



## ATIS // ACTING TECHNIQUES INTENSIVE SEMINAR

Directed by Prof. Grzegorz Ziółkowski

[grzeg@amu.edu.pl](mailto:grzeg@amu.edu.pl)

[www.wot.amu.edu.pl/atis.html](http://www.wot.amu.edu.pl/atis.html)

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.

### ATIS 2013 CALENDAR

1. ATIS ADVANCED  
Flow & Etudes  
10–21 February 2013
2. ATIS SHARING OF SOUNDS  
Silence–Sound–Speech–Song  
11–29 August 2013
3. ATIS RECYCLE  
Pandora's Box & Actors Are Like Houses  
3–28 September 2013



## WORK LEADER

Prof. 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 ([www.wot.amu.edu.pl](http://www.wot.amu.edu.pl)). From 1991–2001, he was artistic director of the Bureau for Theatre Research 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 serves long-term work on oneself, focused on research into the relationship between training and creativity. Studio Rosa performs *TAZM Silence of Light* (2012) based on Tahar Ben Jelloun's book *This Blinding Absence of Light*.

## ASSISTANT

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 ([www.studio-aktorskie.pl](http://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 (Facebook: FotoTeatr Maciej Zakrzewski). From 2007–09 he worked for the Grotowski Institute. Since 2007 he has been involved in the *Regula contra Regulam* project, focused on theatre and music, led in Poland and Italy.

## HELPER

Maria Bohdziewicz, a AMU theatre studies graduate who works at Studio Rosa and performs in *TAZM Silence of Light*. In 2012 she co-created with Grzegorz Ziółkowski a theatre piece *Dream: There Is No Time Left/Anymore* and in 2013 she participated in ATIS Advanced session on Flow & Etudes.

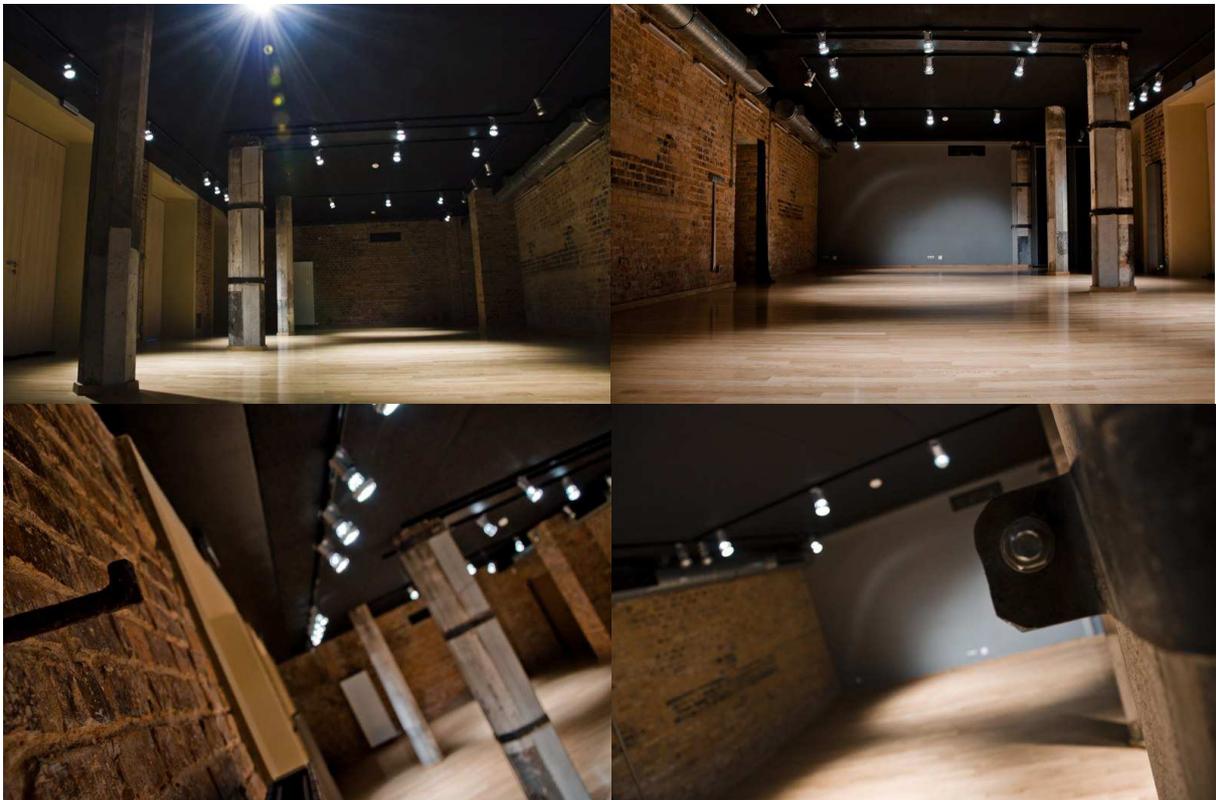
## WORK PLACE



Collegium Maius AMU, 10 Fredry Street, Poznań



Entrance from Kowalczyka Street and Library Hall



Theatre Studio, Collegium Maius AMU, [www.wot.amu.edu.pl/salateatralna.html](http://www.wot.amu.edu.pl/salateatralna.html)

## HISTORY

The ATIS grows organically out of:

ATELIER 2009 TO THE LIGHT

Directed by Prof. Grzegorz Ziółkowski

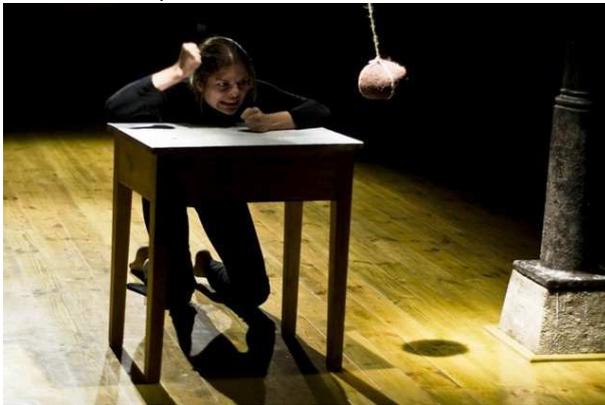
The Atelier was an artisanal course for an international group of actors and theatre directors led in the Grotowski Institute in Wrocław and Brzezinka from 2007–09. In the *Atelier 2009 To the Light* sixteen participants from Argentina, Armenia, Australia, the Basque Country, Brazil, China, Columbia, France, Germany, Iran, Italy, Mexico, Romania, Spain, and the USA took part.



Zaruhi Antonyan (Armenia)



Matthias Brunner (Germany)



Narine Grigoryan (Armenia)



Solange Bonfil (Argentina)



Mohammad Faraji (Iran)



Nikki Rydon (Australia)

AMU-PIE Acting Craft in Polish Theatre courses, 2009–2011



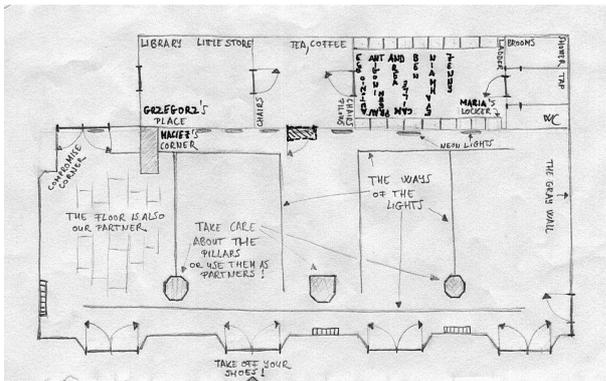
Nua Watford Cendra (Spain), Georgiana Berechet (Romania), Maria Payreder (Austria), Marlis Heyer (Germany)

ATIS // TRAP, 1–30 September 2012

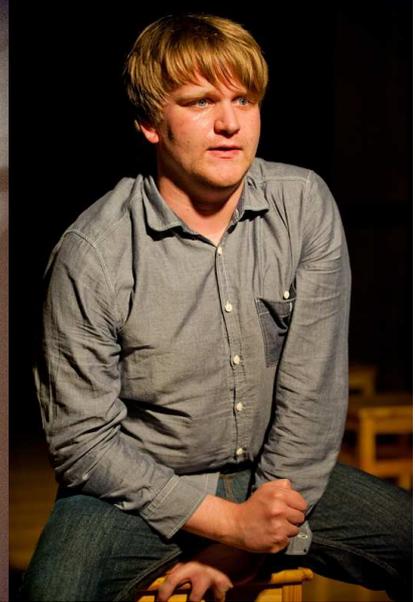
Next pages: participants (from top left): Antonio Maqueda Torres (Spain), Praveen Bhole (India), Fatoş Ece Koroğlu (Turkey), Camille Protar (France), Antigoni Barba (Greece), Andrea Madrid Mora (Cataluña), Éva Papp (Hungary), Niamh Lynam-Cotter (UK), Ben Mastin (UK)

ATIS 2012 ALPHABET

A – awareness; B – balance; C – clarity; D – discipline; E – ethics; F – flow; G – geometry; H – hearing; I – impulse; J – journey; K – kaosmos; L – lightness; M – meeting; N – numbers; O – openness; P – presence; Q – quality; R – readiness; S – sharing; T – training; U – understanding; V – vertically; W – work; X – *stays empty as one letter must be different*; Y – yin/yang; Z – zest



Map of the work space by Éva Papp (2012)





# ATIS ADVANCED 2013

## Flow & Etudes

10–21 February 2013

Participants: Maria Bohdziewicz (Poland), Andrea Madrid Mora (Cataluña), Éva Papp (Hungary), Camille Protar (France)



## ATIS SHARING OF SOUNDS 2013

Silence–Sound–Speech–Song

11–29 August 2013, for 10–12 participants

The Acting Techniques Intensive Seminar SHARING OF SOUNDS is focused on studying:

- different types of sonorities: human and environmental
- how these sonorities meet
- how sounds of nature help us reinforce our hearing.

Its main idea is to sharpen sound awareness in order to welcome songs into our life and work experience. The traditional songs are essential elements of culture and repositories of human emotions, but above all – partners in dialogues with ourselves, with others and with our surrounding. A significant part of the session is devoted to spoken word, to orature understood as sharing with others important his-and-her-stories. The summer time of the seminar opens the possibility for a great deal of outdoor work (in parks and in forests).

The seminar culminates in a FINAL SHARING OF ATIS WORKS, which is an encounter with invited guests. Then, the works (songs, stories, elements of training, etc.) are shared, or presented (in a sense of giving someone a present, a gift of your full presence).

### Calendar

11 August: arrival and meeting

12–26 August: the seminar

27 August: Final Sharing of ATIS Works

28 August: individual tuition and final internal sharing

29 August: end of the ATIS SHARING OF SOUNDS 2013 and departure

### Hours of work

145 (123 hours of practice and 22 hours of lectures and discussions)

### Participation fee

350 Euro (for citizens of Western Europe and the USA)

300 Euro (for citizens of other countries)

300 Euro (for those from WE & the USA who wish to participate also in ATIS RECYCLE)

250 Euro (for those from other countries who wish to participate also in ATIS RECYCLE)

The fee for both 2013 seminars, ATIS SHARING OF SOUNDS and ATIS RECYCLE

650 Euro (for citizens of WE & the USA)

550 Euro (for citizens of other countries)

### Accommodation

in double rooms at university dormitory JOWITA, [www.dsjojwita.pl](http://www.dsjojwita.pl)

approx. 100 Euro for the whole period in August

#### Applications

should be emailed to [grzeg@amu.edu.pl](mailto:grzeg@amu.edu.pl) before 30 April 2013 (please use application form below); the selected participants will be contacted before 15 May 2013

#### Certificate

after the seminar participants of ATIS SHARING OF SOUNDS 2013 receive work certificates

#### Photo and film documentation

the work is photo- and video- documented and students receive selected documentation after the seminar

#### Contact and information

[grzeg@amu.edu.pl](mailto:grzeg@amu.edu.pl)

#### APPLICATION FORM for ATIS SHARING OF SOUNDS 2013

NAME AND SURNAME:

MALE/FEMALE:

AGE:

NATIONALITY:

STUDIES:

ARTISTIC AND/OR RESEARCH EXPERIENCE:

PHOTO AND/OR VIDEO DOCUMENTATION:

MOTIVATION:

HOW DID YOU FIND OUT ABOUT ATIS:

## WORK DAY

9–12 am (4 school h) Morning run / Acrobatics / Chi kung

Lunch break

3–4:30 pm (2 school h) Lectures / Discussions / Sharings

Tea break

5–6:30 pm (2 school h) Silence / Sound-Speech-Song

Dinner break

8:30–11:15 pm (3 school h) Night run / Songs

School h = 45 minutes

## CALENDAR

11 August

• Arrival and meeting	(1 x 4h)	4
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12–16, 19–23, 26 August

with days off on 17, 18, 24, 25 August

SHARING OF SOUNDS (11 work days)

Morning work (outdoor practices)

• Morning run	(11 x 1h)	11
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• Acrobatics	(11 x 2h)	22
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• Chi kung	(11 x 1h)	11
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Afternoon work (indoor practices)

• Lectures	(3 x 2h)	6
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• Discussions	(2 x 2h)	4
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• Sharings	(3 x 2h)	6
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• Silence	(3 x 2h)	6
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• Sound-Speech-Song	(11 x 2h)	22
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Evening work (outdoor/indoor practices)

• Night run	(5 x 3h)	15
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• Songs	(6 x 3h)	18
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27 August

• Final Sharings of ATIS works		11
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28 August

• Individual tuition		6
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• Final internal sharing		3
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TOTAL		145
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## CLASSES

### Morning run (11h)

This practice serves to welcome the new day with group effort. It is 'starting the engine' and preparation for another work day. Releasing the breathing is an essential element of running together.

### Acrobatics (22h)

Acrobatics – practiced individually, in pairs and in a group – teach how to be present and rooted in one's own body. They serve to:

- release mental blocks and breathing
- build trust in oneself and in the others, and
- acknowledge the role of assisting your partners.

### Chi kung (11h)

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 actor's presence
- awareness of breathing
- cooling down after more energetic performance.

### Lectures on theatre from the spirit of music (6h)

Three lectures on works of contemporary avant-garde theatre artists who consider singing of traditional songs as the essence of their practices. The examples, presented and contextualised, include:

- Jerzy Grotowski's art as vehicle
- Centre for Theatre Practices Gardzienice and companies inspired by its practice
- Maisternia Pisni (Ukraine), Lalish Theaterlabor (Kurdistan/Austria), the Village Węgajty Theatre and Schola of Węgajty Theatre (Poland).

### Discussions (4h)

The session will include two discussions on:

- qualities of silence (with references to Peter Brook's book *Between Two Silences* and Philip Gröning's film *Into Great Silence*, 2005) and
- breathing as a base for vocal practice.

### Sharings (6h)

Students and work leaders share their music and vocal phenomena inspirations and work experiences. These encounters may take form of:

- story-telling around the music or/and film fragments
- work demonstrations
- singing together
- work sessions led by participants.

### Silence (6h)

Practical recognition of inner and outer silence as the source of sounds, speech and singing. This practice sharpens perception and teaches how to be present, listen and hear.

### Sound–Speech–Song (22h)

The practice helps to recognise that voice is an extension of the body, is rooted in it and related with it. It involves the integration of action, speech and singing. It opens receptiveness and erases individual preconceptions about one's own vocal possibilities. The sessions include also work on story-telling which may be interspersed with songs.

### Night run (15h)

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

It • helps to differentiate between pulse and rhythm

- sharpens perception, especially hearing
- releases breathing, and
- tunes for singing.

### Songs (18h)

Communing with songs to be able to abandon the notion of 'I sing' and welcome – 'I am sung.' In the work, traditional songs from participants' backgrounds are welcomed. Some European medieval songs of longing and love are also invited.

## ATIS RECYCLE 2013

### Pandora's Box & Actors Are Like Houses

3–28 September 2013, for 12–16 participants

Acting Techniques Intensive Seminar 2013 main theme is RECYCLE. It is an expression of environmental concerns, but it can be understood metaphorically too. 'Recycle' may mean also a return to forgotten issues, to subjects which we seemingly do not wish to remember, deal with, but which lurk there – in the dark zone of oblivion. We recycle them like rubbish to give them new life and new usage for others and for ourselves.

The seminar consists of two phases: Pandora's Box and Actors Are Like Houses. During the first one, we open a toolbox of 'evils' – various approaches to acting training and work techniques. In the second, the work is redirected towards creativity which is channeled chiefly into individual acting etudes. The following quotation is a foundation for this stage of work: 'Actors are like houses. Some of them show a great number of details of their facades in all their architectural and decorative splendour. Others open their doors and windows and let us enter inside.'

The seminar culminates in a FINAL SHARING OF ATIS WORKS, which is an encounter with invited guests. Then, the works (elements of training, exercises, stories, etudes, etc.) are shared, or presented (in the sense of giving someone a present, a gift of your full presence).

#### Calendar

3 September: arrival and meeting

4–25 September: the seminar

26 September: Final Sharing of ATIS Works

27 September: individual tuition and final internal sharing

28 September: end of the ATIS RECYCLE 2013 and departure

#### Hours of work

200 (143 hours of practice and 57 hours of lectures and discussions)

#### Participation fee

400 Euro (for citizens of Western Europe and the USA)

350 Euro (for citizens of other countries)

350 Euro (for those from WE & the USA who wish to participate also in ATIS RECYCLE)

300 Euro (for those from other countries who wish to participate also in ATIS RECYCLE)

The fee for both 2013 seminars, ATIS SHARING OF SOUNDS and ATIS RECYCLE

650 Euro (for citizens of WE & the USA)

550 Euro (for citizens of other countries)

### Accommodation

in double rooms at university dormitory JOWITA, [www.dsjawita.pl](http://www.dsjawita.pl)  
approx. 100 Euro for the whole period in September

### Applications

should be emailed to [grzeg@amu.edu.pl](mailto:grzeg@amu.edu.pl) before 15 June 2013 (please use application form below); the selected participants will be contacted before 30 of June 2013

### Certificate

after the seminar participants of ATIS RECYCLE 2013 receive work certificates

### Photo and film documentation

the work is photo- and video- documented and students receive selected documentation after the seminar

### Contact and information

[grzeg@amu.edu.pl](mailto:grzeg@amu.edu.pl)

## APPLICATION FORM for ATIS RECYCLE 2013

NAME AND SURNAME:

MALE/FEMALE:

AGE:

NATIONALITY:

STUDIES:

ARTISTIC AND/OR RESEARCH EXPERIENCE:

PHOTO AND/OR VIDEO DOCUMENTATION:

MOTIVATION:

HOW DID YOU FIND OUT ABOUT ATIS:

## WORK DAY

9–11:15 am (3 school h) Acting training / Space awareness / Theatre mathematics

Tea break

11:30–1 pm (2 school h) Text rendering / Image scores / Space awareness / Improvisations / Acting etudes

Lunch break

3–5:15 pm (3 school h) Lectures / Discussions

Tea break

5:45–8 pm (3 school h) Laboratories / Sharings / Improvisations / Acting etudes

School h = 45 minutes

## CALENDAR

3 September

• Arrival and meeting (1 x 4h) 4

4–6 and 9–13 September

with days off on 7, 8 September

PANDORA'S BOX (8 work days)

Morning work

• Acting training (8 x 3h) 24

• Text rendering (2 x 2h) 4

• Image score (4 x 2h) 8

• Space awareness (2 x 2h) 4

Afternoon work

• Lectures on contemporary Polish and world theatres (6 x 3h) 18

• Lectures on theatrical anthropology (2 x 3h) 6

Evening work

• Laboratories for practical study of contemporary methodologies of actor's training (3 x 3h) 9

• Sharing (1 x 3h) 3

• Improvisations (4 x 3h) 12

14, 15 September

Days off

16–20 and 23–25 September  
 with days off on 21, 22 September  
 ACTORS ARE LIKE HOUSES (8 work days)

Morning works		
• Acting training	(4 x 2h and 4 x 1h)	12
• Space awareness	(4 x 1h)	4
• Theatre mathematics	(4 x 2h)	8
• Improvisations	(4 x 2h)	8
• Acting etudes	(4 x 2h)	8
Afternoon work		
• Lectures on contemporary Polish and world theatres	(2 x 3h)	6
• Lectures on theatrical anthropology	(2 x 3h)	6
• Discussions	(4 x 3h)	12
Evening work		
• Sharings	(2 x 3h)	6
• Request session	(1 x 3h)	3
• Acting etudes	(5 x 3h)	15
26 September		
• Final Sharings of ATIS works		11
27 September		
• Individual tuition		6
• Final internal sharing		3
TOTAL		200

## CLASSES

### Acting training (36h)

Students work on basic elements of acting craft, i.e. on being:

- swift in response to impulses which come from various sources: from partner/s and from the inner realm of associations, imagination and memories
- responsible for the integrity of group work and the ecology of one's own actions
- open to dialogue
- able to integrate action and speech.

They study: flow of movements, rhythms, partnership work (including working with sticks), children's games, contrasts, animal and monster impersonations. This part of the work is permeated with the spirit of play – of being playful in the basic meaning of the term, that is of being joyful, warm-hearted, and naughty.

#### Text rendering (4h)

Students work with selected fragments of texts studying ways the words make them act with different intentions (inner tensions). The main goal is to root the words in their bodies and study the interdependence of actions and speeches.

#### Image score (8h)

Students take inspiration from different types of iconography which affect their physicality, the way of breathing and moving, the mode with which they interconnect with others and finally the way they speak. They compose their scores (movement patterns) using photographs, images, drawings as points of departure. They devise their own choreographies and interrelate or share them with others.

#### Space awareness (8h)

The work is devoted to: • taking care of the space; • spatial balancing; • creating partnership with the space.

#### Lectures on contemporary Polish and world theatres (24h)

The lectures on key figures, events and ideas in the world theatre after world war two put particular emphasis on Polish theatre practitioners and their achievements. The class presents and analyses the work of:

- Jerzy Grotowski and the Teatr Laboratorium
- Włodzimierz Staniewski's Centre for Theatre Practices Gardzienice
- Tadeusz Kantor's Cricot 2
- Travel Agency Theatre and other Polish alternative theatres
- Peter Brook (England/France)
- Eugenio Barba and Odin Teatret (Denmark).

#### Lectures on theatrical anthropology (12h)

The lectures explore the intersections of anthropological approaches and various genres of human transformative behaviours (rituals, quests, martial arts, etc.). It gives insight into the areas which constituted sources of inspirations for contemporary theatre makers. The areas covered include:

- martial arts as source disciplines
- expeditions into indigenous cultures in contemporary theatre practices
- Eastern influences in theatre before and after second world war.

#### Laboratories for practical study of contemporary methodologies of actor's training (9h)

The laboratories aims to study in a practical way acting techniques and training methods implemented by influential contemporary directors and pedagogues. Students are confronted with fundamental acting approaches such as:

- Jerzy Grotowski's / Zygmunt Molik's body-voice
- Włodzimierz Staniewski's mutuality
- Andrei Droznin's physical actor training.

### Discussions (12h)

Discussions focus on four topics:

- relation between craft and art (based on John Wate's documentary *Secrets of the Samurai Sword*)
- quality in theatre work (based on Peter Brook's text *Quality and Craft*)
- theatre ethics (based on Konstantin Stanislavsky's text *Toward an Ethics for the Theatre*).
- final discussion on zest as an environment for artistic endeavours.

### Theatre mathematics (8h)

The study of actions based on arithmetic and geometry, which aims to sharpen students' awareness of:

- various group formations
- directions in the space
- relations between partners
- relations between protagonist/s and choir members.

### Sharings and Final internal sharing (12h)

Students and work leaders share their inspirations and work experiences. The encounters may take the form of:

- story-telling around the film fragments
- work demonstrations
- work sessions led by participants.

### Request session (3h)

A special session focused on aspects of work which students would like to return to, drill into and deepen.

### Improvisations (20h)

The aim of different types of improvisations (individual, pair and group) is to open the passageway to the field of creativity. The improvisations help students to translate technical elements acquired during training into their own expression. Students invite props into their work: different sources of sound and light, as well as objects which enable them to create their own performative spaces. The improvisations constitute the base and the source for the devising students' own etudes.

### Acting etudes (23h)

The etudes are miniature (up to 20 minutes), precise and repeatable compositions of texts, songs, dances, actions, music, etc. They constitute an area where different currents of work intermingle and feed each other. Those short presentations are melting pots where the work reaches its strongest dynamics and tempo. They help to uncover students' creative potentialities, qualities and dimensions which may be hidden or unknown – even to the students themselves.

Individual tuition (6h)

These are consultations on an individual basis devoted to pinpointing specific problems related to demands of artistic work.

All photos in the document

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For their public use, please contact

[maciey.zak@gmail.com](mailto:maciey.zak@gmail.com)

Contact for ATIS AMU

Prof. Grzegorz Ziółkowski

[grzeg@amu.edu.pl](mailto:grzeg@amu.edu.pl)