ATIS
ACTING TECHNIQUES INTENSIVE SEMINAR

Directed by Prof. Grzegorz Ziółkowski
grzeg@amu.edu.pl

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

• ATIS ADVANCED
  Flow & Etudes
  10–21 February 2013

• ATIS SHARING OF SOUNDS
  Silence–Sound–Speech–Song
  11–29 August 2013

• ATIS RECYCLE
  Pandora’s Box & Actors Are Like Houses
  3–28 September 2013
WORK LEADER


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 (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. 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*. 
WORK SPACES

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

Former kitchen at the university dormitory Hanka
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.

<table>
<thead>
<tr>
<th>Zaruhi Antonyan (Armenia)</th>
<th>Matthias Brunner (Germany)</th>
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<tr>
<td>Narine Grigoryan (Armenia)</td>
<td>Solange Bonfil (Argentina)</td>
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<tr>
<td>Mohammad Faraji (Iran)</td>
<td>Nikki Rydon (Australia)</td>
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AMU-PIE Acting Craft
in Polish Theatre courses, 2009–2011

1–30 September 2012
Directed by Prof. Grzegorz Ziółkowski
Adam Mickiewicz University in Poznań
Antigoni Barba  
(Thessaloniki, Greece)

Dr. Praveen Bhole  
(University of Pune, India)

Fatơş Ece Koroğlu  
(assistant lecturer at University of Ankara, Turkey)

Niamh Lynam-Cotter  
(University of Kent, Canterbury, UK)

Ben Mastin  
(University of Kent, Canterbury, UK)

Andrea Madrid Mora  
(Barcelona, Cataluña)

Éva Papp  
(Eszterházy Károly College, Eger, Hungary, former ERASMUS student)

Camille Protar  
(Sorbonne nouvelle, Paris, France, ERASMUS student)

Antonio Jesus Maqueda Torres  
(Cordoba, Spain)

Participants in the first phase of work:
- Jennifer Kendal (UK)
- Karolina Rudzińska (Poland)
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PROGRAMME

- Acting training
- Lectures
- Work laboratories
- Discussions
- Sharings
- Request session
- Improvisations
- Etudes
- Meeting
- Performances
- Final sharings
- Additional works
- Library
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, elements of acrobatics as well as breathing, silence as the source of sounds and speech. 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.

• Contemporary Theatre: Jerzy Grotowski and his Laboratory Theatre, Centre for Theatre Practices Gardzienice, Odin Teatret and ISTA, Peter Brook, Tadeusz Kantor’s Cricot 2, The Travel Agency Theatre and Polish alternative theatres
• Theatre anthropology: ‘Mystery and theatre,’ ‘Martial arts and theatre,’ ‘Eastern influences in contemporary theatre’
• Guest lecture by Dr. Praveen Bhole ‘Classical and traditional Indian theatre’
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WORK LABORATORIES

- Zygmunt Molik’s voice-body work
- Gardzienice’s mutuality exercises
- Physical theatre training (Andrei Droznin’s method)
• Actor’s craft (based on the film *Secrets of the Samurai Sword*)
• Quality of artistic work (based on Peter Brook’s text *Quality and Craft*)
• Theatre ethics (based on Konstantin Stanislavsky’s *Towards an Ethics for the Theatre*)
• story-telling around a film fragment
• elements of native culture and participants’ own works
• work sessions led by three participants: Fatoş Ece Koroğlu, Niamh Lynam-Cotter, and Dr. Praveen Bhole
• night singing with the Flow group
• night running with the Flow group
The aim of different types of improvisations is to open the passageway to the field of creativity. The improvisations help students to translate technical elements acquired during trainings into their own expression. Students invite props to their work: different sources of sounds and lights, 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.

Points of departure for improvisations
- Image scores
- Contrasts
- Partnership exercises (Journey)
- Flow of movements
- Monsters
- Text renderings
- Sticks
The etudes are miniature (up to 15 minutes), precise and repeatable compositions of texts, songs, dances, actions, music, projections 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.

ETUDES OF ATIS 2012 TRAP

1. FLOW (Andrea, Antigoni, Éva, Maciej, Niamh) based on flow of movements improvisations
2. LET’S BEGIN (Andrea, Antonio, Éva, Maciej, Niamh) based on rhythm exercises
3. FALLEN STAR
4. WATER
5. ROSE
6. GO BACK? GO ON...
7. THIS IS THE WAY THE WORLD ENDS
8. I WILL LOVE/DIE ANYWAY
9. VERONICA’S WALK
10. (IN)DESTRUCTIBLE
11. EXODOS-ENTHUASIASMOS
12. PARANOIA
13. SIRENE-ANEMONE
14. LONELY SPIDER
15. JOURNEY (Andrea, Maciej) based on partnership exercises and space awareness improvisation
16. CONTRASTS
They say, I had an affair with Don Quixote,
It is impossible, I am not a windmill.
Wasser bitte. I’m looking for water. Do you understand German? It’s the only foreign language I know a little. You know, my mother was German, really German, from a pure origin; and my father Alsatian; so me, with all that...

WATER
by Fatoş Ece Koroğlu and Camille Protar
based on contrasts and monsters improvisations and a song work
Clock tolls, time walks
I quieten, I seat
Clock tolls, time walks
Time is crucial; Does not forgive!
It finds me; I die
Time is crucial; does not forgive
Well! I will kiss it now. I will bite it with my teeth as one bites a ripe fruit. Yes, I will kiss thy mouth.
Go back? Replace the need,
after many years, after a long journey,
tired of the road and greed
of their land, their home, their friends,
Love that you wait to return true.
THIS IS THE WAY THE WORLD ENDS
by Ben Mastin
based on image score improvisation
If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too:
If you can wait and not be tired by waiting
Or being lied about, don’t deal in lies,
Or being hated don’t give way to hating,
And yet don’t look too good, nor talk too wise;
If you can dream – and not make dreams your master;
If you can think – and not make thoughts your aim,
If you can meet with Triumph and Disaster
And treat those two impostors just the same:
If you can fill the unforgiving minute
With sixty seconds’ worth of distance run,
Yours is the Earth and everything that’s in it,
And – which is more – you’ll be a Man, my son!
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I WILL LOVE/DIE ANYWAY
by Éva Papp
based on image score improvisation and a song work
I’m running through a long corridor. At the end of it there is a door, and a bundle of sunlight is rushing through its glass window. As if from heaven would come this light. Beyond the door there is the sunlight, the deep blue sky and the golden seaside which lies infinitely on the edge of the waves rolling on each other’s backs. I desire to be there to build a sandcastle, to feel the warmth of the sun and to swim in the sea. My happy childhood. My heaven.
It is all good now. It is all good. I’m Veronica. I’m Veronica. I’m Veronica. I’m going to calm down. I don’t need any… injection. Seriously. I’m Veronica. I’m fine. I will leave… pretending. You were right mum, I was just pretending but I won’t do it more. I won’t do it anymore. I will go to bed, as you said. I’m so sorry… for causing such a scandal. I was so jealous… because Conrad drew all the attention; that fever of his… Forgive me.

I am fine. I undress myself now and I will go to the bed, okay?
Indestructible, destructible...

He will steal it, whatever you possess.
Whatever you value, what bears your name,
Everything you call ‘mine’, he will steal.
Everything you have is frail and will be stolen from you.
Not just watch or bracelet, ring or coat,
Bright objects, soft splendours, gifts, necessities,
But the joy that bends you easily makes you feel safe,
Your love of what you see each different morning
Through your window, the ordinary seen as heavenly.
Your child’s power, your lover’s touch, will be stolen
From under your nose. He will steal everything.
He will take everything from you. You will never see him.
You will never hear him. You will never smell him.
But he will destroy you.
Bo surveillance is close enough, no guard clever enough,
No lock secure enough, no luck good enough;
The thief is there and gone before you have sense
Or breath to cry out.
He comes and takes everything.
Your house is empty and means nothing, the roof falls in
And the walls of love dissolve, made of ice;
The windows no longer watch out over heaven, the bare wooden
Floors show their scars again and ache for the forest.
He takes everything you have, this thief, but gives you one gift.
Each morning you open your eyes jealous as hunger, you walk
Serpent-necked and dwarf-legged in the thief’s distorting mirrors,
You go nakedly through the skyless moonless gardens and pagodas
Of envy that he gives you, the thief’s gift, your seeding wilderness.
EXODOS-ENTHUSIASMOS
by Antigoni Barba
based on image score improvisation and a song work

Parodos, parodos, parodos…!!!
We drive her in before his feet;
Then falls the axe.

Exodos!!!
The tomorrow which I waited for never came and slowly I disintegrated, just disintegrated. The day came when I realized that I was completely ruined. I was no longer the same person who had insight into what was great and glorious.
SIRENE-ANEMONE
by Camille Protar
LONELY SPIDER
by Maria Bohdziewicz, Antonio Macqueda Torres and Ben Mastin
based on sticks and space awareness improvisations
CONTRASTS
by Antigoni Barba and Éva Papp
MEETING

27 September: a meeting with Marta Strzalko from the Travel Agency Theatre

PERFORMANCES

• 24 September: a performance by Mandar Purandare directed by Praveen Bhole

• 29 September: Studio Rosa’s Tazm: Silence of Light and meeting on the company’s work
26 September: The Flow Sharing in the former kitchen of Hanka AMU dormitory
28 September: The Final Sharing of ATIS Works in Theatre Studio

MAP OF THE WORK SPACE (by Éva Papp)
AT IS // TRAP

AT WORK ON THE ETUDES
- **DOCUMENTATION:** Maciej Zakrzewski (photographs), Maciej Włodarczyk (film)

- **ACCOMMODATION:** AMU dormitory Jowita

- **HOURS OF WORK:** 270 (190 planned)

- **WORK SURVEYS:** The work was surveyed in mid-course and upon completion of the seminar

- **WORK CERTIFICATES:** The participants received work certificates after the seminar
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