

THEATRE ROSA



Rosa de belidad
e de parecer
e flor d'alegr
ia e de prazer

Dona en mui piadã se
Senhor en toller coitas
e dores Rosa das rosas e
Flor das flores Dona das
Senhor das senhores.....

A tal senhor dev'ome muit
amar que de todo mal o pode
gaurdar e pode-li os peccad
os perdõar que faz no mundo
per maos saberes.....

Theatre Rosa



is a place for searching
for identification with one's self.

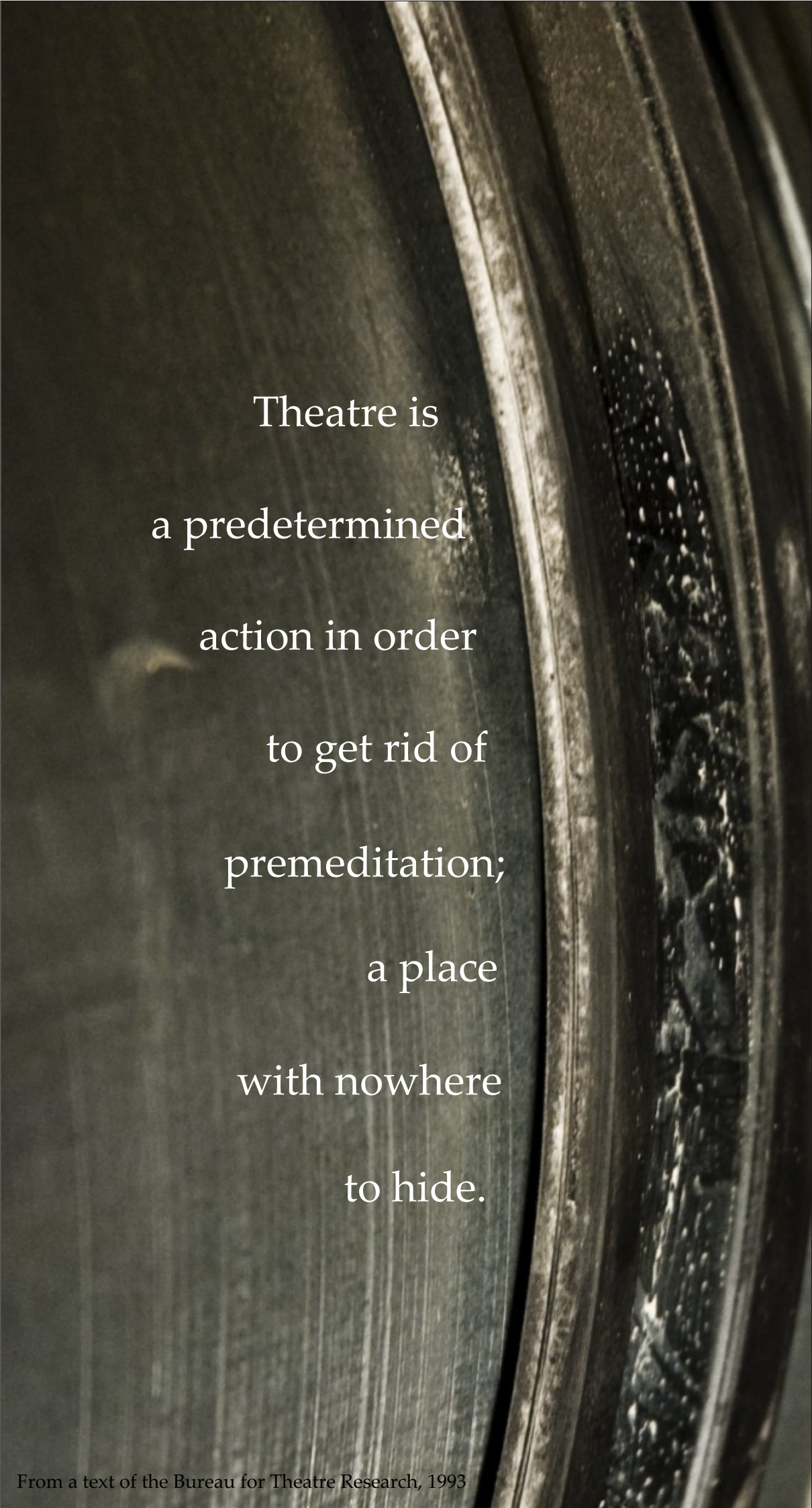
This search is based on acting craft
understood as the ability to discover creative motivation
within oneself and to use basic tools:

the body, musicality, and the imagination.

In the work we try to make essential values – presence,
precision, attentiveness, and hearing become concrete.

The intimacy of the meeting with another human being
is especially important for us.

Theatre Rosa is being created by
Agnieszka Pietkiewicz and **Maciej Zakrzewski** (actors),
and **Grzegorz Ziółkowski** (director, work leader).



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

Dramatic miniatures

You
great
benefactors,
sprinkle
our
society
with
thankfulness.

W. Shakespeare
Timon of Athens

The Winter of Our Discontent...

is a partnered

dramatic

miniature

on giving up,

staining,

and the search for

dignity.

It creates

a field

between

trust and

manipulation.

Course

Thawing out (prologue)

Cackling and a howl

A lament and a curse

I'll have her – Step aside

Subterfuge, a fight and humiliation

She looks at me

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 *Neubre-sse-te* – woven into it.

Its outline was created from October 2009 – February 2010.

The Leaden Ball

is 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.

Scenes

And she cried out for help
I was still barely a child
Inger
Give alms
Rapacity
The water laps round your ankles
Snow on her lips
The Plumb Line

The Leaden Ball (2010)

is a development of previous work (2007–09).

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 miniature is accompanied by the poem:

Lead, 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.

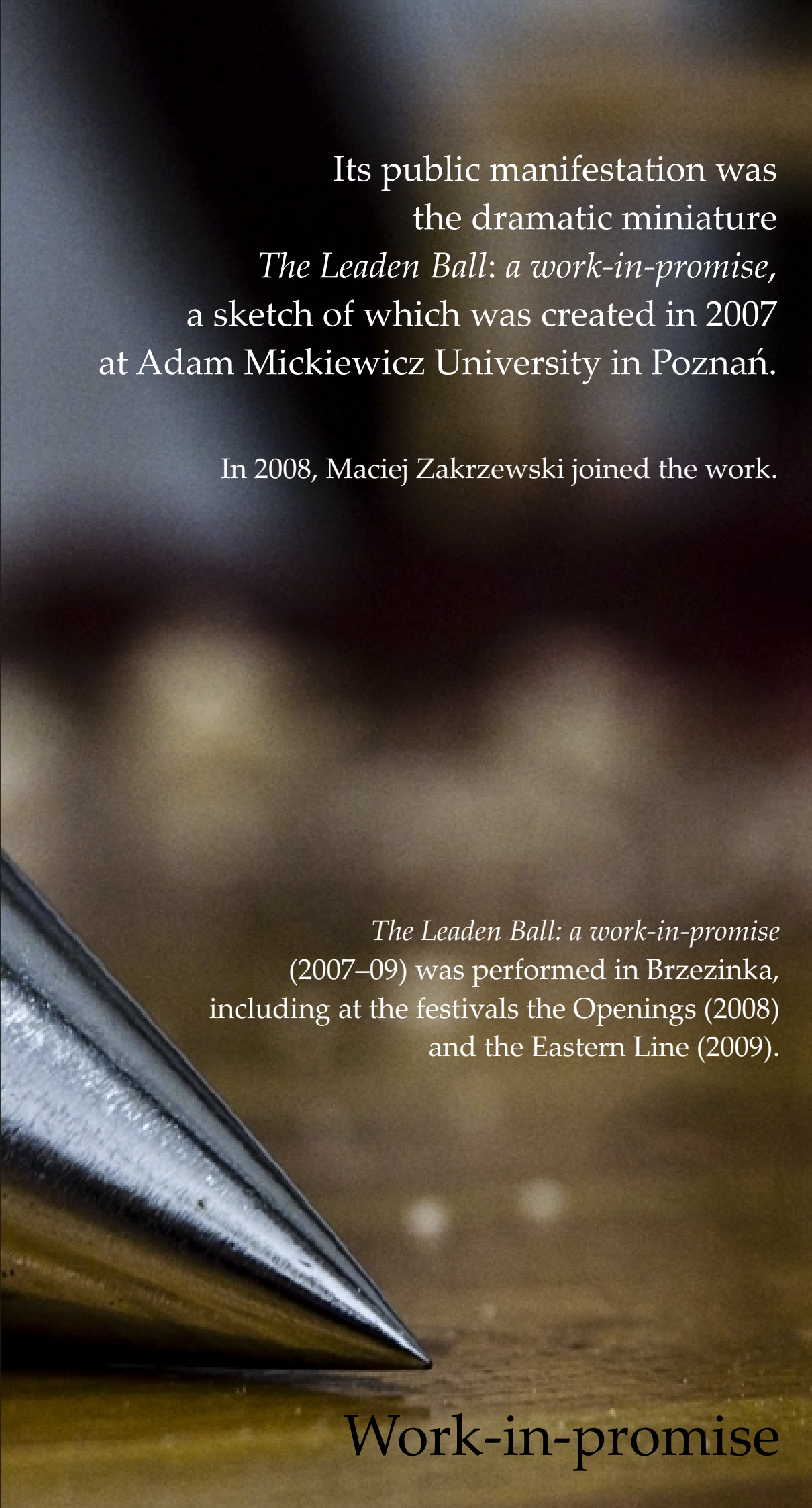
The ball – not the 'little ball', because we are not on such intimate terms
even though it pulsates through my veins,
through the junctions
of desperation and quietness –
leadenly limps inside me.

Ball, big ball, little ball – raise a toast of the leaden mist for me.

Theatre Rosa grows from the undertaking
Song In-Between (2005–09),
which 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.

Song In-Between



Its public manifestation 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 Leaden Ball: a work-in-promise
(2007–09) was performed in Brzezinka,
including at the festivals the Openings (2008)
and the Eastern Line (2009).

Work-in-promise

Work sessions

In the framework of the undertaking, work sessions were held in:

England (2005),
South Korea (2006, 2007),
Malta (2007),
Armenia (2008),
Austria (2009).

Many work sessions were also led for Polish students.

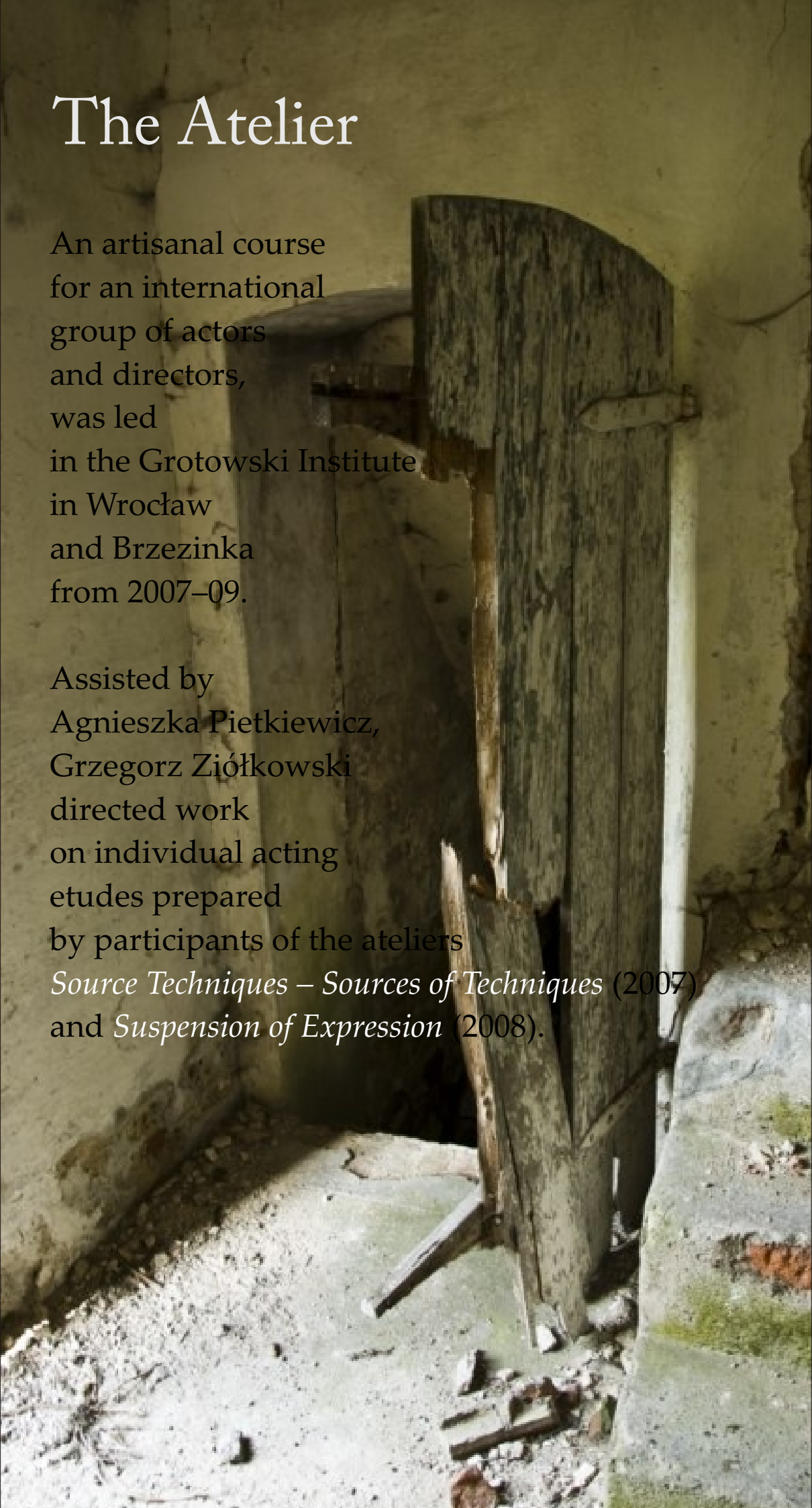
In October 2008 the undertaking *Day Ray*, directed towards young people interested in acting, was realised in Brzezinka. Separate from the work sessions, students from Poznań presented their theatre etudes.



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).



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.

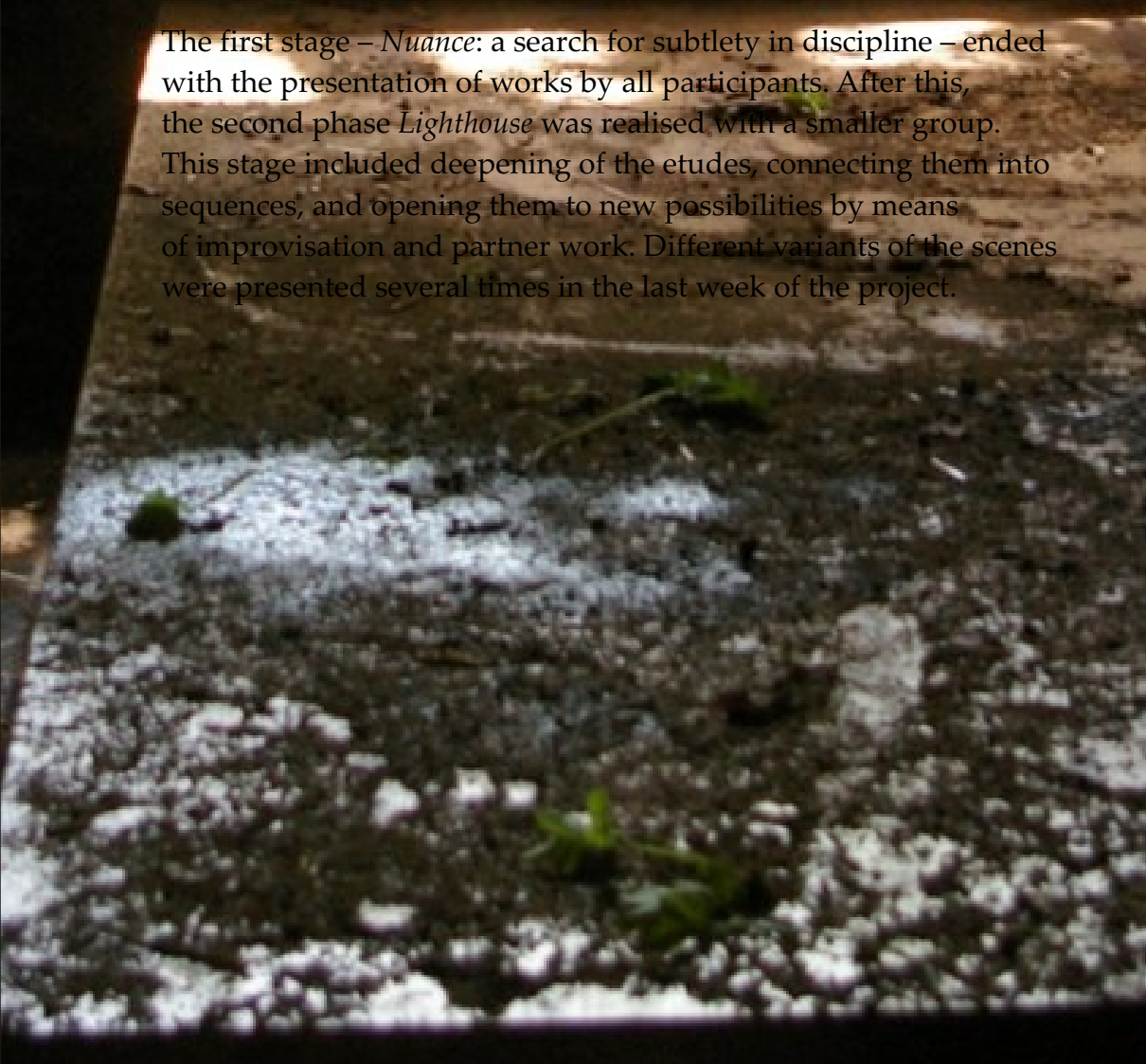
The subject was treated literally in the work
with different types of lighting while light was also the main motif
for the acting etudes. We searched for clarity through the precision
of action and for luminosity by caring for the work spaces.

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

Nuance and 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.



Team

Agnieszka Pietkiewicz

Actress with Theatre Rosa.

She graduated from drama

at the Adam Mickiewicz University in Poznań.

She participated in the Academy of Theatre Practices

in Gardzienice. From 2008–09, as part of her work

duties in the Grotowski Institute, she was taking care of

Brzezinka, a forest base for cultural and theatre activities.

Since 2007 she has participated in *Regula contra Regulam*,

a theatre and music project led by Raul Iaiza

and Teatro La Madrugada from Milan.

Maciej Zakrzewski

Actor with Theatre Rosa.

He studies in the Ethnology and Cultural Anthropology

Department at the Adam Mickiewicz University in Poznań.

He is a musician and photographer (see: www.maciey-zak.iportfolio.pl).

From 2007–09 he worked for the Grotowski Institute.

He is involved in the *Regula contra Regulam* project.

Grzegorz Ziółkowski

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 and Theatre

Department of Adam Mickiewicz University in Poznań. 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 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

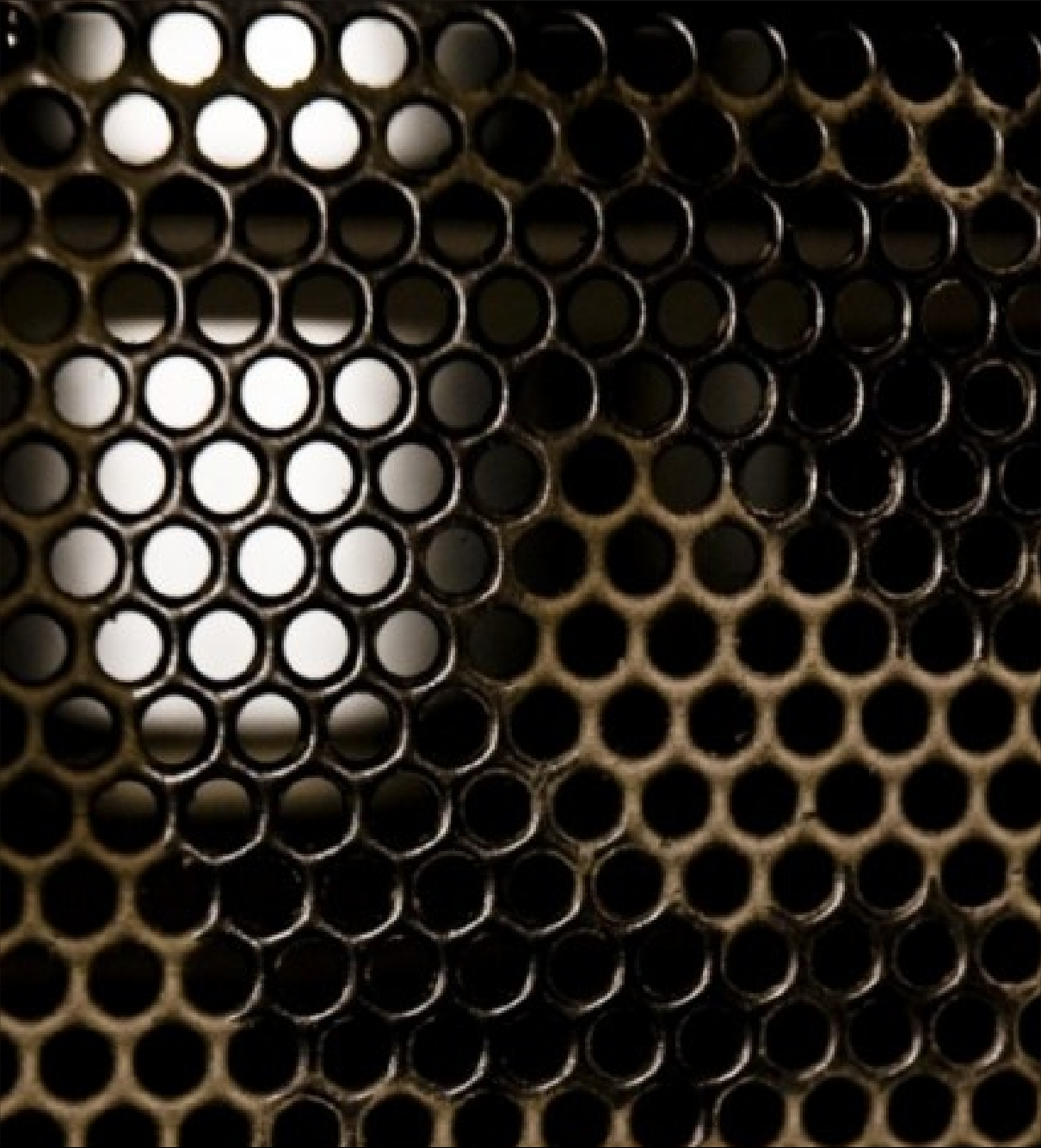
Towards a Poor Theatre (Polish ed. by Leszek Kolankiewicz).

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.



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