

Acting Techniques Intensive Seminar ATIS 2017 PULSAR

Led by Prof Grzegorz Ziółkowski, assistance by Maciej Zakrzewski

Adam Mickiewicz University and STUDY || ROSA, Poznań, Poland

3–7 April 2017

Universidad de Playa Ancha, Valparaíso, Chile

"For some time, as a fetus in the womb of a woman, an awareness matures in me and fills me with fearful anticipation that the Vast Universe billows with unimaginable speeds like a cosmic bubble; prickly unrests of a miser bother me when only for a moment I think that the universe is leaking into a void like water through your fingers, and that one day – maybe today, maybe tomorrow, maybe in a couple of light-years – the universe will penetrate it forever as it was not built of a solid matter, but only of fleeting sound."

Tadeusz Borowski *Stone World*

THE PULSAR is a theatre seminar which explores the intersection between theory and practice, between ethics, craft and creation.

It includes:

- two lectures by Prof Grzegorz Ziółkowski: *Studio Tradition in the European Theatre Practice* (3 April, 7 pm) and *Cruel Theatre of Self-immolations* (7 April, 12 pm, midday);
- work sessions focused on: rhythms, the flow, partnership-in-action, text and the composition *From Stars to Silence*.

THE PULSAR culminates in THE SHARING – an open summary of work (7 April, 7 pm).

Lectures

3 April, 7 pm: *Studio Tradition in the European Theatre Practice*

Associated with reforming the theatre, expanding its borders, finding new functions for it the laboratory/studio current is an important element of the twentieth-century theatre practice. The term *laboratory* appears in relation to theatre only in the past century, which should be associated with the development of science and technology as well as with modernist tendency to discriminate essential elements of a specific phenomenon. This laboratory attitude – which is rooted in a tradition delineated before the second world war by Konstantin Stanislavsky, Vsevolod Meyerhold and Jacques Copeau among others – may appear as part of the activity of specific artists or provide a framework and give the overall character of their practices. The lecture will refer to works by artists for whom research is equally important or sometimes even more essential than creation of performances. Among those whose achievements will be examined are: Eugenio Barba, Peter Brook, Jerzy Grotowski, Ariane Mnouchkine, and Suzuki Tadashi. The lecture's conclusion is that the models of school or a training ground dominate in contemporary laboratory theatre practices, while the paradigm of research institute is almost absent (it is carried out solely by Odin Teatret). Also the idea of the laboratory as an artistic hermitage – as in case of Grotowski – seems to be isolated. The lecture will finish with questions if theatre laboratories – traditionally spaces for experimentation and innovation in theatre practice and thought – still have a role to play in the new socio-cultural context of postmodern art and culture, especially in view of the rapid technological development and mediatization of cultures. And if yes, what would these roles be and how can these roles be played out?

7 April, 12 pm (midday): *Cruel Theatre of Self-immolations*

As part of Grzegorz Ziółkowski's *Self-immolation in Contemporary Culture: Act-Performance* project supported by Narodowe Centrum Nauki (the National Science Centre) in Poland

The lecture aims at presenting the acts of self-immolation performed since the 1960s in order to express in the most radical form socio-political protests and publicly declare and/or confirm the values one as a member of a community or a society believes in. During the presentation not only actually performed acts (which are in fact *acts-performances*) will be examined, but also their impact on different types of artistic creation. Therefore, the strategies of representation of those final, horrific real-life events in the works of art and their inspirational role in the domain of creation will be discussed as well. This discussion seems particularly relevant in view of the flood of images of horror in the present day mass-media, which often results in the recipients' indifference to these images and – as a consequence – in their lack of sensitivity to the depicted events. During the lecture several self-immolations will be mentioned, among others those by: Vietnamese monk Thich Quang Duc (1963), American Quaker Norman Morrison (1965), Polish philosopher and accountant Ryszard Siwiec (1968), Czech student Jan Palach (1969), Iranian doctor Homa Darabi (1994), and Tunisian street vendor Mohamad Bouazizi (2010). The lecture will refer to the works by (among others): Peter Brook (performance *US* and film *Tell me Lies*), Maciej J. Drygas (documentary *Hear my Cry*), Agnieszka Holland (TV series *Burning Bush*), John Hejduk (installations *House of the Suicide* and *House of the Mother of the Suicide*), Tahar Ben Jelloun (novella *By Fire*), and Andrey Tarkovski (film *Nostalgia*).



The painting *Gorqcy (Hot)* by Jerzy Ryszard 'Jurry' Zieliński (Warsaw, 1968)

Work sessions

Rhythms

The study of various rhythmical patterns and structures, performed within a group.

The Flow

In psychology a state of joyful engagement when the body collaborates with the mind as a harmonized and united whole. In ROSA's and ATIS' work the Flow is a practice which involves several precise elements (physical actions) and focuses on lightness of action, on its fluidity and coordination with breath.

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 dialogue which embraces different dimensions of the interpersonal encounter.

Text work

Includes: a) text renderings which the approach to the text 'from the outside,' which takes as points of departure sonorous qualities and visual aspects of the words as well as various ways of their execution; b) chorus work on a poem *Home* by Warshan Shire.

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 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 the Flow) may be interwoven.

Schedule

3 April (Monday) 9:30 am – 1:30 pm and 4:30–6:30 pm: work sessions; 7–8 pm: lecture

4 April (Tuesday) 9:30 am – 1:30 pm and 4:30–8:30 pm: work sessions

5 April (Wednesday) 9:30 am – 1:30 pm and 4:30–8:30 pm: work sessions

6 April (Thursday) 9:30 am – 1:30 pm and 4:30–8:30 pm: work sessions

7 April (Friday) 9:30–11:30 am: work session; 12–1:30 pm: lecture; 4:30–6:30 pm: preparation; 7–8 pm: THE SHARING

Work day

9:30–10:30 am – Rhythms by Maciej Zakrzewski

10:30 am – 12 pm – Flow by Maciej Zakrzewski and Grzegorz Ziółkowski

12–1:30 pm: Partnership-in-action by Grzegorz Ziółkowski and Maciej Zakrzewski

4:30–5:30 pm: Text work by Grzegorz Ziółkowski

5:30–8:30 pm: Composition *From Stars to Silence* by Grzegorz Ziółkowski and Maciej Zakrzewski

Grzegorz Ziółkowski

works as Professor in the Drama, Theatre and Performance Department of Adam Mickiewicz University in Poznań, Poland. He is a researcher, teacher, director, publisher, translator and an editor and co-editor of numerous publications such as *Polish Theatre after 1989: Beyond Borders* (with Paul Allain), *On Performativity* (with Richard Gough) and *Voices from Within: Grotowski's Polish Collaborators* (with Paul Allain). Author of books on Peter Brook (2000) and Jerzy Grotowski (2007). He has received awards and scholarships from the British Council (1994–95), the City of Poznań (1996), the Foundation for Polish Science (1998) and the Fulbright Foundation (2002–03). From 2004–09 he worked as a Programme Director of the Grotowski Institute in Wrocław where he co-created the Atelier (2007–09) and co-programmed the Grotowski UNESCO Year 2009. He led the Theatre Research Bureau and Theatre Rosa in Poznań as well as work sessions in Armenia, Austria, Catalonia, England, Iran, Malta, Romania, and South Korea. From 2012 he has been directing STUDIO || ROSA (previously STUDIO || ROSA) and the Acting Techniques Intensive Seminar ATIS. In 2015–16 he directed STUDIO || ROSA's theatre exploration *Feeling the PULSE* and in its frame he published *Dwugłos O CISZY* (Duet ON SILENCE) and *Texts FROM THE HEART* (in Polish and English). In the STUDIO || ROSA he directed *Duet ON SILENCE* which includes two theatre performances: *TAZM Silence of Light* (2012) and *HEART Silence of Polygon* (2015–16). He has been training *tai chi* for more than twenty years. He is currently working on a book on self-immolation in contemporary culture (supported by the Polish National Centre for Science). He co-creates and is consultant of the works by international artists (recently he has directed *Small House for the Dead* with Csongor Köllő and Soma Salat-Zakariás from Romania).

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Grzegorz Ziółkowski and Maciej Zakrzewski at work during ATIS 2015 SPARK, photos: Maciej Zakrzewski and Grzegorz Ziółkowski

Maciej Zakrzewski

Actor, musician, and work leader with STUDY || 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. He was a finalist in a competition for the best photographs of a theatre performance in the 2014–15 season, and the best theatre photograph in 2015–16 season, organized by the Zbigniew Raszewski Theatre Institute in Warsaw. He collaborates with Teatr Biuro Podróży (Poznań) and was part of Regula contra Regulam project (Milan, Italy).

<https://www.facebook.com/fototeatr.zakrzewski>

STUDY || 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 Silence of Light* (2012) and *HEART Silence of Polygon* (2015) appear – created by a common effort.

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



Maciej Zakrzewski and Maria Bohdziewicz in *TAZM*; Maria Kapala, Maciej Zakrzewski and Maria Bohdziewicz in *HEART*, photo: Jakub Wittchen