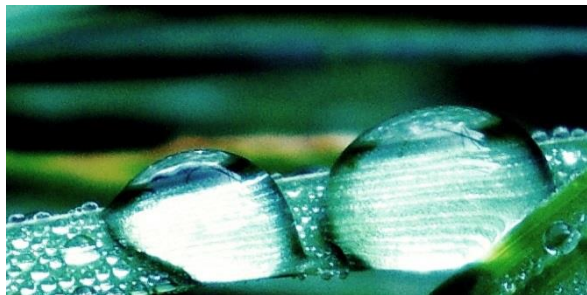


STUDIO | | ROSA

Research | Openness | Sharing | Actor



Theatre exploration FEELING THE PULSE

Residency in the Grotowski Institute

Second phase

26 January – 25 February 2016

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



FEELING THE PULSE

After the twilight of grand narratives, only a few small ones have remained available for us in the niches. Everywhere spectacle, a show with the associated element of drama, has been holding sway. Drama is no more than a game, a shoot 'em up game, a game of slaughter. Who with whom? Who against whom? Who to whom?... Who under whom?...

We need stories that with the natural rhythm of the tides allow scenarios of behaviour to seep into and install patterns of relationships within us. Drama and games do that too, but differently – through conflict, through bursts of ruptures and reconciliations. Storytelling and tales are like the voices of living grandmothers or grandfathers which whisper homeopathic words directly into the ear of a granddaughter or grandson that have the power to immunize. These voices fade away and we – deafened by the media clamor, often adding to it – hear less and less.

We need stories – as Peter Brook says – but not gossip. These stories can be real like in *This Blinding Absence of Light* by Tahar Ben Jelloun or fictional like in the play *Incendies* by Wajdi Mouwad. The story of a TAZMAMART prisoner who survived because he was visited in his cell by an angel or maybe just a sparrow, or the story of a mother in *SCORCHED* who was raped by her own son and gave life – in pain and horror – to twins, and then in her will bequeathed them the fight for adulthood – these stories carry inside themselves the seeds of tragedy. The tragedy of responsibility, the tragedy of being in response. A tragedy to be played in the theatre – this anthropological machine that teaches us to see and hear, to speak and understand.

STUDIO | ROSA's hybrid and multilayered undertaking of FEELING THE PULSE confronts these issues with practice and thought – with performances, practical seminars, written reflections and living dialogues. All in the hope that a younger generation of gifted and devoted artists will see its own responsibilities more clearly and feel them more tangibly.

Grzegorz Ziółkowski

grzeg@amu.edu.pl

GRZEGORZ ZIÓLKOWSKI – 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. <http://grzeg.home.amu.edu.pl>.

Photo. Maciej Zakrzewski



THE PROGRAMME

The Theatre Laboratory Space, Rynek Ratusz 27, Wrocław

- 29, 30 January (Friday, Saturday), 1 February (Monday), 7 pm

TAZM Silence of Light

Presentation of STUDIO | | ROSA's performance

- 8, 9 February (Monday, Tuesday), 7 pm

HEART Silence of Polygon

Wrocław premiere of STUDIO | | ROSA's performance

- 13 February (Saturday), 8 pm; 14 February (Sunday), 6:30 pm

TAZM Silence of Light

Presentations of STUDIO | | ROSA's performance

- 16 February (Tuesday), 6 pm

Duet ON SILENCE

An open meeting devoted to Grzegorz Ziółkowski's books *Duet ON SILENCE* (in Polish) and *Texts FROM THE HEART* (in English and in Polish), led by Dobrochna Ratajczakowa

- 16, 17 February (Tuesday, Wednesday)

The Duet ON SILENCE

Presentation of STUDIO | | ROSA's theatre duet

16 February, 8 pm – *TAZM*

17 February, 7 pm – *HEART*

- 18 February (Thursday)

HEART Silence of Polygon, 6 pm

Presentation of STUDIO | | ROSA's performance

ACTOR: ARTISAN – ARTIST, 8:30 pm

An open dialogue between Paul Allain and Grzegorz Ziółkowski on actor craft and art

- 22 February (Monday), 5–9 pm

INTO THE PERFORMER'S PROCESS

An acting session led by Claudio Santana Bórquez (Chile)

- 23 February (Tuesday)

ATIS NICHE SHARING, 6 pm

Presentations of miniatures elaborated during the ATIS NICHE

- Csongor Köllő (Romania) *Emergency Exit*

- Andrea Madrid Mora (Catalonia) *Veronica's Double*

- Mohammad Reza Aliakbari (Iran) *Abel and Cain*

The Persona: the Lucidity of the Performer's Path – an open performative lecture by Claudio Santana Bórquez (Chile), 8 pm

- 24 February (Wednesday)

ATIS NICHE SHARING, 6 pm

Presentations of miniatures elaborated during the ATIS NICHE

- Csongor Köllő (Romania) *Emergency Exit*

- Andrea Madrid Mora (Catalonia) *Veronica's Double*

- Mohammad Reza Aliakbari (Iran) *Abel and Cain*

STUDIO | | ROSA

Research | Openness | Sharing | Actor

Director: Grzegorz Ziółkowski

The work is co-created by: Maria Bohdziewicz and Maciej Zakrzewski

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 the harmonization of breath, body and voice. At its heart is a quality of lightness, sought in the flow of actions and dialogues with oneself, an environment, a partner, a group. We strive to make this present in training and 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.

Rosa is Polish for *dew*. The Studio is called 'Pracownia Rzemiosła oraz Sztuki Aktorskiej' in Polish, which literally means: a place of work for the craft and art of acting.

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.

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



Photo. Maciej Zakrzewski, Grzegorz Ziółkowski

ACTING TECHNIQUES INTENSIVE SEMINAR ATIS

Since September 2012 STUDIO||ROSA has been carrying out the Acting Techniques Intensive Seminar ATIS at Adam Mickiewicz University in Poznań.

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 of a highly practical and exploratory nature and is dedicated to the study of the performer's elementary and advanced skills, such as the ability to:

- be open to dialogue and sharing with others
- integrate action, silence, sound, speech and song
- 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, the imagination and from memories.

Between 2012 and 2015 nine seminars have been held in Poznań and Brzezinka for forty people (with some of them participating several times) from the following countries: Armenia, Catalonia, Cyprus, England, France, Greece, Hungary, India, Iran, Ireland, Italy, Poland, Portugal, Romania, Scotland, Spain, Turkey, and the United States.

<http://grzeg-atis.home.amu.edu.pl/> | | Facebook/ATIS Acting Techniques Intensive Seminar AMU



Tolgay Pekin (Turkey) and Simona Pop (Romania), ATIS STARS, Brzezinka, 18 August 2015, photo. Maciej Zakrzewski

MARIA BOHDZIEWICZ – an AMU theatre studies graduate who works as an actress and a work leader in STUDIO||ROSA. She has directed educational and artistic projects in local communities and with disabled people. She writes poems and raps.

<https://www.facebook.com/MariaHZdaniaDoCzytania?fref=ts>.



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

MACIEJ ZAKRZEWSKI – actor, musician, and work leader 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.

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



Maria Kapała during rehearsal of *HEART* (February 2015; photo. Jakub Wittchen); Marta Pautrzak and Paulina Krzeczowska during *ATIS SPARK* (September 2015; photo. Maciej Zakrzewski)

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 – 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 collaborates with Poznań based actors: Barbara Prądyńska and Janusz Stolarski. She has been a trainee at STUDIO||ROSA since February 2015.

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*. She was a trainee with STUDIO||ROSA during *ATIS 2015 NICHE*.

STUDIO | ROSA

TAZM Silence of Light

29, 30 January (Friday, Saturday), 1 February (Monday), 7 pm

13 February (Saturday), 8 pm

14 February (Sunday), 6:30 pm

Wrocław, the Theatre Laboratory Space

For Dobrochna Ratajczakowa

TAZM Silence of Light depicts attempts to find an internal vertical axis in a situation of extreme, inhumane, or perhaps – unfortunately – arch-human oppression. It raises questions about what a person's source of strength is that helps him or her survive in extreme conditions which destroy the body and heart-mind.

The performance is based on Tahar Ben Jelloun's *This Blinding Absence of Light*. The book is a literary adaptation of an account by a former prisoner of a dungeon in Morocco, who survived eighteen years (from the 1970s till the beginning of the 1990s) in the darkness of TAZMAMART.



TAZM (rehearsal, Theatre Studio, Collegium Maius AMU, 26 April 2014), photo. Jakub Wittchen

I think of a bottomless pit, a tunnel dug with my fingers, my teeth, in the stubborn hope of glimpsing, if only for a minute, one infinitely lingering minute, a ray of light, a spark that would imprint itself deep within my eye, that would stay protected in my entrails like a secret. There it would be, lodging in my breast and nourishing my endless nights, there, in the depths of the humid earth, in that tomb smelling of man stripped of his humanity by shovel blows that flay him alive, snatching away his sight, his voice, and his reason. But what good was reason there, in our graves?

Tahar Ben Jelloun *This Blinding Absence of Light*, trans. Linda Coverdale

Direction, musical dramaturgy, scenography, lights: Grzegorz Ziółkowski

Text: Grzegorz Ziółkowski on the base of Tahar Ben Jelloun's *This Blinding Absence of Light* with fragments of *The Stranger* by Albert Camus. The performance text was to a large extent elaborated during rehearsals.

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

Music fragments: *The Remote Viewer* by Coil and *Quasi una fantasia* by Henryk Górecki, performed by Kronos Quartet

The performance was presented for the first time in the Wojciech Bogusławski Theatre Studio of Adam Mickiewicz University in Poznań in December 2012. Since then it has been performed more than fifty times for free there.

In 2014 TAZM was performed in Tehran (Iran) and at the University of Kent in Canterbury (England), on invitation from Prof Paul Allain, and in January 2015 in the Grotowski Institute in Wrocław.

Video [2014]: <http://www.youtube.com/watch?v=OQZly7Mixzw>

Video [2012]: <http://www.youtube.com/watch?v=BUuc9KaloAs>

STUDIO | ROSA
HEART Silence of Polygon

8 February (Monday), 7 pm (Wrocław premiere)
9 February (Tuesday), 7 pm
18 February (Thursday), 6 pm
The Theatre Laboratory Space

For F. – Maria Bohdziewicz
For my Mother – Grzegorz Ziółkowski

HEART Silence of Polygon is a performance devoted to the problem of recognising one's own identity and obligations when humanity is called into question. It is a gesture of compassion towards animals and people harmed by war, fanaticism and ideology, as in the case of Meriam Ibrahim who was sentenced to public flogging and death by hanging for alleged apostasy from the dominant religion.



HEART (rehearsal, Theatre Studio, Collegium Maius AMU, 20 February 2015), photo. Jakub Wittchen

The performance, based on motifs from Wajdi Mouwad's play *Scorched*, is composed of two parts: *Charred Remains – Suite: Thinking about animals from the bombed out zoo* and *Al-Atlal – Ruins: Remembering Meriam Ibrahim's story...* The first of these, the prelude, is dedicated to every animal who has been a victim of human stupidity and vanity; it constitutes a bridge from *TAZM* to the second 'ventricle' of the *HEART – Al-Atlal – Ruins*.

Direction, musical dramaturgy, scenography, lights: Grzegorz Ziółkowski

Text: Grzegorz Ziółkowski on the motives of Wajdi Mouwad's drama *Incendies*, with a fragment of a poem *Al-Atlal (Ruins)* and a quotation from *Under the Volcano* by Malcolm Lowry as well as with

fragments of lyrics of *The Logical Song* by Supertramp (authors: Richard Davies, Roger Hodgson) and *Silence is Sexy* by Einstürzende Neubauten. The performance text was to a large extent elaborated during rehearsals.

Actors:

- Maria Bohdziewicz – Meriam, Midwife, Guide, Attendant, Woman
- Maria Kapala (acting collaboration) – Twin Sister, Mother, Grandmother
- Maciej Zakrzewski – Twin Brother, Beloved-Father, Nihad
- Grzegorz Ziółkowski – Notary

Technical assistance: Marta Pautrzak

In the performance a Greek lullaby *You're a flower among flowers* is sung. We owe its presence to Aphrodite Evangelatou. Thank you!

Music fragments:

- Charred Remains – Suite: Valgeir Sigurðsson's album *Architecture of Loss: Guard Down, The Crumbling, Between Monuments, World Without Ground, Guardian at the Door, Big Reveal*
- Al-Atlal – Ruins: Hildur Guðnadóttir's album *Without Sinking: Elevation, Unveiled*; Supertramp *The Logical Song* (remix); Hanna Kulenty *A Cradle Song*; Einstürzende Neubauten *Silence Is Sexy*

We would like to thank the participants of ATIS 2014 **SITE OF THE FIRE**: Julia Lewandowska, Meysam Ghaseminejad, Paulina Wilczyńska and Yildiz Gülmez.

The outline of *HEART Silence of Polygon* was presented for the first time in the Theatre Studio of Adam Mickiewicz University in Poznań on 20 February 2015 and later – on 24 May, on the occasion of Mother's Day. The performance was elaborated during **STUDIO | ROSA's** undertaking *Feeling the PULSE* (2015–16) supported by the Grotowski Institute, Wrocław.

DUET ON SILENCE

An open meeting devoted to Grzegorz Ziółkowski's books *Duet ON SILENCE* (in Polish) and *Texts FROM THE HEART* (in English and in Polish), led by Dobrochna Ratajczakowa

16 February (Tuesday), 6 pm
The Theatre Laboratory Space



The book *Duet ON SILENCE* includes the performance texts of *TAZM* (2012) and *HEART* (2015) – two theatre pieces by STUDIO||ROSA which create the theatrical *Duet ON SILENCE*. Between them is a space for *Texts FROM THE HEART* (published also as separate slim volumes in English and Polish). These reflections-not-only-on-theatre create the intellectual background for STUDIO||ROSA's work and are its specific extensions. The following section includes quotations from books by wise people, forming a backdrop to these performances. Then comes a chapter devoted to acting, above all regarding training. The publication ends with a section on the STUDIO and its activities, and on the experiences which preceded its creation. The book is therefore a short report on the STUDIO's path.

Yes, the publication is a hybrid. It is dominated by a duality that manifests itself on many levels. However, it does not succumb to binary systems, nor is it a game of contrasts or bipolarity. Rather it is to emphasize that in the STUDIO's explorations and practices, thinking and doing are neighbours and mirror each other like two drops of dew on a blade of grass. And like the dew, like theatre – they are ephemeral... Especially when they resist institutionalization and wish only to remain in the domain of the heart.



Žnin, 2014, photo. Grzegorz Ziółkowski; during ATIS 2014 SITE OF THE FIRE, photo. Maciej Zakrzewski

About compassion

The stench that comes from the swamps of history and the dungheap of politics is of such a character that it can creep into almost any interior.

Do hermetic locks or escape or withdrawal have any entitlement? To be beyond all this, to stay away, to steer around the shit so as to remain clean, so as not to squander strength in vain – is this all daydreaming, wakeful dreaming?

On the outskirts of the fortified European holiday park – the charred rubble. And at its centre – a slaughterhouse, licentiousness, the lack of any moderation, the lusts of *the ego*. *The ego* reigns.

Indifference. Pretending that we do not know. That it is unknown. That you do not know. Indifference. *Whatever!* – this is our trauma, and at the same time our denial. To react to the rubble of our feelings. To react – with compassion. From compassion.

Translated by the author with Paul Allain



Dobrochna Ratajczakowa, 2012. Photo. Maciej Zakrzewski

DOBROCHNA RATAJCZAKOWA – a theatre and drama studies specialist, author of many books, numerous editorial works, and about 200 studies and articles. She researches theatre and drama of the 18th, 19th, 20th and 21st centuries as well as studies theatre and cultural relations. In 2006 the Wrocław University Press published a two-volume selection of her works *In Crystal and in Flame: Studies and Essays on Drama and Theatre*. She is a head editor of three book series *Theatrical Collection* (the Adam Mickiewicz University Press in Poznań, since 2006), *Theatroteka: Sources and Materials for the History of Theatre* (Słowo/obraz terytoria, Gdańsk, since 2004), and *Modern Theatre Thought* (PWN, Warsaw, since 2002). She created theatre studies at Adam Mickiewicz University in Poznań and was a longtime head of the Drama and Theatre Department, and later the Drama, Theatre and Performance Department there.

STUDIO | ROSA

The Duet ON SILENCE: TAZM and HEART

16 February (Tuesday), 8 pm – *TAZM Silence of Light*

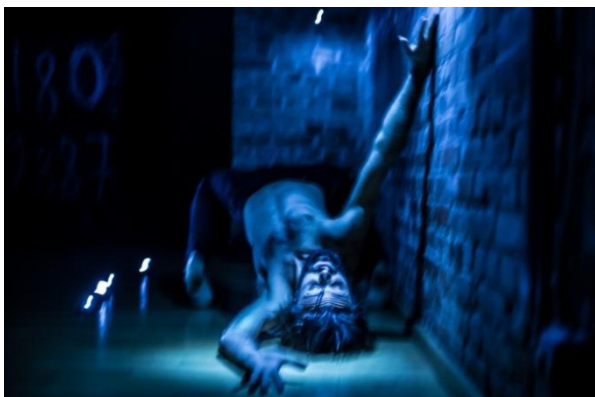
17 February (Wednesday), 7 pm – *HEART Silence of Polygon*

The Theatre Laboratory Space

The Duet ON SILENCE is an attempt to confront the paradox of speaking about what cannot be put into words. And not just because when you pronounce this 'oddest' of words – *silence* – you destroy it, as the poet Wisława Szymborska would say. Although it is often impossible to speak about human and animal suffering because it is too far from words and paralyzing, one must not be silent about it. But then – to utilize Samuel Beckett's question – 'what is the Word'?

TAZM and *HEART* talk to each other and intersect on spatial and thematic planes as well as in terms of poetics. But the quality which connects them above all else is silence. *TAZM* begins with a soliloquy on silence, with a request for it; *HEART* ends by bringing silence to an end.

The first performance is vertical, masculine, played in the depths of the space; the second is feminine, horizontal, played across its width. The first is *from* Maciej Zakrzewski, the second *from* Maria Bohdziewicz, principal actors and collaborators at STUDIO | ROSA. The first performance is based on narrative, on a true story about a life destroyed forever and attempts to maintain and reconstitute humanity. The second has a play as its base; a play that depicts a fictional – although likely, given the turmoil of war – story of injustice and hatred, whose destructive power should be brought to an end in the next generation. Since this turns out to be possible, at the end of *the Duet* a note of hope resonates gently in another key, like a lullaby.



Maciej Zakrzewski during rehearsal of *TAZM* (2014), photo. Jakub Wittchen; Maria Kapafa, Maciej Zakrzewski and Maria Bohdziewicz during rehearsal of *HEART* (10 September 2015, the Theatre Laboratory Space), photo. Marcin Oliva Soto

ACTOR: ARTISAN – ARTIST

An open dialogue between Paul Allain and Grzegorz Ziółkowski on actor craft and art

18 February (Thursday), 8:30 pm
The Theatre Laboratory Space

Indeed, the actor's assets seem meager today... More often than not the theatre, which like almost all culture is sick in its lack of ambition, superficiality and easy ways, which result from haste as well as from chronic cultural amnesia, does not require actors to keep their voices, bodies, sensitivity and imagination in a state of constant combat readiness. Here one usually works in a rhythm of fits and starts, whose power and intensity is defined by consecutive opening nights. One illness which often reappears is addiction to applause, *publicotrophy* as Juliusz Osterwa put it, but there are also other kinds of rubbish. In other words, theatre has lost huge swathes of its craft and ethical base.

Grzegorz Ziółkowski *About acting* (fragment), [in:] *Texts FROM THE HEART*, translated by the author with Paul Allain



PAUL ALLAIN is Professor of Theatre and Performance at the University of Kent, Canterbury. After collaborating with Gardzienice Theatre Association from 1989–93, he worked extensively as Movement Director, mostly with Katie Mitchell, at the Royal Shakespeare Company, the Royal National Theatre and the Royal Court, as well as on the fringe. He has written extensively on Eastern European and Russian theatre, including *Gardzienice: Polish Theatre in Transition* (1997) and the co-edited *Cambridge Companion to Chekhov* (2000). He also wrote *The Art of Stillness: The Theatre Practice of Tadashi Suzuki* (2002; revised 2nd edition with DVD, 2009), and co-authored *The Routledge Companion to Theatre and Performance* (2006; 2nd edition 2014). He has recently led AHRC- and Leverhulme-funded research projects: the former on Grotowski, and the latter on actor training in collaboration with the Moscow Art Theatre School, with whom he has developed a collaborative MA in Physical Actor Training, based at Kent and Moscow. As part of the British Grotowski Project, he edited and coedited *Grotowski's Empty Room* (2009), Peter Brook's *With Jerzy Grotowski: Theatre is Just a Form* (2009), Ludwik Flaszen's *Grotowski & Company* (2010), *Grotowski's Collaborators: Voices from Within* (2015), as well as working on exhibitions, practical seminars and a large conference for the 2009 UNESCO Year of Grotowski. In 2009 Paul received an award for services to Polish culture. <http://www.kent.ac.uk/arts/staff-profiles/profiles/main/allain.html>.

Photo. Maciej Zakrzewski

INTO THE PERFORMER'S PROCESS

An acting session led by Claudio Santana Bórquez (Chile)

22 February (Monday), 5–9 pm
The Theatre Laboratory Space

This work session focuses on the body, sound, rhythm, and action, all understood as objective instruments of the performer's craft. Practising them enables you to establish a different kind of communication between human beings and to create a field of artistic and personal exploration – exploration which may lead to the essence of simple acts and the joy of being together.

Participants should prepare a short, well-memorized text or song of their personal choice in any language.



Claudio Santana Bórquez during his work session, the performance *Drunk*, and lecture (Poznań, February 2015), photo. Maciej Zakrzewski

CLAUDIO SANTANA BÓRQUEZ – actor, director, with a masters in theatre directing, Professor in the Theatre Department of Playa Ancha University, Valparaíso, Chile. Since 2010 he has been Artistic Director of the Performer Persona Project which explores body, sound, rhythm and live action. His performative works include: *A Performative lecture: practice drama* (2015), *Losing the battle of (Ebro) Drunk* (2014), *Julia* (2013), *Like a dog in the sun* (2013), *Vigilia* (Fondart 2012), and *Performing nothing* (2011). He has recently published the article 'On the performer's practice and lucidity at *Gestos: Revista de Teoría y Práctica del Teatro Hispánico* (November 2015). In 2013 he directed Lab Performer Studies. From 2008–2010 he was an actor at Laboratorio Permanente di Ricerca sull'Arte dell'Attore, Italy. In 2008 he participated in the Grotowski Institute's Atelier and in Project Horizons by the Workcenter of Jerzy Grotowski and Thomas Richards. As director of Teatro de la Peste (2002–2006), he has presented *Yard Gal*, *Pincho Disney*, *Orwell 1984*, *Silence of God*, *Normal*.
www.performerpersonaproject.cl

ATIS NICHE SHARING

Presentations of miniatures elaborated during the ATIS NICHE

23 February (Tuesday), 6 pm

24 February (Wednesday), 6 pm

The Theatre Laboratory Space

- Csongor Köllő (Romania) *Emergency Exit*
- Andrea Madrid Mora (Catalonia) *Veronica's Double*
- Mohammad Reza Aliakbari (Iran) *Abel and Cain*

<https://www.youtube.com/watch?v=ZxIoNo5HEPA>

<https://www.youtube.com/watch?v=eG6FigAffy4>

The seminar ATIS NICHE took place in Brzezinka, the Grotowski Institute's forest location, from 13–30 September 2015 in the frame of the first phase of STUDIO || ROSA's theatre exploration *Feeling the PULSE*.



Csongor Köllő (Romania), Andrea Madrid Mora (Catalonia), Mohammad Reza Aliakbari (Iran), Brzezinka, September 2015, photo. Maciej Zakrzewski

The Persona: the Lucidity of the Performer's Path

An open performative lecture by Claudio Santana Bórquez (Chile)

23 February (Tuesday), 8 pm; The Theatre Laboratory Space

The main subject of the practical lecture, which combines theory and live action, is the deep impact of the actor's practice on his/her life. The practitioner can be perceived as a source of human knowledge, which opens us towards an understanding of theatre practice as a concrete medium for real change in oneself and others. This medium embraces the simple human existence inside doing, the structuring of actions, and the silence of self-awareness.

EMERGENCY EXIT



Csongor Köllő, photo. Maciej Zakrzewski

Emergency Exit is about the attempt to come to terms with certain given circumstances, and their effect on one's past, present and future. This attempt gets stuck in the liminal space where past and present co-exist. Or create the illusion of co-existing... In any case, this state cannot be sustained for long, so a way out is needed. But what direction should this way out take? From the present towards the past, or vice versa, from the past towards the present? And what about the future – does it have any say in all this? *Csongor Köllő*

The miniature was created by Csongor Köllő and Grzegorz Ziółkowski.

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

The miniature's first part was created during ATIS **RECYCLE** (September 2013). The piece was elaborated during ATIS **NICHE** in September 2015 in Brzezinka's Room of the Tree.

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."

Salvatore Quasimodo *Letter to the Mother* (fragment), English translation by 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**, ATIS 2014 **FAIL (BETTER)** and ATIS 2015 **NICHE**.

VERONICA'S DOUBLE



Andrea Madrid Mora, photo. Maciej Zakrzewski

Veronica's Double speaks about the necessity of facing something undesirable. About the importance of your actions when you are in a trap. About the humiliation of a woman until the end of her hope – death. About the dialogue between one life at different stages. In the end, Veronica will not be Veronica any more: she reaches the possibility of getting rid of her false, imposed personality. No more fights, no more misleading hopes... In the end, everything becomes clear and lucid. *Andrea Madrid Mora*

The miniature was created by Andrea Madrid Mora and Grzegorz Ziółkowski.

With text fragments from Jon Fosse's *Rambuku* (in English) and Ira Levin's *Veronica's Room* (in English and Catalan), two traditional Catalan songs, and a fragment of *Walking Song* by Meredith Monk

The miniature's middle part was created during ATIS TRAP (September 2012) and ATIS FLOW&ETUDES (February 2013). The piece was elaborated during ATIS NICHE in September 2015 in Brzezinka's Matecznik.

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.

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.

Fragment of Jon Fosse's *Rambuku*

ANDREA MADRID MORA – 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 collaborated with STUDIO||ROSA 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, ATIS 2013 FLOW & ETUDES and ATIS 2015 NICHE.

ABEL AND KAIN



Mohammad Reza Aliakbari, photo. Maciej Zakrzewski

Abel and Cain is inspired by the well-known story of envy and fratricide. It focuses on the feeling of guilt and a dream of redemption through music.

Directed by Samaneh Zandinejad in collaboration with Mohammad Reza Aliakbari and consulted by Grzegorz Ziółkowski

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

The miniature was created during ATIS NICHE (September 2015) in Brzezinka's Room of the Tree.

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.

Fragment inspired by Abbas Maroufi's *Symphony of the Dead*,
English translation by Mohammad Reza Aliakbari

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 Lalish 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 Ziółkowski) into Persian (to be published in December 2015). He participated in ATIS 2015 STARS and NICHE.

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. She participated in ATIS 2015 STARS and NICHE.