



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

ATIS

ACTING TECHNIQUES INTENSIVE SEMINAR

ATIS 2014 PANDORA'S BOX
2–9 February 2014

Directed by Prof. Grzegorz Ziółkowski

Assisted by Maria Bohdziewicz (Studio ROSA) and 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 and speech, 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.



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<https://www.facebook.com/pages/ATIS-Acting-Techniques-Intensive-Seminar-AMU/544212128990411?fref=ts>

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PARTICIPANTS

'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.'



Andrea Casanova Ramirez (Spain)



Marta Pautrzak (Poland)



Kristóf Farkas (Hungary)



Paulina Wilczyńska (Poland)

ATIS is:

'partnership – energy – change' (Paulina)

'impulse – listening – discipline' (Marta)

'partner – flow – happiness' (Kristóf)

'body – action – feeling' (Andrea)



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During the seminar we opened a toolbox of 'evils': various approaches to actor training and work techniques. The disciplined work focused on basic elements of acting craft and was full of joy and warm-heartedness.



WORK MATERIALS

Music: Martin Codax's *Cantigas d'Amigo*

Text: Julio Cortazar's *Hopscotch* (chapter 7)

Iconography: Auguste Rodin's and Camille Claudel's sculptures



ELEMENTS OF WORK

PARTNERSHIP-IN-ACTION – a number of partnership actions which help to open up to the other person and to seek harmony in interaction – by listening to the partner. The work refocuses the performer from her/himself to the person with whom s/he interacts. Thanks to mutual listening, leading and coordination, the actions may take the form of 'danced dialogue' which embraces different dimensions of the interpersonal encounter.

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FLOW – a practice which focuses on lightness of action, on its fluidity and coordination with breath and word. It involves several precise elements (physical actions) which help to harmonize breath, body and voice.

RHYTHMS – the study of various rhythmical patterns and structures, performed within a group.



IMAGE SCORE – work with iconography which affect the actor's physicality, the way of breathing and moving, the mode with which s/he interconnects with others and finally the way s/he speaks. Participants compose their scores (movement patterns) with iconography as points of departure. They devise their own choreographies and interrelate or share them with others.



CONTRAST IMPROVISATIONS – are focused on contrasted qualities of movement and behaviour and on exploration of their potential for comic acting. The aim of individual, pair and group contrast improvisations is to open the passageway to the field of creativity.

LECTURE on *Cantigas d'Amigo* – female love songs sung in the middle ages in Galician-Portuguese. The musical notation has survived for only six of them on a parchment discovered in 1914, which had been used as a binding for Cicero's last work – *De officiis*. The songs are ascribed to the 13th century *joglar* Martin Codax.



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