



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

ATIS ACTING TECHNIQUES INTENSIVE SEMINAR

ATIS 2015 STARS

9–22 August 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

Guest teachers

Roberta Secchi and Magdalena Mróz

Tolgay Pekin (Turkey / France) and Simona Pop (Romania)
in an action–speech improvisation



BRZEZINKA

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

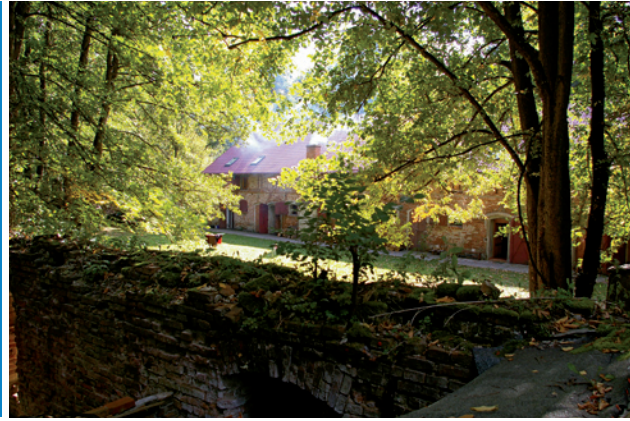
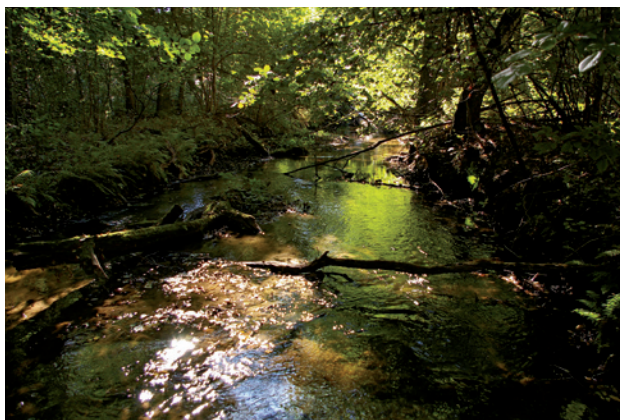


Photo of Brzezinka by Grzegorz Ziolkowski

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 Ziółkowski.

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.



Roberta Secchi and Grzegorz Ziółkowski leading their work sessions at ATIS STARS

ATIS 2015 STARS

9–22 August 2015
Brzezinka

Directed by Prof Grzegorz Ziółkowski

Assistance by Maria Bohdziewicz and Maciej Zakrzewski
STUDIO | ROSA

Guest teachers
Roberta Secchi
Teatro La Madrugada, Milan, Italy

Magdalena Mróz
Teatr Polski, Warsaw

Helpers Iwona Gutowska, Maria Kapala, Marta Pautrzak,
Bartosz Widawski, Estera and Kajetan Ziółkowski



COYOTE SPILLS THE STARS

Native American Folktale

sent by Katie McGillion (UK) who sadly could not attend ATIS 2015 STARS

In the beginning days when all came up from the underworld a huge gathering was planned, uniting all the four-leggeds and flyers. At this meeting Our Mother selected a human being to take a jar of stars, hang them in the sky and name them for all to enjoy.

Coyote was very interested in what was going on, but being a wiggler and trickster then as he is no, Our Mother turned to him and said "Do not make mischief here!"

The human being was busy, placing the stars in ordered patterns upon the sky...Seven Stars here and the three Pot Rest Stars there. When he had placed the beautiful Morning Star he stood back and admired his work, as did all the rest.

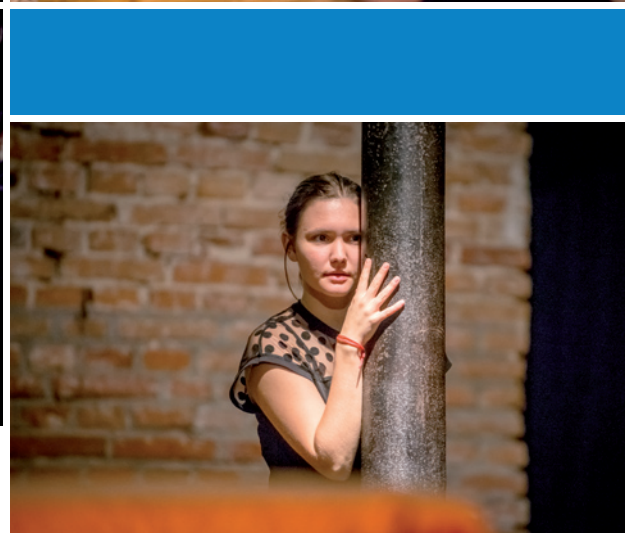
While everyone including Our Mother was gathered to gaze at the luminous Morning Star, *Coyote tiptoed over to the jar of stars to see for himself what the man was doing. As he lifted the jar's lid just a little, the stars rose to the occasion, pushed the lid away and raced for the sky.* This is the reason so many twinkle without order or pattern, and why so many are not named.

Our Mother was angry with Coyote, and said that because of his mischief with the stars *Coyote would forever be a wanderer and bring trouble with him wherever he may go. That some days he could be happy and abundant, but other days he would see unhappiness and hunger.*

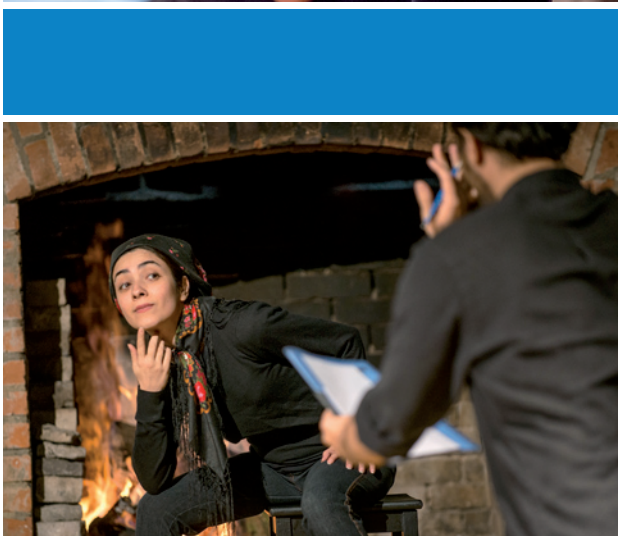
ATIS // STARS

PARTICIPANTS

Below from the left: Lusine Khachatryan (Armenia / Germany), Mohammad Reza Aliakbari (Iran), Sophie Mayeux (France), Yildiz Gülmez (Turkey), Stephanie Jaskot (Poland), Tatiana Judycka (Poland / UK), Paulina Krzeczowska (Poland), Tolgay Pekin (Turkey / France) and Julia Lewandowska (Poland), Stephanie Jaskot and Julia Patan (Poland), Simona Pop (Romania), Paulina Wilczyńska (Poland), Samaneh (Sami) Zandinejad (Iran); during ATIS SHARING on 21 August; before departure on 22 August



ARTISTS // STARS



I have the power
of existence without destiny
Between frost and dew
Between oblivion and presence
Paul Elouard "Médiéuses" (VI)

■ 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

ATIS // STARS

HELPERS

■ **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.



Maria Kapała during a flamenco class, ATIS 2015 STARS



Marta Pautrzak (centre) during an action-speech session, ATIS 2015 STARS

■ **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.



■ ROBERTA SECCHI

graduated from the United World College of the Adriatic (1986–88) and the Academy of Fine Arts of Brera in Milan (1988–92). After intensive travelling in India she co-founded Teatro La Madrugada in Milan in 1994, where she trained as actress with masters from Teatro Tascabile di Bergamo, Odin Teatret, Scuola d'Arte Drammatica Paolo Grassi. She is a dramatic and musical actress, also walking on stilts in street performances. She has studied Bharata Natyam (Indian theatre-dance) for 16 years with Master Ujwal Mukund Bhole from Pune, India. From 1999 she has been developing pedagogic skills. Her work sessions focus on the physical and vocal training that come before work on specific text or play. From 2010, thanks to extensive collaboration with public libraries of the city of Milan, she has been combining theatre work with creative writing in difficult social contexts, including jail and juvenile detention centres. From 2007 to 2011 she co-led the sessions of Regula contra Regulam in Brzezinka, the Grotowski Institute forest location (Poland). In 2008 she was a guest teacher at Diaspora 2008, organized in Glasgow by National Theatre of Scotland. In 2009 she co-led Regula contra Regulam session at Hooyong Performing Arts Centre in South Korea. Between 2009 and 2013 she was four times guest teacher in Turkey: at the Universities of Eskisehir, Trabzon and Ankara for the Creative Drama Seminars, and at the Culture Department of Bornova Municipality (Izmir) for the Festival 4 Seasons – 4 Colours. She created a solo piece *Lorca Was Everybody*, directed by Torgeir Wethal (Odin Teatret), which premiered in February 2010 and was performed in Italy and Poland. She is currently working on a solo performance about the art and life of American writer Djuna Barnes.

ARTISTS // STARS



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GUEST TEACHERS

MAGDALENA MRÓZ (FROST)

– a Poznań theatre studies graduate. She worked for the Grotowski Institute (Wrocław) and Theatre Ateneum (Warsaw). Currently she works as a coordinator in Warsaw Teatr Polski. She has been studying Flamenco for ten years.



9 August (Sunday): arrival

10–12 August (Monday–Wednesday): • Work sessions led by Grzegorz, Roberta and Maciej;
• Overviews of participants' propositions

13 August (Thursday): • Work sessions led by Grzegorz, Roberta, and Magda (Flamenco);
• Film Fragments Sharing and Lorca's 'Blood Wedding' Flamenco Etude by Yildiz with support from Magda, Tolgay, supervised by Grzegorz

14 August (Friday): • Work sessions led by Grzegorz, Roberta, and Magda (Flamenco);
• Night Run led by Grzegorz

15 August (Saturday): • Greeting the Day by Grzegorz; • Individual etude work;
• Taiji session and work demonstration by Roberta and Grzegorz;
• Meeting with Sami and Reza, Roberta, and Magda led by Grzegorz in Matecznik

16 August (Sunday): • Morning Run led by Grzegorz; • Individual etude work; • Etudes overview

17–19 August (Monday–Wednesday): • Work sessions led by Grzegorz (Warrior Attitude, Action–speech), Maciej (Rhythms and Partnership), and Maria (Flow); • Explorations on STARS Space Composition

20 August (Thursday): • Games Sharing; • Work Experiences Sharing (work led by Tolgay, Reza, and Sophie); • ROSA SHARING: introduction from Grzegorz, scenes from *TAZM* and *HEART* performances, meeting with ROSA hosted by Paulina K.

21 August (Friday): • Greeting the Day by Grzegorz; • Etude work; • ATIS SHARING – summary of work

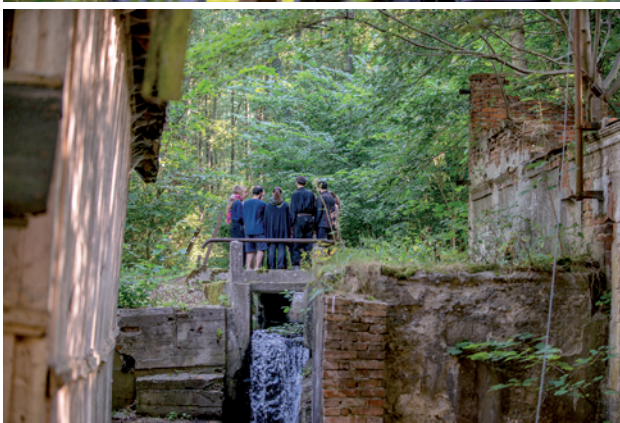
22 August (Saturday): Departure



ATIS // STARS

ACTOR TRAINING

GREETING THE DAY AND WARRIOR ATTITUDE WITH GRZEGORZ ZIÓŁKOWSKI
daily from 8–9 am



ATIS // STARS

THE WARRIOR ATTITUDE – is a practice aimed to reinforce awareness and swiftness of response in combat situations such as stick fight, for example. Combat can also be seen as a model for remaining calm and being positive in stress situations.



CHI KUNG 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." Typically a *qigong* practice involves rhythmic breathing coordinated with slow stylized repetition of fluid movements, a calm mindful state, and visualization of guiding qi through the body.' In theatre practice, chi kung may help on many levels, which include:

- coordination of inner and outer aspects of the actor's presence;
- awareness of breathing;
- cooling down after more energetic performance.



ATIS // STARS

ACTOR TRAINING WITH ROBERTA SECCHI

from 10–14 August, 10 am – 1:30 pm

A complex approach which included: physical and vocal training,
Hindu mudras (gestures) exercises, work on a traditional Italian song and participants' texts



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FLAMENCO CLASSES WITH MAGDA MRÓZ

from 12–14 August, in the afternoon



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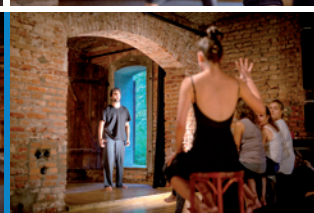
ACTION-SPEECH WITH GRZEGORZ ZIÓŁKOWSKI

from 17–20 August

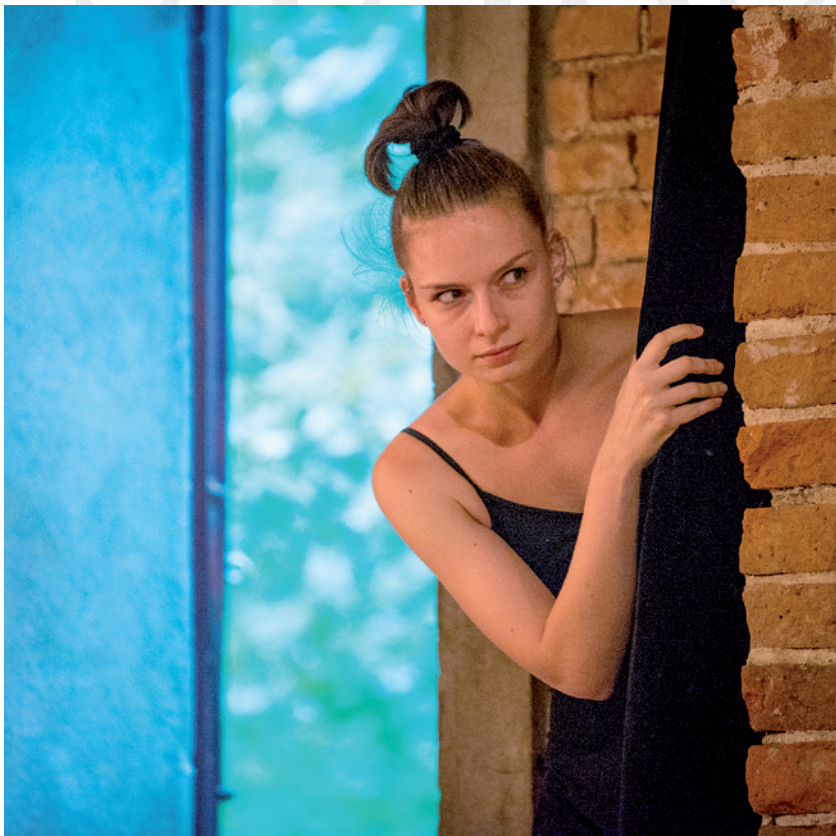
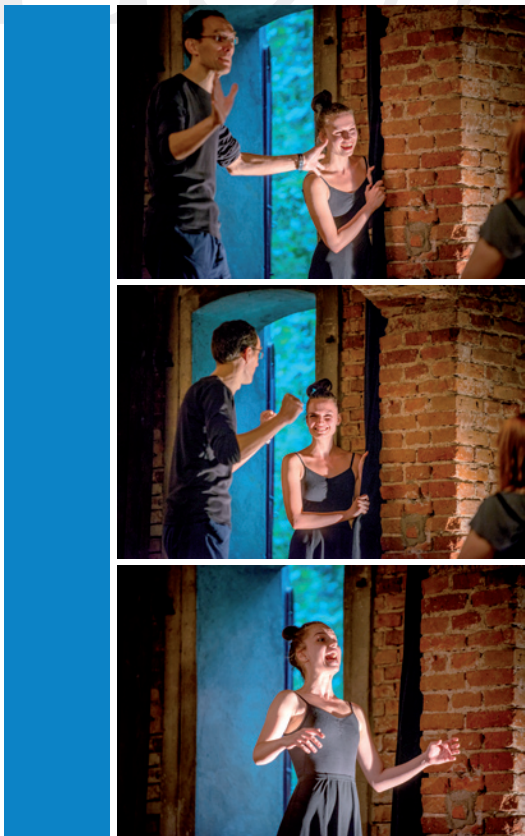
ACTION-SPEECH – the practice which helps to recognise that voice is an extension of the body, that it is rooted in it and related with it. It opens receptiveness and erases individual preconceptions about one's own vocal possibilities.



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by Yildiz Gülmez with support from Magda Mróz and Tolgay Pekin, supervised by Grzegorz Ziółkowski

13 August



STARS POEMS

Shoot solitude in the soup.
Turn your time into a tool of temptation.
Accept the ambush of ancient animals.
Run risks with the right rhythm.
Step on stones of silent singing.

By Roberta Secchi

Silence has its sounds, listen to the silence of trees, silence of sky, silence of earth.
Touch this moment. We are in the middle of two inexistences.
Attempt! Even the vain attempts are much better than sleeping!
Release your body like a child to absorb what is new.
Stars! I searched for your eyes in darkness!

I found your eyes in darkness! And now... the night is full of stars!

By Samaneh Zandinejad

Sacrifice! How a poor word you are in our era.
Towards the desert of night... we are... a lantern... we need.
Astronomer! How can I find polaris?
Roots! Plant them somewhere between earth and sky.
Sacrifice! Yes, to pass the desert... you have to sacrifice.

By Mohammad Reza Aliakbari

ATIS // STARS

MEETING

WITH SAMANEH ZANDINEJAD AND MOHAMMAD REZA ALIAKBARI,
ROBERTA SECCHI, AND MAGDA MRÓZ LED BY GRZEGORZ ZIÓŁKOWSKI

15 August





■ **FLOW LED BY MARIA BOHDZIEWICZ** – in psychology the term ‘flow’ refers to a state of joyful engagement when the body collaborates with the mind as a harmonized and united whole. 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.

Simona Pop, Paulina Wilczyńska and Stephanie Jaskot in Flow scene led by Maria Bohdziewicz in the Room of Light

■ **PARTNERSHIP-IN-ACTION LED BY MACIEJ ZAKRZEWSKI** – 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.

Julia Lewandowska and Paulina Krzeczowska;
Tolgay Pekin and Julia Patan in their partner scenes
led by Maciej Zakrzewski in Matecznik



■ SPACE COMPOSITION STARS – EXPLORATIONS

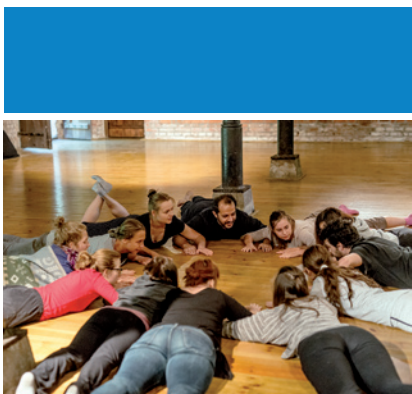
with the music of Motion Trio, a Polish group of accordionists
The composition is a study of the individual re-actions against organized and structured systems represented by group formation moving in specific tempo-rhythms on defined trajectories.

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 GAMES SHARING

20 August

Games from Grzegorz, Iran, Armenia, Turkey, Romania, France, and Poland



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WORK EXPERIENCES SHARING

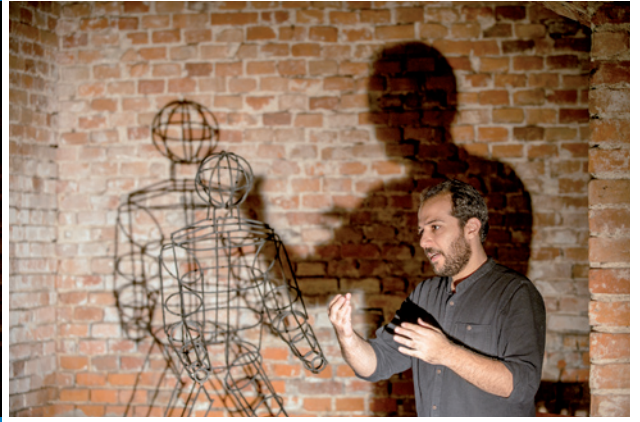
20 August

LECOQ by TOLGAY PEKIN, the Lecoq Paris school graduate



ATIS // STARS

■ MEYERHOLD'S BIOMECHANICS by MOHAMMAD REZA ALIAKBARI
(after work with Giennadi Bogdanov and Alexei Levinsky)



ATIS // STARS

■ FLYING LOW (floor work in contemporary dance) by SOPHIE MAYEUX



STARS POEM

Le silence du serpent

Suave serpent, sonant et sifflant,
Ton temps touche à son terme tristement.
A l'aurore, ton appétit de vie
Rendra son dernier répit.
Suivant la source spiritual, tu t'éteins silencieusement.

By Sophie, 21 August 2015



21 August, 6 pm

RHYTHMS led by Maciej Zakrzewski in Matecznik

INDIVIDUAL ACTING ETUDES

- SIMONA POP Searching for the voice within
- JULIA PATAN Shadows
- TATIANA JUDYCKA Crack
- TOLGAY PEKIN The Lecture
- STEPHANIE JASKOT Taradikam
- PAULINA KRZECZKOWSKA Two multiplied by one or Two times one

FLOW GROUP ETUDE led by Maria Bohdziewicz in the Room of Light

PARTNER SCENES led by Maciej Zakrzewski in Matecznik



Tolgay Pekin and Julia Patan

INDIVIDUAL ACTING ETUDES

- PAULINA WILCZYŃSKA Ce'semps s'a sin
- YILDIZ GÜLMEZ Guest
- JULIA LEWANDOWSKA The Turn
- SOPHIE MAYEUX Shadows of the night
- LUSINE KHACHATRYAN The Power of...

INDIVIDUAL ACTING ETUDES

Overviewed by Grzegorz Ziółkowski, Maciej Zakrzewski, Maria Bohdziewicz, Sami Zandinejad, Mohammad Reza Aliakbari, Maria Kapala, Magda Mróz, Marta Pautrzak, and Iwona Gutowska

Individual etudes are short (up to 15 minutes), precise and repeatable scenes which may include texts, songs, dances, actions, music, etc. They are studies of specific issues related to the intersection of training and performance – melting pots where the work reaches its strongest dynamics and tempo.

THE ROOM OF WINE

SIMONA POP SEARCHING FOR THE VOICE WITHIN

Supported by Maciej Zakrzewski and Maria Kapala on singing Romuica Puceanu's song *Stinge doanune stelele*, and supervised by Grzegorz Ziółkowski



ATTIS // STARS

THE ROOM OF WINE

JULIA PATAN SHADOWS

Supported by Maciej Zakrzewski and supervised by Grzegorz Ziolkowski



ATIS // STARS

MATECZNIK

■ TATIANA JUDYCKA CRACK

With Paul Elouard's *Médiéuses* fragments

Supported by Maciej Zakrzewski and Maria Bohdziewicz and supervised by Grzegorz Ziółkowski



■ TOLGAY PEKIN THE LECTURE

With texts from Stephen Hawking's *Black Holes and Baby Universes* and *A Briefer History of Time*

Supported by Maria Bohdziewicz and supervised by Grzegorz Ziółkowski

Let me describe briefly how a black hole might be created. Imagine a star with a mass ten times that of the sun. During most of its lifetime of about a billion years, the star will generate heat at its centre by converting hydrogen into helium. The energy released will create sufficient pressure to support the star against its own gravity, giving rise to an object with a radius about five times the radius of the sun. The escape velocity from the surface of such a star would be about 1,000 kilometres per second. That is to say, an object fired vertically upwards from the surface of the star with a velocity of less than 1,000 kilometres per second would be dragged back by the gravitational field of the star and would return to the surface, whereas an object with a velocity greater than that would escape to infinity. When the star had exhausted its nuclear fuel, there would be nothing to maintain the outward pressure, and the star would begin to collapse because of its own gravity. As the star shrank, the gravitational field at the surface would become stronger and the escape velocity would increase. By the time the radius had got down to 30 kilometres, the escape velocity would have increased to 300,000 kilometres per second, the velocity of light. After that time any light emitted from the star would not be able to escape to infinity but would be dragged back by the gravitational field. According to the special theory of relativity, nothing can travel faster than light, so that if light cannot escape, nothing else can either. The result would be a black hole: a region of space-time from which it is not possible to escape to infinity.



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MATECZNIK

■ STEPHANIE JASKOT TARADIKAM

With texts from *Romeo and Juliet* (act III) by Shakespeare and
Little Prince by Antoine Saint-Exupéry

Supported by Maciej Zakrzewski and supervised by Grzegorz Ziółkowski



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THE ROOM OF GRAIN

■ PAULINA KRZECZKOWSKA

TWO MULTIPLIED BY ONE (or Two times one)

Supported by Maria Bohdziewicz

and supervised by Grzegorz Ziółkowski



ATIS // STARS



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THE ROOM OF LIGHT

■ PAULINA WILCZYŃSKA CE'SEMP'S S'A SIN

With a poem *On the Revolutions of the Objects* by Miron Białoszewski
and fragments of *Pharaoh* novel (vol. 3) by Bolesław Prus

Supported and consulted by Grzegorz Ziółkowski



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IN THE SMOKERS' HOUSE

■ YILDIZ GÜLMEZ GUEST

With fragment of *Anatolia* poem

Supported by Maria Bohdziewicz and supervised by Grzegorz Ziółkowski



ANATOLIA (fragment)

Don't feel so forlorn,
Thus lamentable, such pitiful
wherever you are,
inside or outside, in classrooms, in queues
be defiant.
Spit on the face of the hangman,
on the face of the opportunist,
the instigative, the treacherous.
Resist with books.
Resist with work.
With nails, with teeth,
with hope, with love, with dreams,
resist,
don't disgrace me.

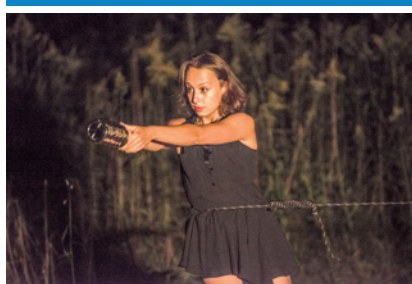
ATIS // STARS

ON AND UNDER THE BRIDGE

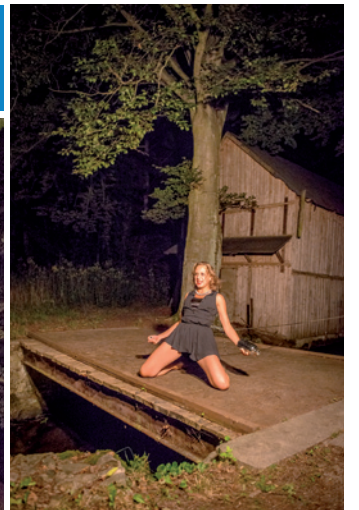
■ JULIA LEWANDOWSKA THE TURN

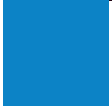
With Jan Lechoń's poem *You asked what in my life...*

Supported and consulted by Grzegorz Ziółkowski



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IN FRONT OF THE HOUSE

■ SOPHIE MAYEUX SHADOWS OF THE NIGHT

With text from Sylvie Germain's *The Medusa Child*

Supported by Kajetan Ziółkowski, Sami Zandinejad and Mohammad Reza Aliakbari, and supervised by Grzegorz Ziółkowski



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THE ROOM OF THE TREE

■ LUSINE KHACHATRYAN THE POWER OF...

In one hundred anniversary of Armenian genocide
with audio recording of a genocide survivor,
and poems and songs from Armenian tradition

Directed by Grzegorz Ziolkowski



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Participants could borrow:

In English

- *Voices from Within: Grotowski's Polish Collaborators*, special issue of *Polish Theatre Perspectives*, guest edited by Paul Allain and Grzegorz Ziółkowski, London, Wrocław, TAPAC and the Grotowski Institute, 2015.

See also: https://culturehub.co/works/Introduction_Voices_from_Within.

- Zbigniew Cynkutis *Acting with Grotowski: Theatre as a Field for Experiencing Life*, translated by Khalid Tyabji, edited by Paul Allain and Khalid Tyabji, London and New York, Routledge 2015.

In Polish

- Zbigniew Cynkutis *Aktor. Animator twórczych procesów*, wybór i oprac. tekstów Jolanta Cynkutis, il. Zbigniew Cynkutis, Bill Ireland, red. Izabela Skórzyńska, Wydawnictwo Biblioteki Państwowej Wyższej Szkoły Filmowej, Telewizyjnej i Teatralnej, Łódź 2012.

- Uta Hagen oraz Haskel Frankel *Szacunek dla aktorstwa*, przeł. Iwona Libucha, Mariusz Orski, Wydawnictwo Biblioteki Państwowej Wyższej Szkoły Filmowej, Telewizyjnej i Teatralnej, Łódź 2015.



Nika in Brzezinka

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