

STUDIO//ROSA

DIRECTED BY
GRZEGORZ ZIÓŁKOWSKI

Co-created by
Maciej Zakrzewski
Maria Bohdziewicz

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2012



THE STUDIO//ROSA

is an inter-human space for long-term work on oneself and for research into the relationship between training and creativity.

The work is focused on awareness and harmonization of breath, body and voice. The heart of the practice 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 appear – created by a common effort.



Photograph Grzegorz Ziółkowski

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THE ENSEMBLE



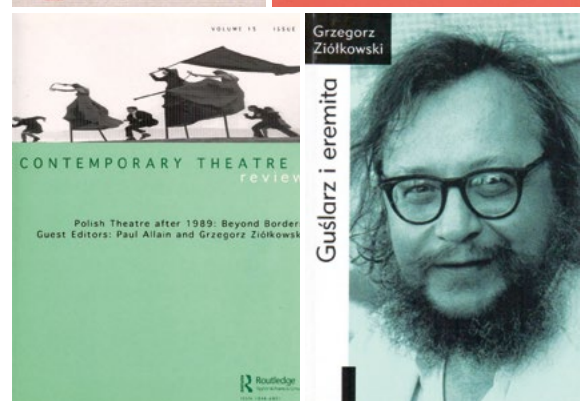
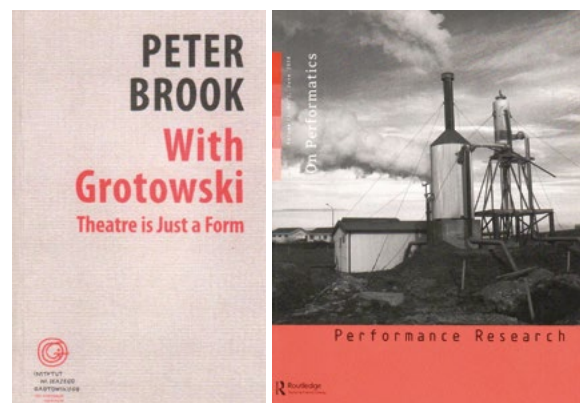
Photographs Maciej Zakrzewski and Ksawery Szczepanik

GRZEGORZ ZIÓŁKOWSKI teacher, director, editor, translator, author of *Teatr Bezpośredni Petera Brooka* (*The Immediate Theatre of Peter Brook*, 2000) and *Guślarz i eremita. Jerzy Grotowski: od wykładów rzymskich (1982) do paryskich (1997–1998)* (*Sorcerer and Hermit. Jerzy Grotowski: from Rome (1982) to the Paris (1997–1998) lectures*, 2007). He is Professor in the Drama, Theatre and Performance Department of Adam Mickiewicz University in Poznań.

From 1991–2001, he was artistic director of the Theatre Research Bureau in Poznań and directed *Monologue of the Dead Nun*, *They Dance Alone*, and *Crossroads*. From 1997–2003, he was co-creator of the International Theatre Festival Maski. The originator and organiser of theatre conferences, among them *Theatre: Energy and Entropy* (2001). He has edited many publications, among them: *Polish Theatre After 1989: Beyond Borders*, a special issue of *Contemporary Theatre Review* (with Paul Allain, 2004) and Peter Brook's *With Grotowski: Theatre is Just a Form* (with Paul Allain and Georges Banu, 2009). He translated into Polish *The Shifting Point* by Peter Brook (with Ewa Guderian-Czaplińska) and Jerzy Grotowski's *Towards a Poor Theatre* (Polish ed. by Leszek Kolankiewicz). From 2004–09, he was Programme Director of the Grotowski Centre and then the Grotowski Institute where he co-created the programme of the Grotowski Year 2009 affiliated with UNESCO. He directed work on individual acting etudes prepared by participants of the ateliers *Source Techniques – Sources of Techniques* (2007) and *Suspension of Expression* (2008) led in the Grotowski Institute in Wrocław and Brzezinka. He directed the atelier *To the Light* in August 2009. From 2009–11 he led Theatre Rosa with Agnieszka Pietkiewicz and



Maciej Zakrzewski where he directed *The Leaden Ball* (2009), *The Winter of Our Discontent...* (2010) and *Songs to the Beloved* (2011). At present he directs Studio Rosa, an independent inter-human space which works on TAZM *Silence of Light* (2012) based on Tahar Ben Jelloun's book *This Blinding Absence of Light*.





MACIEJ ZAKRZEWSKI – actor and researcher with Studio Rosa, where he performs in *TAZM Silence of Light* (2012), directed by Grzegorz Ziółkowski. He teaches in the Acting Studio Body-Art-Fusion (see: www.studio-aktorskie.pl). He performed in *The Winter of Our Discontent...* and *Songs to the Beloved* by Theatre Rosa (2010, 2011). An Ethnology and Cultural Anthropology graduate at Adam Mickiewicz University in Poznań, he is a musician and photographer (see Facebook: FotoTeatr Maciej Zakrzewski). From 2007–09 he worked for the Grotowski Institute, where he assisted Grzegorz Ziółkowski during the Atelier 2009 *To the Light*. Since 2007 he has been involved in the *Regula contra Regulam* project, focused on theatre and music, led in Poland and Italy. In 2012 he assisted Grzegorz Ziółkowski during Acting Techniques Intensive Seminar ATIS, a month-long course for an international group of actors, students and theatre practitioners.

Photographs Grzegorz Ziółkowski and Maciej Zakrzewski



MARIA BOHDZIEWICZ – a AMU theatre studies graduate who works at Studio Rosa and performs in *TAZM Silence of Light*. In 2010–11 she participated in Theatre Rosa's project *Ball/Lab* and since autumn of 2011 she has worked at Studio ROSA. In 2012 she co-created with Grzegorz Ziółkowski the theatre piece *Dream: There Is No Time Left/Anymore*. She helps logistically and participates in ATIS.



TAZM Silence of Light

Dedicated to Dobrochna Ratajczakowa

The performance is based on
Tahar Ben Jelloun's book
This Blinding Absence of Light,
which is a literary adaptation of an account by a person
imprisoned for 18 years in the darkness of Tazmamart
– a dungeon in Morocco.





Actors Maria Bohdziewicz (Tebebt)
and Maciej Zakrzewski (Salim)

Directed by Grzegorz Ziółkowski

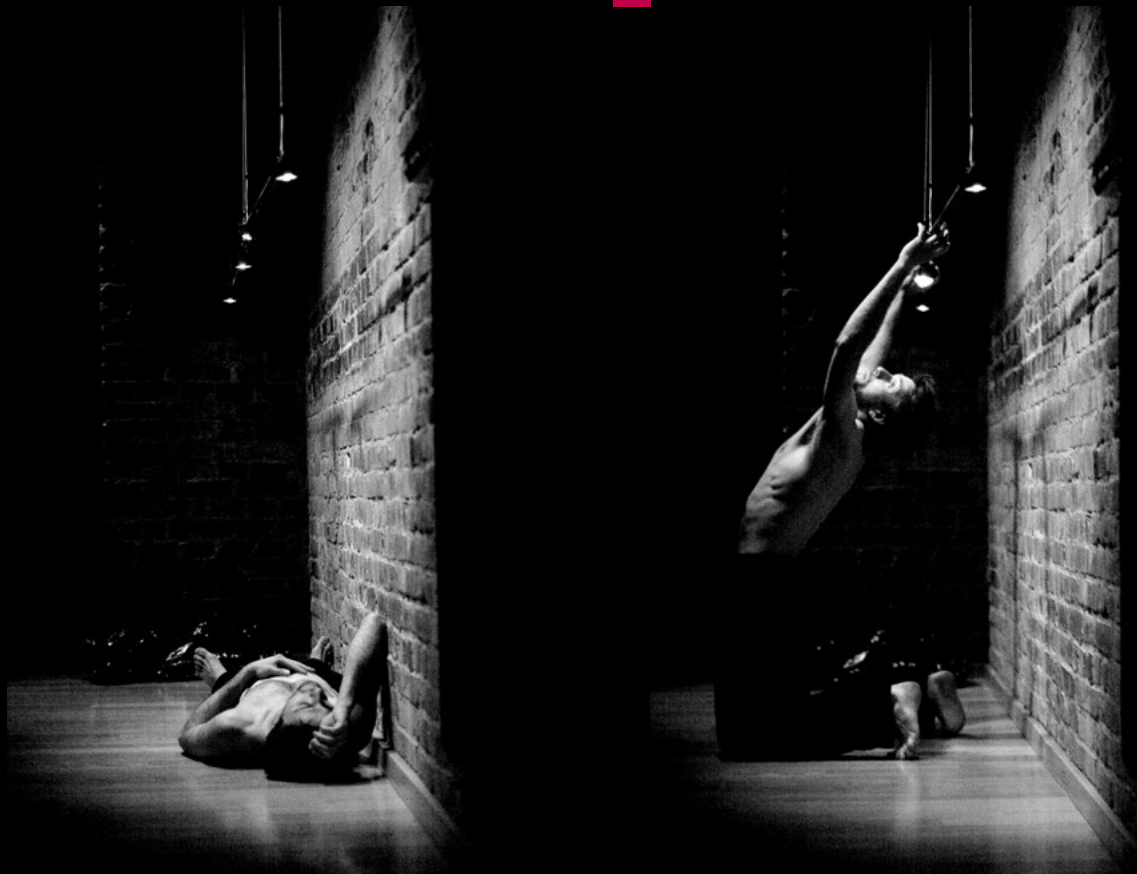
Text by Grzegorz Ziółkowski
based on Tahar Ben Jelloun's book
This Blinding Absence of Light

Polish translation by Małgorzata Szczurek
Karakter, Kraków 2008

Fragments of Albert Camus' *The Stranger*
Polish translation by Maria Zenowicz-Brandys

Drama inspirations
Le nombre d'or by Matila C. Ghyka
The Niche of Lights by Al-Ġhazāli

Music fragments
The Remote Viewer by Coil
Henryk Górecki's *Quasi una fantasia*
performed by Kronos Quartet





(fragment)

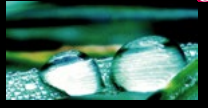
When you go through an ordeal,
the simplest things seem to be the peak of dreams...

Silence! Silence... wraps me up...
It falls on my shoulders like a gentle hand...

Silence...
A mirror reflecting the soul.
Silence – it never weighs me down.
I become silence myself.
My breath, heartbeat, inner nakedness...
My mystery... Mystery.
OF THE HEAD-A BULLET-IN THE BACK!

Silence.
Quiet hours; absolutely indispensable.
Silence in which our companions were leaving.
Silence: a sign of grief.
Silence of the slow motion of blood.
Silence in which you could hear the movements of
scorpions.
Silence-oppression.









NIGHT

Night
 will be my companion,
 world and cemetery.
 Night.
 A cover of frozen dust,
 a carpet of black trees.
 Night.
 A queen of suffering.
 It does not fall here – it is all the time.
 Night is not a night anymore,
 because stars, moon and sky do not exist here.
 Night – a well without a bottom, a tunnel bored in hope for a ray of light.
 Night – my body is made of it, and my breath, and heartbeat,
 and hands wandering on walls.
 Night – wet, blackened, dirty, sweaty, stinking with urine.
 Night. It arrives on a grey horse...
 Night! Accompanied by a pack of wild hounds.
 Night! It throws a heavy coat of wet sand on my face.
 Night! When I touch it I lose the skin of my fingertips.
 10, 10... From the night of 10 June 1971 I have no age.





ASTROLABE

My garden is modest.
 Some orange trees,
 one or two lemon trees,
 in the centre a well with clean water,
 thick grass,
 a room where I can take a nap,
 when it is cold or it rains.

The room is empty,
 only a sleeping mat,
 a quilt and a pillow.

The walls are covered with blue plaster.
 When the daylight fades away, I light a candle and read.
 In the evening I eat vegetables from the garden;
 an old woman from a nearby village
 brings me bread every day at the same time.

I am a quiver,
 fire,
 word

FIRE-WORD.

I live in the thoughts which wound.

I am
 TRANS-
 -PARENCEY!





ATIS // ACTING TECHNIQUES INTENSIVE SEMINAR

Directed by Prof. Grzegorz Ziółkowski

The seminar, conducted in English and of a highly practical nature, aims at studying elementary 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.

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

Some of the techniques employed during the course relate to or are inspired by influential contemporary Polish theatre directors who centered their work on the performer: Jerzy Grotowski, Tadeusz Kantor and Włodzimierz Staniewski with Centre for Theatre Practices Gardzienice. During the course their works are presented and contextualized, as well as the works of world renowned directors such as Peter Brook and Eugenio Barba.

The seminar is rooted in an anthropological approach.



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Niamh Lynam-Cotter (UK). Next page: participants of ATIS 2012 TRAP: Antigoni Barba (Greece), Praveen Bhole (India), Fatoş Ece Koroğlu (Turkey), Andrea Madrid Mora (Cataluña), Ben Mastin (UK), Éva Papp (Hungary), Camille Protar (France), Antonio Jesus Maqueda Torres (Spain). Photographs (pp. 13–14) Maciej Zakrzewski / ATIS AMU





THE DREAM: THERE IS NO TIME LEFT/ANYMORE

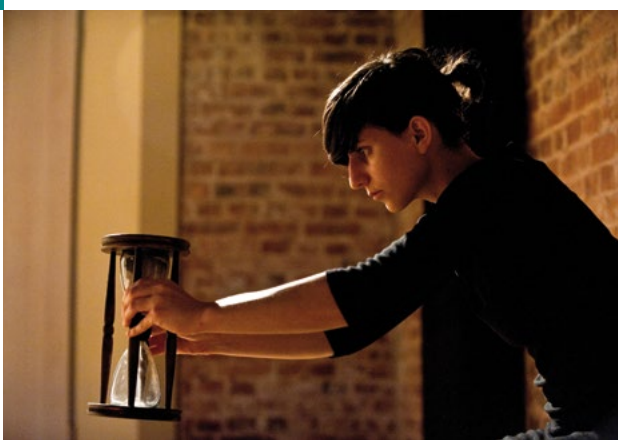
Created by Maria Bohdziewicz under Grzegorz Ziółkowski's supervision

Actors: Maria Bohdziewicz, Monika Kończal, Katarzyna Żylińska (theatre studies)

Guest performance by: Éva Papp (Hungary)

Textual and musical inspirations: Wajdi Mouawad *Incendies*, Hey Delta *Phase*, Katarina Frostenson *The Room P*, Bożena Keff *The Piece on Mother and Motherland*, Kronos Quartet, Kimmo Pohjonen, Samuli Kosminen *Uniko*

Presentation: 24 May 2012 at the festival New Curators Power



Photographs Maciej Zakrzewski



THEATRE ROSA

is a place for searching for identification with one's self. This search is based on acting craft understood as the ability to discover creative motivation within oneself and to use basic tools: the body, musicality, and the imagination. In the work we try to make essential values – presence, precision, attentiveness, and hearing – become actual and concrete.

The organic theatre where every new performance grows out of previous ones, is born of them and develops like an animal or a human being.

The ensemble from 2009–11: Agnieszka Pietkiewicz and Maciej Zakrzewski (actors), and Grzegorz Ziółkowski (director, work leader).

Performances and projects:

- *The Leaden Ball* (2009)
- *The Winter of Our Discontent...* (2010)
- *Songs to the Beloved* (2011)
- *Project Ball/Lab* (2010–11) led by Agnieszka Pietkiewicz and Maciej Zakrzewski.



Photograph Grzegorz Ziółkowski

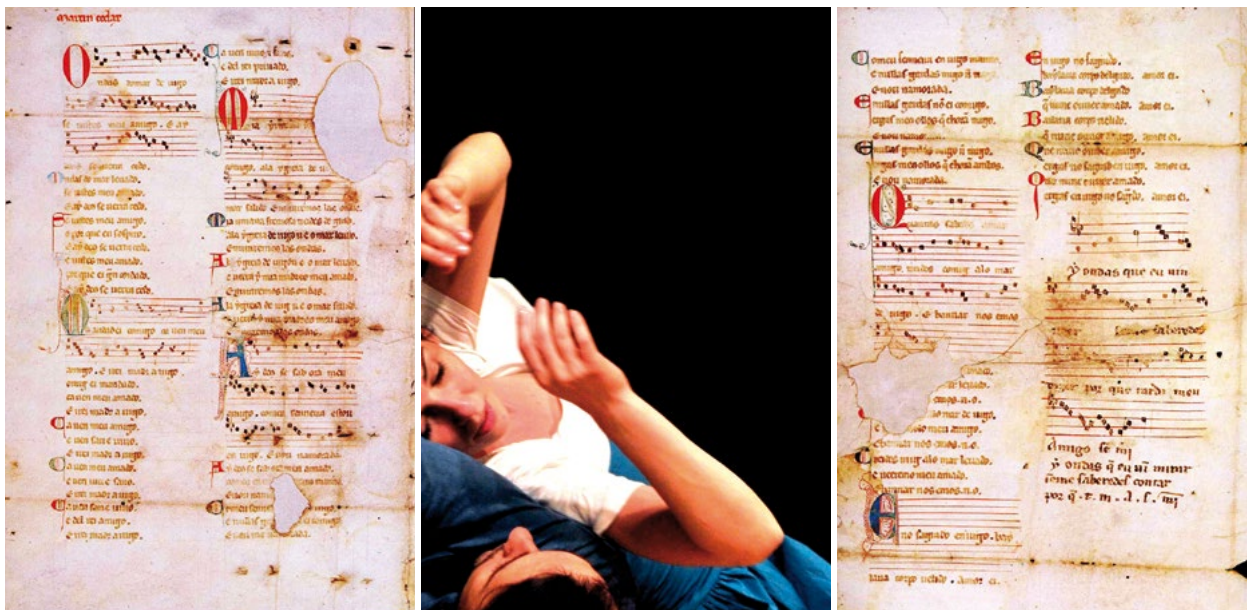




SONGS TO THE BELOVED

A sung and danced performance based on medieval songs of solitude. There is a female voice, suffused with emotions, inscribed in these songs, which reaches us as if from the abyss of time. It seduces and moves us. It drives our bodies, accelerates our circulation.

The base for the performance is a collection of seven *Cantigas d'amigo* – female love songs sung in the middle ages in Galician-Portuguese. We know of about five hundred lyrics but the musical notation has survived for only six. Songs with notes – ascribed to the 13th century *joglar* Martin Codax – are preserved on a parchment discovered in 1914. The so-called Vindel manuscript contains seven songs but one does not have any notation and notation for another one is incomplete. This parchment was used as a binding for the last work of Cicero's *De officiis* – and that is why it survived. We have the opportunity to listen to these songs thanks to some shreds preserved as if by chance... Do they resonate against the philosopher's words: "We should free ourselves from all anxieties of the spirit so that our hearts are soaked with peace and silence"?



Photographs (pp. 17–18) Grzegorz Ziolkowski

Ai ondas que eu vin veer

Oh waves that I came to see,
Can you possibly tell me
Why my boyfriend tarries without me?

Oh waves I came to gaze at,
Can you possibly explain
Why my boyfriend tarries
without me?

(English translation by Rip Cohen)





Lovely sister, come with me
To the **lighthouse** in Vigo where the sea is rough,
And we will gaze at the waves

(English translation by Rip Cohen)



Any sensual pleasure and virtue are contradictory
Those who believe that this contradiction
can be removed by connecting virtue
with pleasure (as if by pairing a human
with a beast) deserve to be condemned





THE WINTER OF OUR DISCONTENT...

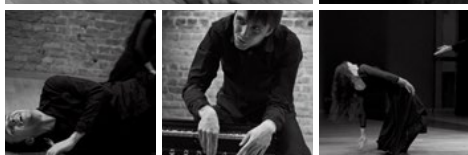


Photographs Grzegorz Ziolkowski

A partnered dramatic miniature on giving up, staining, and the search for dignity. It creates a field between trust and manipulation.



The miniature is based on a fragment of *Richard III* by Shakespeare with medieval songs – *Quen na virgen groriosa, Rosa das rosas*, and a prayer *Nembre-sse-te* – woven into it.





THE LEADEN BALL

A confession and a challenge. Singing and sobbing, whispering and howling. It is a fall and an elevation. A provocation and a slap. It is an excavation from the darkness of oblivion, ignorance, and rejection. It is listening into the rumblings of mystery.



With fragments of text by: J. Tuwim, T. Mann, J.M.G. Le Clézio, H.Ch. Andersen, F. Nietzsche, C. Churchill, and H. Müller; and songs from the medieval codices, a lament from the South of Italy, and a contemporary Korean song.



The Leaden Ball (2010) is a development of previous work (2007–09).



Photographs (pp. 20–24) Maciej Zakrzewski

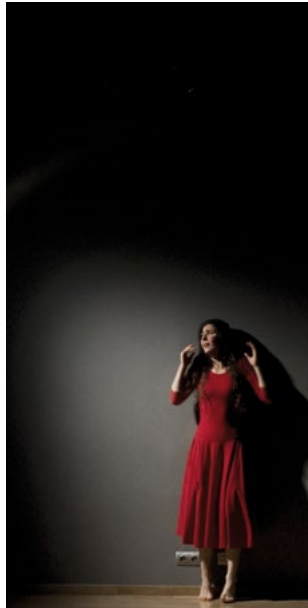


The Leaden Ball

Leaden, because it burdens.
 Ball, because it rolls.
 It appears in the left ventricle,
 in the finger that taps cordially on the forehead,
 in the right hemisphere.
 Leave – it does not want to...
 The lead cannot be forged, only cast – into a heart.
 The ball – not a 'big ball' anchored to a chain –
 is stuck in the barrel pressed to the temple,
 and not manacled to a foot.
 It resolves the matter efficiently, once and for all.
 The lead is pain – the ball gives a heavy sigh.
 The ball – not the 'little ball', because we are not on such
 intimate terms
 even though it pulsates through my veins,
 through the junctions
 of desperation and quietness –
 leadenly limps inside me.
 Ball, big ball, little ball
 – raise a toast of the leaden mist for me.











THE ATELIER

An artisanal course for an international group of actors and directors, was led in the Grotowski Institute in Wrocław and Brzezinka from 2007–09. Assisted by Agnieszka Pietkiewicz, Grzegorz Ziółkowski directed work on individual acting etudes prepared by participants of the ateliers *Source Techniques – Sources of Techniques* (2007) and *Suspension of Expression* (2008).



Zara Antonyan (Armenia), 2009. Photographs (pp. 25–32) Maciej Zakrzewski



The Atelier 2009 *To the Light*

The atelier *To the Light* (8–31 August 2009), directed by Grzegorz Ziółkowski, focused on light – its sources, meanings and the influence it has on us.

The subject was treated literally in the work with different types of lighting while light was also the main motif for the acting etudes. We searched for clarity through the precision of action and for luminosity by caring for the work spaces.

In the atelier, sixteen participants from Argentina, Armenia, Australia, the Basque Country, Brazil, China, Columbia, France, Germany, Iran, Italy, Mexico, Romania, Spain, and the USA took part.



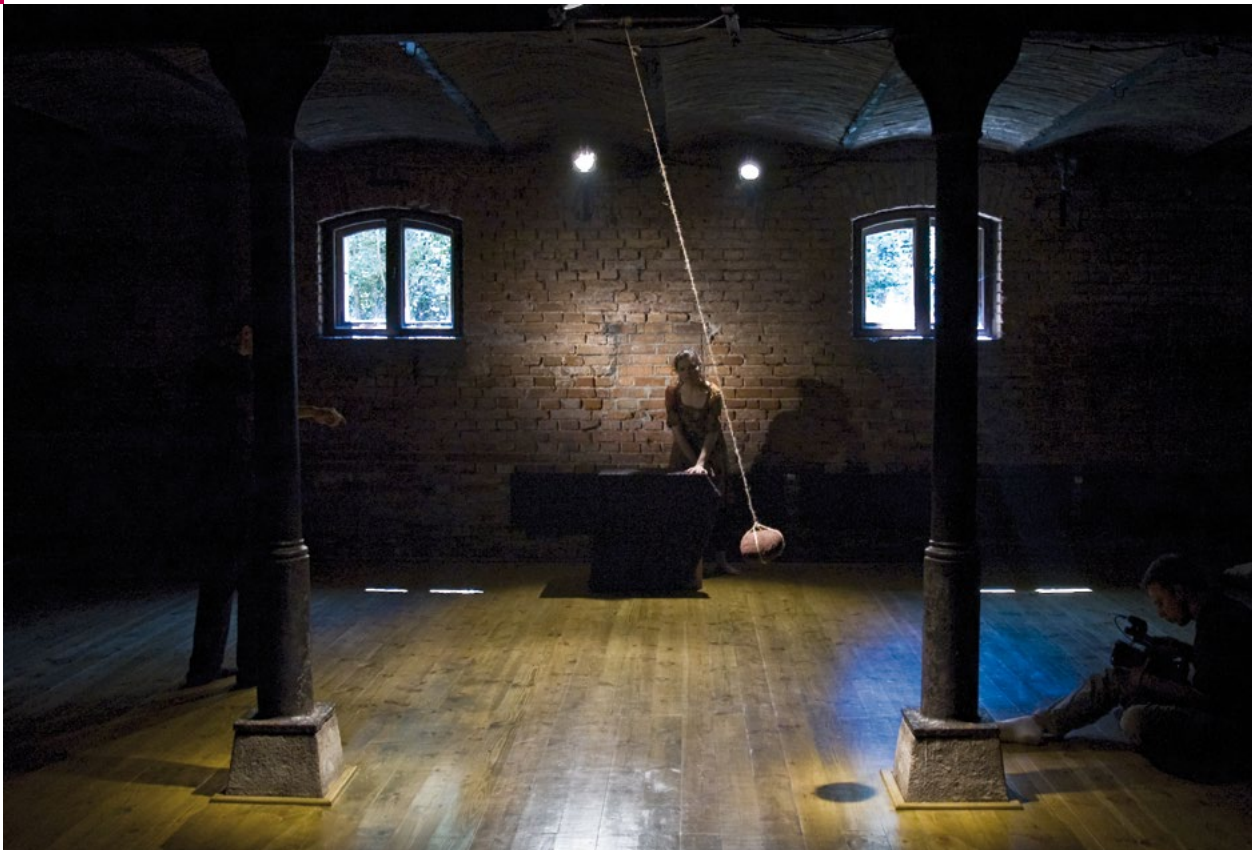
Niuans i Lighthouse

The programme of the atelier *To the Light* embraced training, improvisations, and individual scenes based on texts and songs. There were events: meetings-in-song, night running, walks to the lair and to Ostrowina. Film materials were presented and lectures on acting craft were delivered.

The first stage – *Nuance*: a search for subtlety in discipline – ended with the presentation of works by all participants. After this, the second phase *Lighthouse* was realised with a smaller group. This stage included deepening of the etudes, connecting them into sequences, and opening them to new possibilities by means of improvisation and partner work. Different variants of the scenes were presented several times in the last week of the project.

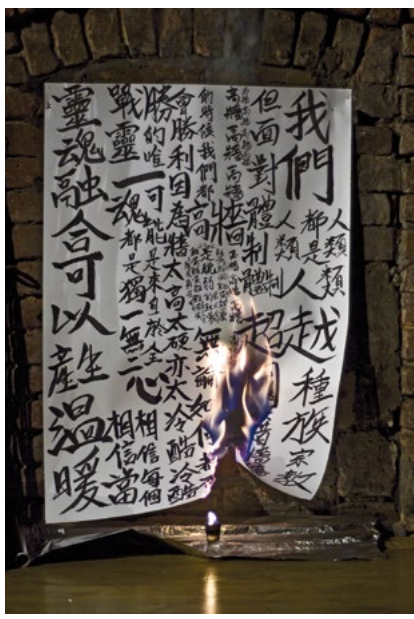


Narine Grigorian (Armenia), 2009



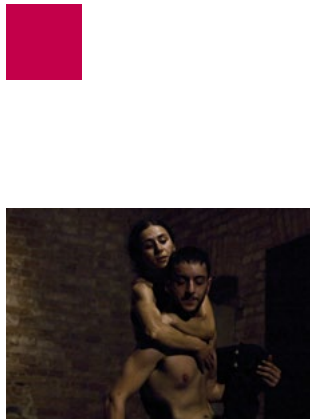


Nikki Rydon (Australia)



Sim Fong Zoe Lai (China)





Zara Antonian (Armenia) and Alejandro Alonso Bazús (Spain)

Solange Bonfil (Argentina) and Matthias Brunner (Germany)



Agnieszka Pietkiewicz and Mohammad Faraji (Iran)



Claudio Santana Borques (Chile), 2008



Ji-Yu Kim (Korea), 2008





THE UNDERTAKING SONG IN-BETWEEN

The undertaking was initiated by Agnieszka Pietkiewicz and Grzegorz Ziółkowski in April 2005. From 2007–09, the work, which had the character of training, was led in Brzezinka near Oleśnica, the Grotowski Institute's forest location.



Brzezinka. Photograph Grzegorz Ziółkowski

Work-in-promise

Its public aspect was the dramatic miniature *The Leaden Ball: a work-in-promise*, a sketch of which was created in 2007 at Adam Mickiewicz University in Poznań. In 2008, Maciej Zakrzewski joined the work. *The work-in-promise* (2007–09) was performed in Brzezinka, including at the festivals the Openings (2008) and the Eastern Line (2009).



The Room of Light in Brzezinka, 2008. Photographs Maciej Zakrzewski



Photograph Maciej Zakrzewski



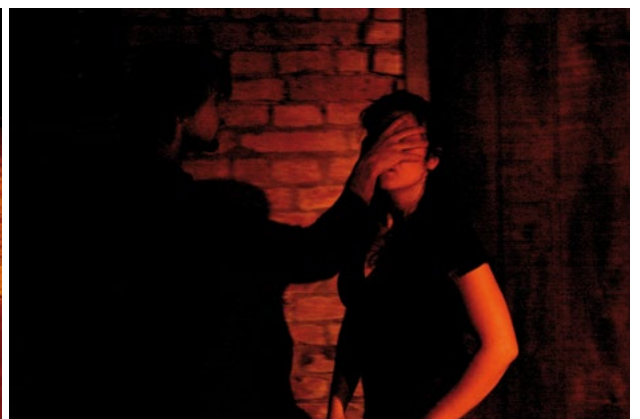
Work sessions

In the framework of the undertaking, work sessions were held in: England (2005), South Korea (2006, 2007), Malta (2007), Armenia (2008), and Austria (2009). Many work sessions were also led for Polish students.



Geghard monastery, Armenia, 2008. Photograph Grzegorz Ziółkowski

In October 2008 the undertaking *Day Ray*, directed towards young people interested in theatre, was realised in Brzezinka. Separate from the work sessions, students from Poznań presented their theatre etudes and the performance *Three Sisters and a Brother*, created by Agnieszka Pietkiewicz (director), Magdalena Mróz, Paulina Pacia, Adrianna Szczepkowska and Maciej Zakrzewski (actors), under Grzegorz Ziółkowski supervision.



Three Sisters and a Brother, Brzezinka, 2008. Photographs Barbara Urbańska



THEATRE RESEARCH BUREAU

It was established as a theatre laboratory in 1991 by Iwona Gutowska, Jarosław Siejkowski (presently Teatr Biuro Podróży) and Grzegorz Ziółkowski, who had earlier worked together in the Albert Tison Theatre in Żnin. After a year of work *To Damascus* – based on the first part of August Strindberg's play – was presented in the Masks Theatre Centre in Poznań.

In June 1994 *Monologue about the Dead Nun* based on a story by Gustaw Herling-Grudziński with Joanna Potaman (later Gontarz) and Agnieszka Kaczmarek (presently Walczak) was premiered.

In 1997 a concert of medieval songs *Cantigas* was created.

The next performance, *They Dance Alone*, a composition of songs, actions and texts, was created from 1997–98 as a response to the tragic death of Andrzej Rzepecki, a Teatr Biuro Podróży actor. Joanna Gontarz, Iwona Gutowska and Agnieszka Kaczmarek performed in the piece.

Piotr Rogaliński participated in the work on the Bureau's last performance, *Cross/roads* (1999), based on *To Damascus*.

The theatre was disbanded in 2001.



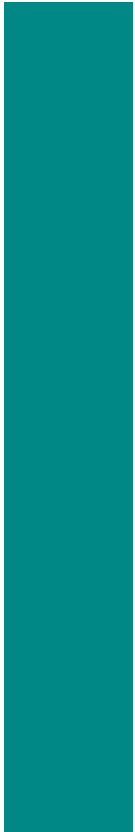
They Dance Alone, 1999. Photographs Bogusław Biegowski



Theatre is a predetermined action in order to get rid of premeditation.
It is a place with nowhere to hide.



Monologue about the Dead Nun. Photographs Bogusław Biegowski. *Cantigas*. Photograph Grzegorz Ziółkowski



Cross/roads, 1999. Photograph Bogusław Biegowski



They Dance Alone and *Cross/roads*, 1999. Photographs Bogusław Biegowski