texts: Exishe Charenc, William B. Yeats

Song: traditional Armenian transcribed by Komitas



The soul doesn't die / Having left a body in a
terrestrial hole. / It wanders in the labyrinth of
the Universe. / It passes all roads of the false
and imaginary earth / And returns light and
pure / In your embraces to celebrate. / But
when will my soul reach, / As the majestic,
brightened-up victim, / Sunset blue border? /
Your border Light?!

When you grow old and you often fall asleep
at a fireplace, take this book, read it and
remember your past and shine of your eyes.
Many loved your greatness, loved falsely or
truthfully, but only one loved your pilgrim
soul and the invisible grieves which were
changing your face.



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■ LEAF OF A LEMON TREE

by Aphrodite Evangelatou

Text: Euripides *Trojan Women*, songs: traditional Greek

To Astyanax. O, my sweet child! My darling son! Our enemies will murder you and you will leave your mother all alone. You will be killed because you are a noble and the son of a noble, a noble and brave man who has saved many but who cannot save you. Disastrous marriage! Dreadful wedding! You've brought me here, to Hector's palace, not so that I'd bear a child that would become the sacrificial victim of the Greeks but one who would rule over all the people of Asia. Hector, your glorious father, will not emerge from below the earth with his spear to come and save you; neither will any of his family, nor anyone from Troy's mighty army. How would it be? Thrown from a high cliff..., falling..., falling... Horrible!! A child with a broken neck. Still. Without breath... Damn you Greeks! You are more barbarian than the Barbarians!



What has this child ever done to you? Why kill an innocent little boy? , Helen! Product of Tyndareus' lineage. Zeus was not your father! No, I say you're the daughter of many men! Your first father was Bloodshed and your next father was Hate! Then came Murder and that lot was followed by every monstrous grief and pain that breeds upon this earth! A child of Zeus? You? Never! A murderer of so many Greeks and Trojans alike? Never! May the gods destroy you! You and your sweet eyes that brought destruction to the beautiful land of the Trojans! Well then, come! Come and take him! Take my child and throw him over the wall! Come on, take him and kill him! Gorge yourselves upon his young flesh! God has destroyed me and I can't save my child from death. I can't. I can't.

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■ LETTER TO MY MOTHER

by Csongor Köllő

Text: Salvatore Quasimodo



*"Mater dulcissima, the mists are descending,
the stream of the Canal is swirling confusedly on the dams,
the trees swell from the water, burn from the snow;
I'm not sad here in the North: I'm not
At peace with myself, but I'm not expecting
Forgiveness from anyone, many owe me tears
From man to man. I know you are not well, that you live
Like all the mothers of poets: poor and
Just, to the extent of your love for the children away. Today
I'm writing to you" – Finally, you will say, two words
From the boy that ran away one night, in a short cloak
And with a few poems in his pocket. Poor lad, he's so
Open-hearted, one day they'll kill him someplace. –*



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"Of course, I remember, from the grey wharf,
Where slow trains where grouching with almonds and oranges,
To the mouth of the Imera, the river was full of magpies,
Of eucalyptus, of salt. But now I thank you,
I want to, for the irony that you put on my lip: it is mild, like yours.
This smile has saved me from tears and pain.
And it is of no importance whether I have tears for you
Or those who, like you, are waiting for something,
Not knowing what it is. Ah, gentle death,
Do not touch the clock that's ticking on the kitchen wall
All my childhood passed under the enamel of the clock face,
With it's painted flowers: do not touch the hands, the heart of the old.



But maybe someone answers? O, pious death,
Shy death. Goodbye, dear, farewell, my sweet mother."

Translation by Csongor Köllő

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On the last day of the work participants met with the WORK LEADERS for individual consultations devoted to pinpointing specific problems related to demands of artistic work.

GRZEGORZ ZIÓŁKOWSKI – teacher, director, editor, translator, author of books on Peter Brook and Jerzy Grotowski. He is Professor in the Drama, Theatre and Performance Department of Adam Mickiewicz University in Poznań. He directs ATIS and Studio ROSA. See: www.grzeg.home.amu.edu.pl.



MACIEJ ZAKRZEWSKI – actor and researcher with Studio ROSA. He teaches in the Poznań Academy of Performing Arts (PAPA) (see: www.studio-aktorskie.pl). He is a musician and photographer (see Facebook: FotoTeatr Maciej Zakrzewski). From 2012 he assists Grzegorz Ziółkowski at ATIS seminars.

created on the base of participants answers to "Acting craft ten commandments"
task and the discussion on theatre ethics



1. Be – rather than have.
2. Be resourceful child, play, enjoy.
3. Be open, sensitive.
4. Be ready, flexible.
5. Be focused, present – here and now.
6. Be precise and attentive to detail.
7. Be modest, honest.
8. Be consistent, disciplined.
9. Be reliable, helpful.
10. Be.