



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

ATIS ACTING TECHNIQUES INTENSIVE SEMINAR

ATIS 2015 NICHE

13–30 September 2015

Brzezinka, the Grotowski Institute forest location

In the framework of STUDIO || ROSA's
exploratory theatre undertaking
FEELING THE PULSE (2015–16)

Directed by Prof Grzegorz Ziółkowski
Adam Mickiewicz University in Poznań and STUDIO || ROSA

Consultant Prof Paul Allain
School of Arts, University of Kent, Canterbury, UK

Assistance by Maria Bohdziewicz and Maciej Zakrzewski
STUDIO || ROSA



Csongor Köllő (Romania), Andrea Madrid Mora (Catalunya), Mohammad Reza Aliakbari (Iran)

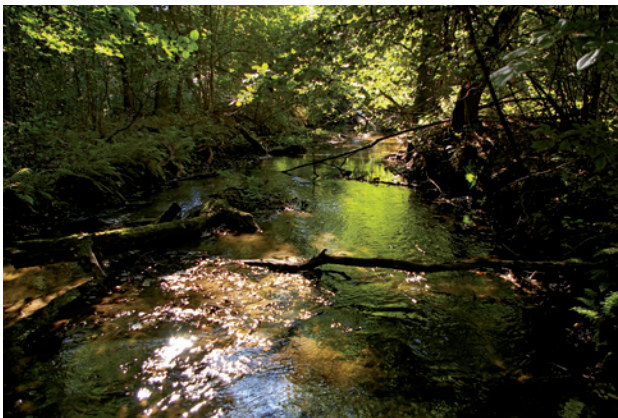
BRZEZINKA

ATIS 2015 seminars (STARS, NICHE and SPARK) took place in Brzezinka, the Grotowski Institute's forest location.



Photo of Brzezinka by Grzegorz Ziolkowski

Brzezinka, the forest base of the Grotowski Institute, is an isolated building surrounded by 10 hectares of forest, located near the village of Brzezinka, next to Oleśnica, 46 km from Wrocław. It was one of several farm buildings, the remainder of which were destroyed at the end of world war II. Next to the building, by the stream, there is a wooden water mill. The stream supplies water to the nearby pool.



In November 1971, the Laboratory Theatre bought the buildings from the Jezierscy family and began renovation and conversion works, which were undertaken mainly by the younger members of the theatre. Working spaces and modest accommodation were created. Jerzy Grotowski chose to keep Brzezinka an isolated place, without running water and electricity. It was a home to paratheatre and Theatre of Sources until the declaration of martial law in Poland, in December 1981. In August 1982, Jerzy Grotowski left the country and was never to return to Brzezinka.

After the dissolution of the Laboratory Theatre in 1984, the Second Wrocław Studio inherited Brzezinka, along with the premises in Wrocław. Zbigniew Cynkutis, the director of the Second Studio, conducted a detailed inventory of the building, but unfortunately, he was not able to secure funding for further renovation works. In 1990 Brzezinka gained a new protector. From the start, the newly-formed Grotowski Centre attempted to raise funds to save the building. In 2001, thanks to the Wrocław authorities, the first stage of renovation – the installation of a new roof – was finally accomplished. The following year the renovation work was completed. The inauguration of the 'new' Brzezinka took place during the international conference 'Jerzy Grotowski: the Past and the Present of Research – paratheatre and Theatre of Sources,' organised by the Grotowski Centre from September 27–29, 2002.

Currently, Brzezinka is a place for practical activities and long-term projects. Brzezinka has hosted several groups and undertakings, amongst which are Theatre ZAR (Wrocław), Maisternia Pisni (Lviv, Ukraine), Teatro La Madrugada (Milan, Italy), and Song In-Between (Poznań). At present, Regula contra Regulam (Milan, Italy) and Studio Matejka (Wrocław) regularly work here.

In the building there are three main working spaces: Matecznik, the Room of the Tree and the Room of Light, but during ATIS seminars other spaces both inside and outside the building also host the etude work and training sessions.

See: www.grotowski-institute.art.pl



The Room of the Tree,
renovated by STUDIO||ROSA before,
during and after ATIS 2015 seminars.
Installation by Grzegorz Ziółkowski,
1 October 2015

STUDIO || ROSA

Research | Openness | Sharing | Acting



Photo on the left by Grzegorz Ziółkowski

STUDIO || ROSA is a space between people that serves long-term work on oneself and research into the relationship between actor training and theatre creation.

The work is focused on awareness and harmonization of breath, body and voice. At its heart there is the quality of lightness, sought for in the flow of actions and dialogues with oneself, an environment, a partner, a group. We strive to make it present in training and in improvisations, understood as a space for being playful. Improvisations help to build a bridge between training and the spheres of the imagination, composition and creation. It is in this domain where performances such as *TAZM* and *HEART* appear – created by a common effort.

‘Rosa’ is Polish for ‘dew’; the Studio is called ‘Pracownia Rzemiosła oraz Sztuki Aktorskiej ROSA’ in Polish, literally: ‘work-room for acting craft and art’.

STUDIO || ROSA works in the Theatre Studio in Collegium Maius of Adam Mickiewicz University in Poznań and wishes to thank Professors Dobrochna Ratajczakowa, Elżbieta Kalemba-Kasprzak and Bogumiła Kaniewska for their ongoing support.

grzeg@amu.edu.pl || <http://grzeg-rosa.home.amu.edu.pl/> || <https://www.facebook.com/pracowniarosa>



Maria Bohdziewicz and Maciej Zakrzewski in *TAZM Silence of Light* and Maria Kapala, Maciej Zakrzewski and Maria Bohdziewicz in *HEART Silence of Polygon* (rehearsals 2014, 2015), photo by Jakub Wittchen

ATIS

Since September 2012 STUDIO | ROSA has been carrying out the Acting Techniques Intensive Seminar ATIS at Adam Mickiewicz University in Poznań, led by Prof Grzegorz Ziolkowski.

The seminar is of a highly practical and exploratory nature and aims at studying elementary and advanced skills of the performer. They include the following abilities:

- to be open to dialogue and sharing with others
- to integrate action, silence, sound, speech and song
- to react swiftly and precisely to impulses which come from partners, literary and other texts, images, music, space and nature as well as from the inner sphere of associations, imagination and memories.

The seminar aims at exploring the intersections between technical aspects of theatre work and the spheres of the imagination, composition and creation. The explorations focus on awareness, responsibility for one's actions and the harmonization of breath, body and voice. ATIS is devoted to the formation of ethical attitudes in relation to theatre art. Theatre is understood here as a space for sharing questions about humanity with others.

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

ATIS is associated with the Drama, Theatre and Performance Department in the Faculty of Polish and Classical Philology of Adam Mickiewicz University in Poznań.



ATIS 2015 NICHE

Consultative seminar

13–30 August 2015

Brzezinka, the Grotowski Institute forest location

In the framework of STUDIO | |ROSA's exploratory theatre undertaking
FEELING THE PULSE (2015–16)
supported by the Grotowski Institute, Wrocław

Directed by Prof Grzegorz Ziółkowski
Adam Mickiewicz University in Poznań and STUDIO | |ROSA

Consultant Prof Paul Allain
School of Arts, University of Kent, Canterbury, UK

Assistance by Maciej Zakrzewski and Maria Bohdziewicz
STUDIO | |ROSA

Helpers Maria Kapala, Paulina Krzeczowska, Marta Pautrzak

ATIS NICHE was an advanced seminar addressed to those artists who wanted to develop their own creative work on training and/or individual performances in a friendly and supportive environment.

From those who applied, 6 people were selected by Prof Grzegorz Ziółkowski and provided with free tuition, accommodation, food and reimbursement of travel costs to and from Wrocław up to 200 Euro. The transportation from Wrocław to Brzezinka and back was also provided.





Mohammad Reza Aliakbari (Iran), born in 1982, started working in theatre as an actor in 2003. He graduated in theatre directing from the University of Tehran and recently graduated in acting from Tarbiyat Modares University with the thesis *A Study on Acting in Jerzy Grotowski's Theatre*. He managed the international section of the 17th Iran International Festival of University Theatre IIFUT in 2014. He participated in workshops with Odin Teatret and Lailish Theaterlabor, and on Meyerhold's biomechanics, as well as in seminars led by Prof Paul Allain among others. He works for radio and performs in many professional theatres in Iran. He translated Peter Brook's *With Grotowski: Theatre is Just a Form* (ed. Paul Allain, Georges Banu and Grzegorz Ziolkowski) into Persian (to be published in December 2015).



ATIS // NICHE

■ CSONGOR KÖLLŐ



Csongor Köllő (Romania) – Hungarian actor and director who completed his BA and MA studies in acting at the Babes-Bolyai University, Faculty of Theatre and Television. He is also in the process of completing his PhD studies at the same institute, with the thesis *The training of the actor. A way towards wholeness*. He has taught acting at the Faculty of Theatre and Television since 2010. He has been an actor in the Hungarian State Theatre of Cluj from 2008 until 2013 (when he became a freelancer), working with directors such as Matthias Langhoff, Gabor Tompa, Mihai Maniutiu, Dragos Galgotiu and others. In 2014 he co-founded Shoshin Theatre Association, of which he is Co-Director. The association is involved in creating, developing and sustaining artistic, pedagogical and social projects, with a special emphasis on international collaboration and the establishment of partnerships with groups from different cultures. The Association has organized several international workshops, and produced two plays: *Antigone's family: stories of blindness* – a theatre street action, directed by Raul Iaiza (Regula contra Regulam) and *Fragments from a distant memory*, directed by Csongor Köllő. Shoshin Theatre Association also launched KaravanAct – theatre festival on the road, holding 18 performances in 10 days in 3 cities. He participated in ATIS 2013 RECYCLE and 2014 FAIL (BETTER).

ATIS // NICHE

■ ANDREA MADRID MORA



Andrea Madrid Mora (Catalunya) – Catalan actress who graduated in drama from the Institut del Teatre in Barcelona. Actress in the theatre company Obskene where she has been performing since 2010. In 2012 she decided to move to Poznań where she met Teatr Rosa and collaborated with them while she was doing her practice in the framework of an Erasmus programme with Teatr Ósmego Dnia. Interested in Theatre of the Oppressed she founded Assalt Teatre as a collective that works with the handicapped, teenagers and elderly people in 2011. She has taken part in workshops led by Demain Printemps in Russia, Fitz Mauritz, Veronal and participated in ATIS 2012 TRAP and 2013 FLOW & ETUDES.

ATIS // NICHE

■ SAMANEH ZANDINEJAD



Samaneh Zandinejad (Iran), born in 1984. She graduated in theatre directing from Tarbiyat Modares University. She has worked as an actress in performances and films. In 2006 she founded Madreseh Theatre Group with whom she has directed five performances. She won the best directing prize at the 30th Fajr Theatre Festival in Tehran in 2012. She directed

Dolls in Silence (2013) – a performance based on a true story about the self-immolation of an Iranian woman. She also produced two performances in collaboration with visual artists in the field of performance art. Recently, she worked in the selection committee of the 18th Iran International Festival of University Theatre IIFUT in 2015.

In the first phase of ATIS NICHE Éva Papp (Hungary) and Marta Rosa (Portugal) took part.



Marta Rosa at work on her etude based on Sarah Kane's *4.48 Psychosis*, directed by Grzegorz Ziółkowski

■ GRZEGORZ ZIÓŁKOWSKI

A teacher, director, editor, translator, author of books on Peter Brook (2000) and Jerzy Grotowski (2007). He is Professor in the Drama, Theatre and Performance Department of Adam Mickiewicz University in Poznań. He directs STUDIO| |ROSA and the Acting Techniques Intensive Seminar ATIS. He is currently writing a book on self-immolation in contemporary culture. Please visit: <http://grzeg.home.amu.edu.pl>.



■ MARIA BOHDZIEWICZ

An AMU theatre studies graduate who works as an actress in STUDIO| |ROSA. She has directed educational and artistic projects in local communities and with disabled people. She writes poems and raps. Please visit: <https://www.facebook.com/MariaHZdaniaDoCzytania?fref=ts>.

■ MACIEJ ZAKRZEWSKI

Actor and musician with STUDIO| |ROSA. He is a PhD student in drama at AMU in Poznań and teaches in the Poznań Academy of Performing Arts (PAPA). He graduated from ethnology and cultural anthropology at AMU. He works as theatre photographer. Please visit: <https://www.facebook.com/fototeatr.zakrzewski>.



Maria Bohdziewicz and Maciej Zakrzewski in *HEART Silence of Polygon* (rehearsal in the Laboratory Theatre Space, Wrocław, 10 September 2015), photo Marcin Oliva Soto



Maria Kapala in *HEART Silence of Polygon*
(rehearsal in the Laboratory Theatre Space,
Wrocław, 10 September 2015),
photo Marcin Oliva Soto

■ MARIA KAPAŁA graduated from Classical Studies at the University of Wrocław. She participated in the Academy for Theatre Studies Gardzienice, the Regula contra Regulam project and ATIS SITE OF THE FIRE (August 2014). She has been an actress with STUDIO | ROSA since January 2015.



Marta Pautrzak during
ATIS 2015 SPARK

■ MARTA PAUTRZAK studies theatre at Adam Mickiewicz University (UAM). She attended "Theatre Etudes" class led by Grzegorz Ziółkowski and took part in the ATIS PANDORA'S BOX (February 2014) and ATIS SPARK (December 2014) seminars. She has been a trainee at STUDIO | ROSA since 2015. She collaborates with Poznań based actors: Barbara Prądyńska and Janusz Stolarski.



Paulina Krzeczowska
during ATIS SPARK

■ PAULINA KRZECZKOWSKA is a student of French philology at Wrocław University. She participated in Rena Mirecka's workshops and in ATIS 2015 STARS and SPARK.

Work on breath, rhythms, singing, spatial awareness, text; more on work elements: http://grzeg-atiz.home.amu.edu.pl/?page_id=253.

In the actor training the main focus was: Partnership-in-action and Flow

■ 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 a 'danced dialogue' which embraces different dimensions of the interpersonal encounter.



■ FLOW

in psychology a state of joyful engagement when the body collaborates with the mind as a harmonized and united whole is described by the term 'flow.' In the work of ATIS Flow is 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. At an advanced level, one works on Flow in the framework of improvisations which allow to build a bridge between the training and the domains of imagination, composition and creation.

ATIS // NICHE

■ FROM STARS TO SILENCE

The group composition with two pieces of music (*Stars* and *Silence*) by Motion Trio, a Polish group of accordionists. It studies the individual reactions in relation to organized and structured systems represented by group formations.

Its aim is to:

- balance the group's energy (the composition can be viewed as an ironic commentary on the 'star system' of acting)
- study different aspects of training (above all: spatial awareness, rhythm, timing and synchronization)
- provide a frame into which advanced elements of training (Partnership-in-action and Flow) may be interwoven.

■ **ETUDE** – a short (up to 30–35 minutes), precise and repeatable scene which may include texts, songs, dances, actions, music, etc. It is a study of specific issues related to the intersection of training and performance – a melting pot where the work reaches its strongest dynamics and tempo.



■ **NIGHT RUN** has its roots in the practices of Gardzienice Theatre. Here, it is considered to be a musical composition which invites organic sounds of humans such as breathing and stomping and the sounds of nature. Night or dusk runs are practised along the forest paths and with the forest as the main partner for the running people.

The run:

- helps to differentiate between pulse and rhythm
- sharpens perception, especially hearing
- releases breathing and
- tunes for singing.



ATIS // NICHE

■ EMERGENCY EXIT

Created by Csongor Köllő and Grzegorz Ziolkowski



With Salvatore Quasimodo's poem *Letter to the Mother* (in Hungarian, English translation by Csongor Köllő) and Tadeusz Różewicz's poem and fragments of his book *Mother Departs* (English translation by Barbara Bogoczek)

Explored, rehearsed and performed in Brzezinka's Room of the Tree



ATIS // NICHE



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. –
Of course, I remember, from the grey wharf,
Where slow trains were grousing 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 its 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."



ATIS // NICHE

I was beating my way through the dream
heavily
before waking
in warm streams of
tears words
mother was coming towards me
Don't be afraid you're in the earth I kept saying
no-one can harm you anymore nor hurt nor touch you
seized by that fear mother
hugged me
don't be afraid you're in the earth
you are inside me no one will touch you
nor humiliate nor hurt you
I was beating my way through that dream heavily
in front of me stood a Shadow



ATIS // NICHE



Now as I say these words, Mother's quiet mindful eyes are on me. She watches me from the 'other world' the other side I do not believe in.

*"Of all worldly things only two survive,
Two only: love and goodness... and nothing else..."*

It's the Nothing that's survived! And if we do not get some grip on this vast expanding Nothing, then... then what?

Mother's eyes which can see everything watch the birth watch throughout life and watch after death from the 'other world'. Even if her son was turned into a killing machine or a beast a murderer mother's eyes are looking at him with love... looking.

Mother watches her son as he takes his first steps and then as he seeks his way, her eyes watch as the son leaves, they take in the whole life and death of her son.

I have to go to work...

ATIS // NICHE



ATIS // NICHE

■ VERONICA'S DOUBLE

Created by Andrea Madrid Mora and Grzegorz Ziółkowski

With texts by Jon Fosse (*Rambuku*) and Ira Levin (*Veronica's Room*),
traditional Catalan songs and fragments of *Walking Song* by Meredith Monk

Explored, rehearsed and performed in Brzezinka's Matecznik



One, two, three
when I was wee
I could not peel a tati.
And now I am old
and I can sing
I am gonna kiss a laddie

So, yes, yes.
Here we are.
And how often have we been sitting here
like this.
It is as if we have always been here.
Year in and year out.
Have you and I been here always.

And you don't say anything.
Why don't you say something.

ATIS // NICHE

Don't just sit there, please.
Don't just sit there and watch, watch.
Don't do it.
Don't just sit there and watch.

Talk to me.
Can't you.
You can.
Surely you can.
Oh well, just sit there then.
Just sit there.
Tell me that you know that today is the day.
That today you and I are going to
Raaaaambuuuukuuuuuu.

Well, it doesn't matter then because you are
a pig... a massive pig!



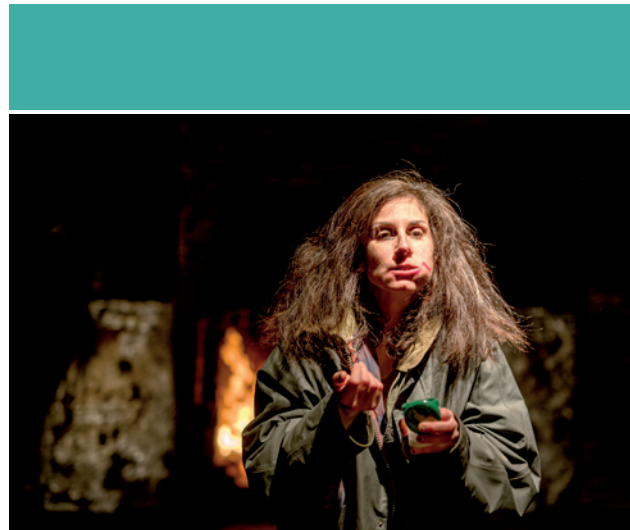
But, today is not an ordinary day.
Today is an extraordinary day.
That's why I have to look beautiful.
Say it: You look beautiful.
Can I have A, B, C, D?
Larry!

ATIS // NICHE



Tinc por a morir. I am frighting to death.
Ok, let's count until 12: one, two, six, seventeen, fifteen, twenty six.

Tell me then,
tell that you know that today you and I are going to Rambuku
and if you don't remember
it doesn't matter because as long as I know
Rambuku exists!



And do you know what is like in
Rambuku?
Of course that you don't know.

ATIS // NICHE

Because you never remember about anything but:

In Rambuku there are angels and trees.
Trees that are almost translucent.
And there are bright birds there too.
Such a big birds and such a big trees.
The birds are not big as houses but they are still big.
And many people you know they are already there.
All those who I miss they are there.



There I can be with mum, dad, my sister...
All our friends are there.
And the sea there is blue and deep as the bluest sky.
And the waves are like clouds.

ATIS // NICHE

And when you get there you don't feel cold,
you don't feel pain.
And all those who live there they understand everything.
You can see it in the light of their eyes.
Finally I will see you in a different light,
in Rambuku's light.
In the radiant Rambuku's light.
You have to look forward for it!
And you can hear song in Rambuku.
Fine songs sung by voices
very thin and very deep.
Can you hear the song?
Rambuku sings for us.
It is still far away.
And there I shall live in a song.
In Rambuku's song.



*Oh, Gavina voladora
que volteges sobre el mar
I al pas del vent mar enfora
vas voltant fins arribar.
A la platja solejada
platja de dolços records
un dia I nit I fa estada
la nina dels meus records.*

*Quan la vegis sola
prop la quieta onada
dóna-li besada
que li envia més fervent.
Diga-li que sento
dolça melangia,
I que en ella penso
en tot moment...*



No sóc la Verònica. Aquest vestit no és meu. Aquesta habitació no és meua. Larry, truca a la policia. Truca a la policia. Em tenen tancada no puc sortir. Larry!

[I am not Veronica. That dress isn't mine. This room isn't mine. Larry, call the police. Call the police. I am closed. I can't leave. Larry!]



Fill de puta, tu també? El restaurant, el sopar... Hem vingut fins aquí. Què penseu fer amb mi? És mentida. No sóc la Verònica. Vosaltres heu aconseguit aquesta casa, vosaltres heu arreglat aquesta habitació i vosaltres us heu inventat aquesta merda d'història. Esteu bojos i m'esteu fent tornar boja a mi. Òstia!

[Fucking bastard... you too? The restaurant, the dinner. We have come here. What do you plan to do with me? I am not Veronica! You have got this house, you have prepared this room and you have arranged all this shit. All of you are crazy and you are driving me crazy too. Shit!]



ATIS // NICHE



Okay. Let's start again. I am Susan Kerner, not Veronica. *Estem al 1973, no al 1935. Vaig estudiar a la universitat de Boston. Vaig nèixer a Youngstown, Ohio.* My father is a dentist. *Té la consulta al número 200 a l'avinguda Hoover.*

[We are in 1973, not in 1935. I studied at Boston university. I was born in Youngstown, Ohio. He has his office at 200 Hoover Avenue.]

La meua mare va estudiar cant amb la Rosa Ponselle. Normalment canta en festes i no hi ha qui la pari. Tinc un germà Sandy que està viatjant per Portugal. Torna a casa Sandy.

[My mother studied singing with Rosa Ponselle. She usually sings at the parties and there is no one who would stop her. I have a brother, Sandy who is right now travelling in Portugal. Come back home Sandy!]

ATIS // NICHE

We live in Wintrop Circle 8. And our phone number is new but soon I will remember it. *Jo visc aquí a Exter amb dues companyes; Leslie que és mig tonta i Diane que és un encant. Aquest dilluns haig d'entregar una monografia en etnografia i el únic que he fet és adjuntar material. Nixon ocupa la casa blanca. Richard Nixon.*

[I live here in Exeter with my two flatmates; Leslie who is half silly and Diane who is lovely. This Monday I have to deliver a monograph in ethnography and the only thing I have done so far is gather material. Nixon occupies the White House. Richard Nixon!]

Ok, I am sorry. I am Veronica. I am sorry. I won't do it again. I will stay here. I am sorry mum. I am Veronica. I will undress myself and go to bed. I like this room. Don't get angry at me, please. I am Veronica. I just wanted to see how does outside looks. But I will stay here. I promise. I am Veronica. I could even sing you a song, look:



ATIS // NICHE

*Si em dius adéu, vull que el dia sigui net I clar
que cap ocell trenqui l'harmonia del seu cant.
Si em dius et vull, que el sol faci el dia molt més llarg així.
I així pren, I així pren tot el fruit que et pugui donar
el camí que a poc a poc escrius per demà.
Que demà, que demà mancarà el frui de cada pas.
Per això malgrat la boira cal caminar.*

Everything is ready.
Do you understand that?
Today you and I are going to Rambuku.
We gonna go across the land,
across the sky,
across the sea.



And we shall be in a house which is not a house,
in a day which is not a day
and in a night which is not a night.
I spent so many years getting ready.
You know that.
Everything can be done, has been done.
Here the angels can't be.
The light can't shine.
Finally I will see you in a different light.
In Rambuku's light.

ATIS // NICHE

And there we shall live in a song.
In Rambuku's song.

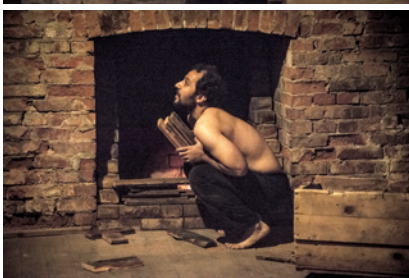
My teeth are white now.



ATIS // NICHE

■ ABEL AND KAIN

Directed by Samaneh Zandinejad in collaboration with Mohammad Reza Aliakbari
Consulted by Grzegorz Ziolkowski



With text inspired by Abbas Maroufi's novel *Symphony of the Dead*, with a quotation from *The Gulistan* by Sa'di and a traditional Persian song

Explored, rehearsed and performed in
Brzezinka's Room of the Tree

Orhan: Silence! Silence! Silence! Silence!
I don't hear anything... It's cold inside. I have to
make a fire.

Read it. Read. Read it. These are the books which
he loved. He loved his books. He didn't let me
touch them. Read it. He used to read aloud.

Improvisations for the etude

ATIS // NICHE

He read:

"Laudation to the God of majesty and glory!
Obedience to him is a cause of approach and
gratitude in increase of benefits. Every inhalation
of the breath prolongs life and every expiration
gladdens our nature; wherefore every breath
confers two benefits and for every benefit
gratitude is due.

Whose hand and tongue are capable
To fulfil the obligations of thanks to him?

Words of the most high: *Be thankful, O family of
David, and but few of my servants are thankful.*

It is best to be a worshipper of his transgressions
To offer apologies at the throne of God.
Although what is worthy of his dignity
No one is able to accomplish."

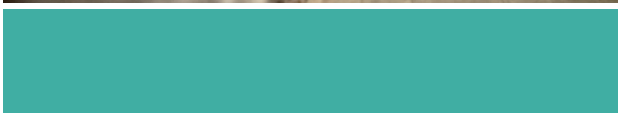
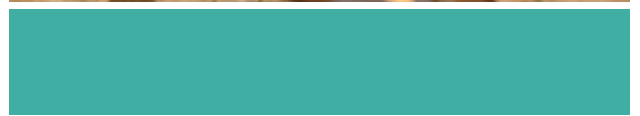
Hit. Hit me!

I didn't read your books Aidin. I just put them on
the shelf.

I killed my brother. I killed my own brother. Mom,
I killed your son. Dad, I killed your son.

Don't sing. Please... Don't sing. Mom! Tell him not
to sing.

Persian song



ATIS // NICHE



And now, this is me. Orhan, a murderer who is a resident of this prison every night. The silences of years surrounded and attacked me like the walls.

This is Orhan.
He didn't touch woman's body.
His mother smiled at him rarely.
And no one loved him.
I am the heir of Cain and my hands are colored with my brother's blood.

And now, you, judges, abandon the judgment and execute the verdict.
Please. Please. Please.

Persian song



ATIS // NICHE



ATIS SHARING

The work of ATIS NICHE culminated in the ATIS SHARING on 30 September 2015 – an open encounter with guests when the elements of individual, partner and group work were shared, or presented (in the sense of giving someone a present, a gift of your full presence).



Brzezinka 2008, photo Grzegorz Ziółkowski

Apart from the Composition From STARS to SILENCE and individual etudes, three partnership scenes and a Kurdish song sung by Maria Kapala were shared with guests who came from Wrocław.





The work was documented by Piotr Maciejewski (<http://guzik-owcy.pl/>).

If not marked otherwise, all photos in the document

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