

**GROTOWSKI:  
AFTER—ALONGSIDE—  
AROUND—AHEAD**

**A SYMPOSIUM FOR STUDENTS, PRACTITIONERS &  
RESEARCHERS**

**14-15 JUNE 2009, UNIVERSITY OF KENT**

**EVENT PROGRAMME**



FROM THE ORGANISING COMMITTEE:

GROTOWSKI: AFTER—ALONGSIDE—AROUND—AHEAD is comprised of performances, work demonstrations, film and documentation materials, seminars and panel sessions, with plenty of room for discussion and exchange.

The symposium is currently the only event in the *Year of Grotowski 2009* programme that has issued an open call for participants and is specifically aimed at emerging researchers and practitioners. The response to this call was overwhelming, and we received numerous proposals from more than 20 different countries—the full programme is detailed in the ensuing pages.

The principal aims of this unique event are:

- To provide a platform for a new generation of emerging scholars and practitioners to share their research and encounter each others' work, within a supportive, peer group environment.
- To explore new ways of responding to, investigating and analysing the practice of Jerzy Grotowski, his collaborators and those inspired by their work.
- To reflect on personal and collective responses to challenges of contemporary research and practice 'after Grotowski'.
- To investigate the intersections between practical and discursive fields of research that have been influenced or engendered by, or that shaped, the work of Jerzy Grotowski and his collaborators.
- To develop and expand upon issues emerging from the preceding British Grotowski Project conference: 'Grotowski: Theatre & Beyond' (11–14 June).

We are glad that you are joining us for what we hope will be an exciting and stimulating occasion, incorporating a range of diverse voices and perspectives. We invite you to participate, to observe, to listen, to respond, to engage in dialogue—and to meet.

Pablo Pakula

Ben Spatz

Adela Karsznia

Duncan Jamieson



## Symposium Sessions

Due to the range of proposed contributions and contributors' diverse areas of research and practice, symposium sessions have been organised into **four types**. These have been colour-coded in the programme for ease of reference:

### MULTIMEDIA PRESENTATIONS

Multimedia sessions are comprised of presentations that include extensive audio-visual materials, followed by a short time for questions.

### PANEL SESSIONS

Panel sessions involve a series of short, 10-minute presentations on a related theme, followed by a moderated panel discussion, then questions.

### SEMINAR SESSIONS

Seminar sessions involve longer presentations (usually 25—30 minutes in duration), followed by open discussion and questions.

### WORK DEMONSTRATIONS

Work demonstration sessions are comprised of live showings of moments of practice—whether derived from training, rehearsals or performance. There will be no time formally allocated for questions, however, a number of presenters will also be participating in panel discussions throughout the symposium.

The majority of sessions during the symposium will take place **in parallel**. Presenters are listed in order of presentation within each session in the programme. Participants are invited to choose their own, individual paths through the event, combining various presentations according to their interests.

Please ensure that you check the exact locations of the sessions you wish to attend and that you arrive there in good time.

All symposium events will take place on the University of Kent campus, in a number of locations in and around the **Grimond Building** (located in square J on the accompanying PDF of the campus map, and also incorporating the **Aphra Theatre**). Participants and attendees will be advised of precise room locations on arrival and registration at the university, on Sunday 14 June.

# PROGRAMME

## SUNDAY 14<sup>TH</sup> JUNE

2:30-3:20PM, FOYER, GRIMOND BUILDING

### REGISTRATION

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3:30-3:45PM, LECTURE THEATRE 1, GRIMOND BUILDING

### INTRODUCTIONS TO EVENT & TO INVITED RESPONDENTS

PROFESSOR PAUL ALLAIN, WITH ORGANISING COMMITTEE

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3:45-5:40PM, LECTURE THEATRE 1

### MULTIMEDIA PRESENTATIONS 1, INTRODUCED BY ADELA KARSZNIA & DUNCAN JAMIESON

- **ELA ROJEK**, *THE MILLSTONE AROUND MY NECK: ANNA PLANETA*, MONOLOG AND THE 'GROTOWSKI TRADITION'
- **BRYAN BROWN**, *ARTEL* (AMERICAN RUSSIAN THEATRE ENSEMBLE LABORATORY)
- **BEN SPATZ**, *URBAN RESEARCH THEATRE 2006-2009*

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5:50-7:00PM, **PARALLEL SESSIONS:**

**WORK DEMONSTRATIONS 1**, INTRODUCED BY  
BEN SPATZ (APHRA THEATRE)

**WORK DEMONSTRATIONS 2**, INTRODUCED BY  
PABLO PAKULA (SITE-SPECIFIC; MEET IN FRONT  
OF GRIMOND BUILDING)

**KAI IRINA HAHN**, *HOW TO BE A GOOD  
THIEF*

**GÖZE SANER**, *THE TRUTH ABOUT THE  
TYRANT*

**CRASA THEATRE**, *THEATRE FROM  
AFRICAN INITIATION RITUAL*

**ELECTA BEHRENS**, *THE SOUND OF M/Y/  
OUR NAME*

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7:00-8:00PM

### DINNER BREAK

**SUNDAY 14<sup>TH</sup> JUNE CTD.**

8:00-9:30PM, **PARALLEL SESSIONS:**

<p><b>MULTIMEDIA PRESENTATIONS 2</b>, INTRODUCED BY PABLO PAKULA (LECTURE THEATRE 1)</p>	<p><b>PANEL 1: <i>INTERVENTIONS</i></b>, MODERATED BY ADELA KARSZNIA / DUNCAN JAMIESON (SEMINAR ROOM 1)</p>	<p><b>SEMINAR 1: <i>PARATHEATRICAL PERSPECTIVES</i></b>, CHAIRED BY BEN SPATZ (LECTURE THEATRE 2)</p>
<p><b>TOM KINGDON</b>, <i>CREATING A WORK ON CAMERA WITH PHYSICAL ACTIONS</i></p>	<p><b>MIKE UNRAU/ BEN CHARLAND</b>, <i>TRIFORMANCE: ACTION AS PHYSICAL &amp; SOCIAL INQUIRY INTO AWARENESS</i></p>	<p><b>JESSICA BOCKLER</b>, <i>WORK ON THE SELF: PARATHEATRE AFTER GROTOWSKI</i></p>
<p><b>RYAN ETZEL</b>, <i>TANKS: PERFORMANCE OF CINEMA</i></p>	<p><b>JOHN HAWKEN</b>, <i>THE SEARCH FOR THE HOLY GRAIL</i></p>	<p><b>CAMPBELL EDINBOROUGH</b>, <i>GROTOWSKI'S PARATHEATRE: PRACTISING THE THEATRE OF PARTICIPATION</i></p>
	<p><b>SUPRIYO SAMAJDAR</b>, <i>IN SEARCH OF A NEW FORM: OPEN THEATRE</i></p>	<p><b>PETER ROSE</b>, <i>VIGILANT PRACTICE: PERFORMER/ PERFORMER TRAINING</i></p>
	<p><b>CARLA DI DONATO</b>, <i>ORGANICITÉ/VERTICALITÉ: WHY DID CIEŚLAK NOT PLAY GURDJIEFF IN 1976?</i></p>	
	<p><b>CREATIVE PERFORMANCE LABORATORY</b>, <i>THE BANQUET OF REVERSAL</i></p>	

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9:30PM, GRIMOND BUILDING FOYER

**CLOSE—DAY 1**

# MONDAY 15<sup>TH</sup> JUNE

9:00-9:15AM, GRIMOND BUILDING FOYER

**INTRODUCTION TO THE SECOND DAY: ALL**

9:15-11AM, **PARALLEL SESSIONS:**

<b>SEMINAR 2: <i>GROTOWSKI IN THE AMERICAS</i>, CHAIRED BY BEN SPATZ (LECTURE THEATRE 2)</b>	<b>MULTIMEDIA PRESENTATIONS 3, INTRODUCED BY ADELA KARSZNIA (LECTURE THEATRE 1)</b>	<b>PANEL 2: <i>PEDAGOGICAL PERSPECTIVES</i>, MODERATED BY PABLO PAKULA (LECTURE THEATRE 3)</b>
<b>KERMIT DUNKELBERG</b> , <i>THE IOWA THEATRE LAB</i>	<b>KINDLE THEATRE</b> , <i>WITHOUT APOLOGY</i>	<b>RITA REIS</b> , <i>OVERCOMING PSYCHOSOCIAL BLOCKS—TEACHING GROTOWSKI TO AMERICAN ACTING STUDENTS</i>
<b>ELION MORRIS</b> , <i>SOURCES OF RHYTHM: AN ANTHROPOCOSMIC ENQUIRY</i>	<b>TEATER ALBATROSS</b> , <i>ON THE RYNEK IN WROCLAW</i>	<b>MAT WALTERS</b> , <i>'MORE THAN A LEAP IN THE DARK'</i>
<b>ISABELLA LEWANDOWSKI</b> , <i>FROM SOUNDINGS TO PERFORMANCE – THE GREEK CYCLE</i>	<b>INSTABILI VAGANTI</b> , <i>RAGS OF MEMORY</i>	<b>DANIEL LARLHAM</b> , <i>THE POWER OF OTHERNESS</i>
		<b>ALICE TAYLOR</b> , <i>MILÓN MÉLA: A CASE STUDY</i>

11:15AM-12:30PM, **PARALLEL SESSIONS:**

<b>SEMINAR 3: <i>TRACES &amp; RETROSPECTIVES</i>, CHAIRED BY DUNCAN JAMIESON (LECTURE THEATRE 1)</b>	<b>WORK DEMONSTRATIONS 3, INTRODUCED BY BEN SPATZ (APHRA THEATRE)</b>	<b>PANEL 3: <i>THEORISING PERFORMANCE</i>, MODERATED BY DR. FRANK CAMILLERI (LECTURE THEATRE 3)</b>
<b>PABLO PAKULA</b> , <i>TRACING FOOTSTEPS IN THE SAND: GROTOWSKI'S INFLUENCE ON BRITISH THEATRE</i>	<b>MARIA GAITANIDI &amp; MAGDA TUKA</b> , <i>FAIDRA—ROCK</i>	<b>JÚLIUS GAJDOŠ</b> , <i>FROM STAGING TO INSTALLATION, FROM ACTING TO PERFORMANCE</i>
<b>ADELA KARSZNIA</b> , <i>I HAD NEITHER THE HEART TO STAY, NOR THE COURAGE TO LEAVE': GROTOWSKI'S DIFFICULT 'DEPARTURE' FROM THEATRE</i>	<b>DELYANA MANEVA &amp; JOSEF PODOLSKI</b> , <i>THE BOMBS WITHIN MY HEAD</i>	<b>BERIT NOWICKI</b> , <i>THE RELATIONSHIP AS THE ENTITY-SYNERGISTIC EXPERIENCE IN GROTOWSKI'S WORK RELATED TO SOCIAL PSYCHOLOGY THEORIES OF OPTIMAL RELATIONSHIP INTERACTION</i>
	<b>ITA O'BRIEN</b> , <i>APRIL'S FOOL</i>	<b>PER JANSON</b> , <i>VERTICAL ITINERARY</i>
		<b>DOMINIKA BENNACER</b> , <i>MEMORY EMBODIED</i>

## MONDAY 15<sup>TH</sup> JUNE CTD.

12:30-1:30PM, **LUNCH BREAK**

1:30-3:15PM, **PARALLEL SESSIONS:**

<p><b>SEMINAR 4: <i>COMPARATIVE PERSPECTIVES: FILM, DANCE &amp; MUSIC</i></b>, CHAIRED BY BEN SPATZ (LECTURE THEATRE 1)</p>	<p><b>WORK DEMONSTRATIONS 4,</b> INTRODUCED BY PABLO PAKULA (APHRA THEATRE)</p>	<p><b>SEMINAR 5: <i>ETHICS &amp; MEETING</i></b>, CHAIRED BY ADELA KARSZNIA (LECTURE THEATRE 2)</p>
<p><b>MARIO FREUDO</b>, <i>GROTOWSKI'S OPERATIC OPUS: A DISCOURSE ON GROTOWSKI'S MUSICALITY</i></p>	<p><b>DIANE EDGECOMB</b>, <i>WHOLE CLOTH—TOUCHES OF SOLO WORK</i></p>	<p><b>JELENA KOVACEVIC</b>, <i>ACTION—TOWARD THE IMPOSSIBLE</i></p>
<p><b>DANIEL BIRD</b>, <i>TWO POLISH SHAMANS: JERZY GROTOWSKI &amp; ANDRZEJ ŻULAWSKI</i></p>	<p><b>ZOË COBB</b>, <i>THE DOORS</i></p>	<p><b>BRIAN SCHULTIS</b>, <i>WITH HIS OWN SOLITUDE</i></p>
<p><b>SABINE SÖRDEL</b>, <i>BETWEEN DANCE &amp; THEATRE: JERZY GROTOWSKI &amp; MODERN DANCE</i></p>	<p><b>CREATIVE PERFORMANCE LABORATORY</b>, <i>LA CARTE NOIR</i></p>	<p><b>DUNCAN JAMIESON</b>, <i>WHERE MYSTICISM &amp; ATHEISM SHAKE HANDS': ETHICS OF IMPOVERISHMENT IN WORK WITH THE ACTOR</i></p>

3:30-5:15PM, **PARALLEL SESSIONS:**

<p><b>PANEL 4: <i>CHALLENGES OF CONTEMPORARY PRACTICE</i></b>, MODERATED BY BEN SPATZ (LECTURE THEATRE 1)</p>	<p><b>SEMINAR 6: <i>THE POLISH CONTEXT</i></b>, CHAIRED BY ADELA KARSZNIA (LECTURE THEATRE 2)</p>
<p><b>NICOLE BUGEJA</b>, <i>GROTOWSKI'S LEGACY OF RESEARCH': AN OBSERVATION ON SURVIVAL STRATEGIES</i></p>	<p><b>MAREK RUCZKO</b>, <i>THE TRAVELLING VIOLIN'S COLLECTIVE BODY PROJECT: WAYS OF WORKING WITH POLISH TRADITIONAL MUSIC</i></p>
<p><b>NICOLA PIANZOLA</b> (INSTABILI VAGANTI)</p>	<p><b>KRZYSZTOF TRZNADEL</b>, <i>THEATRE: COGNITION, MEETING, TRANSFORMATION</i></p>
<p><b>BRYAN BROWN</b> (ARTEL)</p>	<p><b>MALGORZATA JABŁOŃSKA</b>, <i>COMMITMENT &amp; AWARENESS: THE AFTERMATH OF GROTOWSKI'S WORK IN POLISH THEATRE</i></p>
<p><b>JESSICA MACKINNON &amp; EMILY AYRES</b> (KINDLE THEATRE)</p>	<p><b>TEEMU PAAVOLAINEN</b>, <i>GROTOWSKI &amp; KANTOR RECONSIDERED: COGNITIVE ECOLOGIES OF 'POOR THEATRE'</i></p>
<p><b>DIANE EDGECOMB</b></p>	

## MONDAY 15<sup>TH</sup> JUNE CTD.

5:30-6:30PM

**DINNER BREAK**

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6:30-8:15PM:

**WORK DEMONSTRATIONS 6**, INTRODUCED BY BEN SPATZ (APHRA THEATRE)

- **RAUL IAIZA**, *STUDIES ON DIFFERENT KINDS OF 'CLASSICAL' TRAINING*
- **DOMENICO CASTALDO**, *EXTRACT FROM KATHARSIS*

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8:30PM, APHRA THEATRE

**CONCLUDING REMARKS**

BY GUEST RESPONDENTS JAIRO CUESTA, IAN MORGAN & JAMES SLOWIAK

INTRODUCED BY DUNCAN JAMIESON

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APHRA THEATRE

**CLOSE:** PABLO PAKULA, WITH ALL CONVENORS



## GUEST RESPONDENTS

We are delighted to welcome to Canterbury three distinguished practitioners, theatre researchers and former collaborators of Jerzy Grotowski, who have very kindly agreed to be present at the symposium **GROTOWSKI: AFTER-ALONGSIDE-AROUND-AHEAD** and to respond during the final discussion session to the work presented during the event. They are **Jairo Cuesta**, **Ian Morgan**, and **James Slowiak**.

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**JAIRO CUESTA** is a Colombian actor, director and Co-Artistic Director of New World Performance Lab. He collaborated with Jerzy Grotowski in Theatre of Sources and the Objective Drama Program from 1976 to 1986, working in Poland, France, Italy, Mexico, Haiti, and the USA. He participated in preliminary workshops for *The Mahabharata* in Paris, under the direction of Peter Brook. Mr. Cuesta has been a guest artist at many universities and has conducted numerous workshops in Performance Ecology and actor training techniques around the world. He has performed with Teatro Libre in Bogota, Colombia and, for NWPL, Mr. Cuesta directed *The Dybbuk* and performed in many productions including *Woyzeck* and *Frankenstein*. He is co-author (with James Slowiak) of *Jerzy Grotowski* (Routledge, 2007).

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**IAN MORGAN:** Born in Wales, Ian has been a member of Song of the Goat Theatre in Wrocław, Poland, since 2004; performing in the award-winning productions: *Chronicles: A Lamentation*, *Lacrimosa* and *Macbeth*. He worked at the Workcenter of Jerzy Grotowski and Thomas Richards from 1992 to 1995 and has performed widely in the UK and abroad with Mkultra Performance Collective; Centre for Performance Research; Zecora Ura Theatre; Meredith Monk; Guillermo Gómez – Peña and Teatro Pirequa at the Théâtre du Soleil. He teaches and directs at theatre training institutions such as Rose Bruford College, East 15 and Brunel University, as well as facilitating independent workshops. Ian has a Masters degree (PaR) from the University of Kent, Canterbury.

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**JAMES SLOWIAK** is Co-Artistic Director of New World Performance Lab and Professor of Theatre at The University of Akron in Ohio. From 1983 to 1989, Mr. Slowiak served as Assistant to Jerzy Grotowski in all facets of the Focused Research Program in Objective Drama at the University of California-Irvine and at the Workcenter of Jerzy Grotowski in Pontedera, Italy. He received his MFA in Directing from the University of California-Irvine and a BA in Anthropology, French, and Dramatic Arts from Macalester College. His work has been featured at numerous international festivals and venues and he has conducted performer training workshops in Europe, Asia, and the Americas. He is co-author (with Jairo Cuesta) of *Jerzy Grotowski* (Routledge, 2007).

## INFORMATION ON PRESENTATIONS & PARTICIPANTS

### MULTIMEDIA PRESENTATIONS 1

**THE MILLSTONE AROUND MY NECK: ANNA PLANETA, *MONOLOG* AND THE 'GROTOWSKI TRADITION':** *Monolog*, a twenty-minute electro-acoustic mimo-drama, was received in a wide variety of contexts - 'sound sculpture', 'women's drama', 'butoh dance' etc. However, in Poland it was received firmly within the 'Grotowski tradition'. Has the magnitude of Grotowski's reputation become a burden? Are Polish critics in danger of suffering from critical 'tunnel-vision'?

**ELŻBIETA ROJEK:** Dancer and singer. Studied Ukrainian philology, sung for Orkiestra Mikołaja, performed in Gardzienice, co-founded Chorea. Teaches at Teremiski University, performs under the name of *Anna Planeta*.

**ARTEL (AMERICAN RUSSIAN THEATER ENSEMBLE LABORATORY):** Inspired by the ethical and creative traditions of the Russian and Polish laboratory studios, Artel was created in the heart of Hollywood to engage rationally and intuitively with that legacy and its pathway through the field of American theater. This presentation traces the movements and rationale informing Artel's development.

**BRYAN BROWN:** co-creator of Artel and [via]Corpora Performance Research and Development House. Currently, he is defining and documenting theater-laboratories for Postgraduate Research at the University of Leeds, UK.

**URBAN RESEARCH THEATER 2006-2009:** Urban Research Theater's work over the past three years has been largely private and close to invisible in nature. Nevertheless, we recently completed a season of informal showings and are currently making plans for a more explicitly theatrical project in 2010. This presentation will attempt to give a sense of our investigations into the intersections of song, movement, and acting techniques.

**BEN SPATZ:** See 'Committee Biographies', p. 19.

### MULTIMEDIA PRESENTATIONS 2

**CREATING A WORK ON CAMERA WITH PHYSICAL ACTIONS:** How can one create a Grotowski-inspired work on camera, especially in light of Grotowski's own ambivalence to the medium? This presentation traces the steps that led to the shooting of the Beowulf project in 2006 and discusses some of the scenes from that work.

**TOM KINGDON:** VMA Department, Emerson College, USA, Total Directing (Silman-James, 2004) Producer/director. *Beowulf* (2007), *Interfaces* (2009). Has directed many theatre and television productions for BBC (Theatre Night, EastEnders), ITV, etc.

**TANKS: PERFORMANCE OF CINEMA:** What specific challenges arise when the work on performance craft is structured primarily for the impact on the people performing, and secondarily for the audience of a film? How can we address these challenges? Do living songs and texts of tradition resonate through the cinematic way of looking?

**RYAN FRANCIS ETZEL:** is a director of performance and cinema. He worked on the team of *Action* in Pontedera for six months in 2001. He lives in Val Verde, California.

### MULTIMEDIA PRESENTATIONS 3

**TEATER ALBATROSS STARTED ON THE RYNEK IN WROCLAW:** Robert Jakobsson, leader of Teater Albatross, will discuss his and Albatross' work. He will talk, sing and show small parts of various films from Albatross' activities.

**ROBERT JAKOBSSON:** saw *Apocalypsis cum figuris* in 1970, became involved with theatre in 1976, and has worked a lot around the East-European Jewish world. Since 2000 he has been occupying himself with Africa.

**RAGS OF MEMORY – INTERNATIONAL PROJECT:** Rags of memory is an international project of theatre research which explores the new possibilities of the performer and theatrical communication through interaction with visual arts and new media, ritual dances and songs belonging to different holy and profane cultural traditions. The main aim is to investigate and to update the anthropological memory of humanity.

**INSTABILI VAGANTI** is a theatre research company founded in 2004 in Italy by Anna Dora Dorno and Nicola Pianzola, which has toured its performances, workshops and international projects all around the world.

## PRESENTATIONS & PARTICIPANTS CTD.

### MULTIMEDIA PRESENTATIONS 3, CTD.

**WITHOUT APOLOGY:** We are indebted to Grotowski, although we never met him, for demonstrating the importance of commitment to practice; for us there is a constant struggle between the work, and the world... rent, food, relationships. Grotowski has shown us the potential for truly communal theatre and the intimate relationship we create with each audience is our signature... tasking them in site-responsive, carefully-researched pieces. We appropriate and manipulate to make our own, and we do so without apology.

**KINDLE THEATRE:** Kindle is four years old and comprised of four women. Our theatre is devised and multidisciplinary. We have worked in caves, churches, derelict factories, a planetarium and a number of theatres; [www.kindletheatre.co.uk](http://www.kindletheatre.co.uk).

### PANEL 1: INTERVENTIONS

**TRIFORMANCE: ACTION AS PHYSICAL AND SOCIAL INQUIRY INTO AWARENESS:** Does a Grotowski inspired approach to physical actions in performance inform social awareness? Through what might be called *triformance*, or the relationship dynamic between performer, performance and audience as a metaphor for the relationship between individual, action and society (proprioception towards socioception), the 'what' and 'where' of action is examined as physical and social awareness.

**MIKE UNRAU:** performs, teaches and is Co-Artistic Director in Calgary, Canada. He has trained in Denmark, Poland, India and has an MFA focusing in physical actions and social implications.

**BEN CHARLAND:** is a Canadian theatre artist with credits in over 50 productions as writer, performer, director, producer and consultant. He is completing an MA in Writing for Performance at Goldsmiths, University of London.

**IN SEARCH OF THE HOLY GRAIL:** An experiment spread over 30 years inspired by Grotowski's paratheatre to develop a structured journey outdoors to create unrehearsed deep meetings based on the Grail archetypes, firstly in a theatrical context with actors meeting spectator/participants, later between participants in a therapy then tantric/shamanic setting.

**JOHN HAWKEN:** Stage theorique, Theatre Laboratory 1994. Abandoned theatre directing for drama therapy/education and energy work. Teaches tantric and shamanic rituals as a form after the spirit of Grotowski.

**IN SEARCH OF A NEW FORM—OPEN THEATRE:** Theatre is not only to create a solution for social ills, but more importantly allows us to understand that it is primarily means to cure personal ills. Live audience, live people, save illusion. Open Theatre realism begins face-to-face, in actor-spectator communication. This paper imagines a form where there is no actor or audience, everybody is a human being who, through theatre, builds up a new relationship where trust resides...

**SUPRIYO SAMAJDAR:** Theatre director of Bibhaban science 1996. From 2002 Samajdar has run his research project 'Journey with Open Theatre'. He is currently working on a project called *Approach to Silence*, inspired by the works of Antonin Artaud and Jerzy Grotowski.

**ORGANICITÉ/VERTICALITÉ: WHY DID CIEŚLAK NOT PLAY GURDJIEFF IN 1976?:** '25 March–3 April 1976: Brook invites Ryszard Cieślak to Paris for screen tests for the role of Gurdjieff in his film *Meetings with Remarkable Men...*' 30 years after, Brook tells me 'for the first time' why Cieślak did not end up as the final choice. This reconstructed perspective discloses several possible lines of inquiry, both theoretical and historical.

**CARLA DI DONATO:** PhD in Theatre and Performing Arts, La Sorbonne – Paris III and Roma Tre Universities (co-tutelle). Post-doc at the Theatre Department, Roma Tre University, theatre researcher (XX century theatre) and journalist.

**THE BANQUET OF REVERSAL:** Transformation is predictable, but the timing is unexpected. Are we estranged or culturally syntonic? Knowledge is elusively just over there, too close one moment, then too far the next; can our body find the courage to remember? How does a phenomenological event impact and expand a multi-semantic dialogue between past, present and future.

**CREATIVE PERFORMANCE LABORATORY:** conceived by Giulia James at Central School of Speech and Drama, realized at the Centre for Performance Research in Wales: searching through the semantic archaeology for transformation.

## PRESENTATIONS & PARTICIPANTS CTD.

### PANEL 2: *PEDAGOGICAL PERSPECTIVES*

**OVERCOMING PSYCHO-SOCIAL BLOCKS—TEACHING GROTOWSKI TO AMERICAN ACTING STUDENTS:** I present a European perspective on teaching a Grotowski-inspired movement class to young American acting students. To overcome self-consciousness issues and the particular—and seemingly increasing—challenges of removing the social mask in the contemporary United States, I have made adjustments in the vocabulary, duration, and choice of exercises.

**RITA REIS:** is a Portuguese actress pursuing an MFA in Theatre in the Conservatory of Performing Arts at Point Park University (Pittsburgh, USA). She was introduced to Grotowskian approaches in the Conservatory of Liège (Belgium).

**LEADING FROM WITHIN—AN ALTERNATE PARADIGM FOR THE TEACHER/STUDENT RELATION:** This presentation will explore the challenges raised and opportunities afforded by breaking with the traditional separation between teacher-observer and student-doer characteristic of acting pedagogy in American institutions of higher education. How does the dynamic of leadership-from-within so characteristic of Grotowski-based psycho-physical practice clash productively and dangerously with the prevailing assumptions and strictures of such educational cultures?

**DANIEL LARLHAM:** is a Lecturer at Yale University's Theater Studies Program. He holds an MFA from New York University's Graduate Acting Program and recently engaged in two months of intensive training at the Workcenter of Jerzy Grotowski and Thomas Richards.

**'MORE THAN A LEAP IN THE DARK' - WHAT CAN WE DO TO INSPIRE THE NEXT GENERATION OF GROTOWSKI SCHOLARS AND PRACTITIONERS, AND WHAT CAN WE EXPECT OF OUR SPECTATORS?:** How can we adequately describe the style of acting encouraged by Grotowski in a way that drama students can recognise and be inspired by? Can such a highly stylised and experimental form of performance be recognised as 'truth' by spectators? Will the very nature of the performance alienate those spectators whose deep and profound relationship with the work is central to its success?

**MAT WALTERS:** is Head of Drama and Theatre Studies at Hereford Sixth Form College where he has taught Grotowski as a practitioner for many years, and has led the creation of many Poor Theatre inspired practical projects and performances. He is a senior A Level examiner and has sought to promote Grotowski's training and performance ideas through examined and production work.

**MILÓN MÉLA – TRANSFORMATIONS:** In February I returned from West Bengal, India having taken part in the two-month training programme with the Indian Theatre company Milón Méla. The course is under the direction of Abani Biswas, a former associate of Grotowski during the research on Theatre of Sources. The course is wholly practical and involves daily practice of the exercise Motions from the initial Theatre of Sources research alongside intense physical training with traditional Indian forms of performing arts. The work is residential and presumes total immersion in Indian culture away from the familiarity and relationships of home.

**ALICE TAYLOR:** I am a secondary school drama teacher. In my presentation I will explore two questions: How has my experience with Milon Mela informed my understanding of the work of Grotowski? What principles will I take away to use in my own teaching practice?

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### PANEL 3: *THEORISING PERFORMANCE*

**FROM STAGING TO INSTALLATION, FROM ACTING TO PERFORMANCE:** This paper deals with the content of the words *mimesis*, *imitation* and *representation* in the performance art of 20th century and also concentrates on Grotowski's concept of personal truth, Artaud's *theaomai* – creative images as opposed to speech. It proceeds with Grotowski's ideograms as a specific form of scenic idiom, attempts at presentness, and self-staging tendencies.

**JÚLIUS GAJDOŠ:** has written a number of theatre and broadcasting plays, theoretical studies and used to work as radio broadcasting dramaturge and university professor. His last book *From Drama Technique to Scenology* has been published in English. He is currently jointly laying the groundwork for studies of Scenic and Medial Creative Work.

**VERTICAL ITINERARY:** Grotowski has been called the 'most spiritually dedicated' director of his era, yet the precise nature of this dedication remains difficult to define. Is it possible, however, to detect a 'vertical journey towards the subtle' over his career similar to that undertaken by the 'doers' of Action?

**PER JANSON:** is a M.F.A. Acting candidate at the Brown University/Trinity Rep Consortium. He has previously studied at Brown (M.A.), Grinnell College, the Accademia dell'Arte, and the Piccolo Teatro Umano.

## PRESENTATIONS & PARTICIPANTS CTD.

### PANEL 3: *THEORISING PERFORMANCE, CTD.*

**THE RELATIONSHIP AS THE ENTITY—SYNERGISTIC EXPERIENCE IN GROTOWSKI'S WORK RELATED TO SOCIAL PSYCHOLOGY THEORIES OF OPTIMAL RELATIONSHIP INTERACTION:** Synergistic experience, a model of optimal relationship interaction, will be defined and described within the context of current social psychology literature and explored in the context of circumstances that were created between actors and spectators in each phase of Grotowski's work.

**BERIT NOWICKI:** Bachelor of Humanities and Arts, Carnegie Mellon University (Theatrical Directing and Social Psychology) Master of Arts candidate at New York University (Performance Studies and Somatic Psychology).

**MEMORY EMBODIED: THE MEMORY OF THE BODY IN THE WORK OF JERZY GROTOWSKI:** Grotowski worked with the memory of the body as part of a process of self-penetration and opening undertaken by the actor. In the latter phases of his work, he examined the role of the body in the transmission of transgenerational collective memory. This presentation considers the implications of Grotowski's performance research for contemporary understandings of individual and collective memory and its transmission.

**DOMINIKA BENNACER:** a native of Wroclaw, Poland, is the Associate Curator of Year of Grotowski/New York. She is a Ph.D. candidate in the department of Performance Studies, NYU.

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### PANEL 4: *CHALLENGES OF CONTEMPORARY PRACTICE*

**THIS PANEL DISCUSSION WILL FOCUS ON THE UNIQUE ARTISTIC, ECONOMIC, PERSONAL AND SOCIAL CHALLENGES AND POSSIBILITIES THAT PRESENT THEMSELVES TO BODY-BASED PERFORMANCE ARTISTS IN THE TWENTY-FIRST CENTURY. PARTICIPANTS INCLUDE INNOVATORS IN THE CREATION OF RURAL AND URBAN SPACES DEDICATED TO PERFORMANCE RESEARCH.**

**GROTOWSKI'S LEGACY OF 'RESEARCH'—AN OBSERVATION ON SURVIVAL STRATEGIES:** The presentation will focus on economic strategies of survival applied to sustain post-Grotowski research-based phenomena. The presentation will also discuss the way that this impacts on the research practice itself. It will conclude by suggesting that the core practice of research can become decentralised by those same strategies that were created to safeguard it.

**NICOLE BUGEJA:** Nicole Bugeja graduated in Theatre Studies at the University of Malta, and with an MA on research theatre in contemporary Europe. She has performed within Icarus Performance Project (Malta) since 2001.

**NICOLA PIANZOLA (INSTABILI VAGANTI), BRYAN BROWN (ARTEL & UNIVERSITY OF LEEDS, UK), JESSICA MACKINNON & EMILY AYRES (KINDLE THEATRE), DIANE EDGEComb**

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### SEMINAR 1: *PARATHEATRICAL PERSPECTIVES*

**WORK ON THE SELF—PARATHEATRE AFTER GROTOWSKI:** What does it mean to work on the self and what defines paratheatre today? This presentation examines the paratheatre practices of two theatre directors inspired by Jerzy Grotowski. The first is New York City-based Matt Mitler, who worked directly with Grotowski between 1977 and 1980. Mitler's direct lineage is contrasted with the work of Berkeley-based director Antero Alli, who never met Grotowski and who took inspiration from writings and film documents.

**JESSICA BOCKLER:** is a theatre practitioner and lecturer at Liverpool John Moores University. She is currently completing PhD research at LJMU, examining the psychological effects of theatre as 'work on the self'.

**GROTOWSKI'S PARATHEATRE—PRACTISING THE THEATRE OF PARTICIPATION:** This presentation will frame Grotowski's ideas about participation, specifically those articulated during his paratheatrical phase, in relation to the cultural criticism of Theodor Adorno and Guy Debord, examining how his ideas and practices are relevant to practitioners currently working within the UK's cultural industries.

**CAMPBELL EDINBOROUGH:** Campbell's doctoral research at Royal Holloway investigated effective pedagogical practice for performance training. He teaches movement and performance, and makes theatre.

## PRESENTATIONS & PARTICIPANTS CTD.

### SEMINAR 1: *PARATHEATRICAL PERSPECTIVES, CTD.*

**VIGILANT PRACTICE—PERFORMER/PERFORMER TRAINING:** How the performer, maker of bridges, becomes a teacher who can create opportunities for others to begin the ‘work on oneself’. The essential element is a ‘condition’. It is created by and for those who participate. All training is unlearning and discovering again. To go forward one must go back – to begin for the first time.

**PETER ROSE:** is the Artistic Director of Peter Rose/Practical Works in Berlin. He trained with Grotowski’s Polish Laboratory Theatre/Institute for Active Culture in the United States and Poland from 1977—1981.

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### SEMINAR 2: *GROTOWSKI IN THE AMERICAS*

**THE IOWA THEATRE LAB:** The Iowa Theatre Lab offers an excellent case study of a group whose relation to the work of Grotowski was strictly through processes of dissemination, rather than through direct or even second-hand transmission. The presentation will place the work of the Iowa Lab within the context of the Polish Lab’s impact on theatre in the US.

**KERMIT DUNKELBERG:** is co-founder, with Kim Mancuso, of Pilgrim Theatre Research and Performance Collaborative in the United States. He has a PhD in Performance Studies from NYU. His dissertation was *Grotowski and North American Theatre: Translation, Transmission, Dissemination*.

**SOURCES OF RHYTHM—AN ANTHROPOCOSMIC ENQUIRY:** Nicolás Núñez is a Mexican Theatre Director who collaborated with Grotowski on Theatre of Sources Projects in Poland and Mexico. In this presentation I will explore the connections/relationships between my practical research into rhythm within sacred performance practices and Núñez’s psycho-physical training practices. I will examine the principles of rhythm found across these practices and their significance in raising and altering consciousness.

**EILON MORRIS:** is an Australian/Israeli Actor and Musician in the first year of his PhD, researching *Principles of Rhythm in Pre-expressive Performance Training* at the University of Huddersfield.

**FROM SOUNDINGS TO PERFORMANCE—THE GREEK CYCLE:** *Ancient Mirrors—Modern Voices* is based on the power of female archetypes: KASSANDRA, MEDUSA, PSYCHE and her sisters. The quest of inner wilderness – giving voice to modern women and reveal the underground river connecting them to their ancient mythic sources. I follow the path of contemporary culture staged in Athens, conducted by Ryszard Nieoczym.

**ISABELLA LEWANDOWSKI:** is a German actress born in Poland. She has worked on stage in many theatre plays and films. Since 2007 she has also been a producer of high-quality performative and experimental art.

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### SEMINAR 3: *TRACES & RETROSPECTIVES*

**TRACING FOOTSTEPS IN THE SAND—GROTOWSKI’S INFLUENCE ON BRITISH THEATRE:** The theme of this presentation will be an assessment of Grotowski’s contact with Great Britain and his influence upon practitioners and companies. I will draw upon three case studies which make up my thesis: Peter Brook and the RSC, Freehold, and Triple Action Theatre. I will contrast the conditions under which this artistic influence took place, the British cultural context at the time, and the palpable results which became manifest in the companies’ work. I will argue that, although Grotowski’s impact upon British theatre has not been widely felt within the mainstream, it has been a pivotal development in performance practice in this country.

**PABLO PAKULA:** See ‘Committee Biographies’, p. 19.

**‘I HAD NEITHER THE HEART TO STAY, NOR THE COURAGE TO LEAVE’: GROTOWSKI’S DIFFICULT ‘DEPARTURE’ FROM THEATRE:** This paper recalls the ‘painful’ process of work on the Teatr Laboratorium’s last performance, *Apocalypsis cum figuris*, and examines the roots of the ‘creative crisis’ which inadvertently led Grotowski and the company out of the theatre. It also poses the question of how much of the theatrical experience survived in Grotowski’s subsequent practice.

**ADELA KARSZNIA:** See ‘Committee Biographies’, p. 19.

## PRESENTATIONS & PARTICIPANTS CTD.

### SEMINAR 4: *COMPARATIVE PERSPECTIVES*

**GROTOWSKI'S OPERATIC OPUS—A DISCOURSE ON GROTOWSKI'S MUSICALITY:** Grotowski's work has been described as 'operatic because of the strong musical element' it contains. To what extent can we claim that this is true, especially in relation to certain orthodox views of the operatic? A meta-musical approach to the notion of musicality in Grotowski's work should shed light on an idea of musicality that goes beyond sound; a musicality embodied within the theatrical act itself.

**MARIO FRENDÓ:** is a doctoral candidate at the University of Sussex, researching aspects of musicality in the theatrical act. He lectures in Theatre and Performance Studies at the University of Malta.

**TWO POLISH SHAMANS: JERZY GROTOWSKI & ANDRZEJ ŻULAWSKI:** This paper explores the relationship between Grotowski and the film director Andrzej Żulawski. Like Grotowski, Żulawski developed a highly physical and emotionally expressive approach to acting in his films. I argue that Żulawski is a 'fellow-traveller' of Grotowski, drawing on a similar pool of inspirations – Polish Romanticism, hypnotherapy and Reich's notion of 'character armour'.

**DANIEL BIRD:** Read psychology and philosophy at Keele, completed his Master's in philosophy at Warwick. Published a book on Roman Polański (Harpenden, 2002), worked on the screenplay of Juraj Jakubisko's *Bathory* (2008).

**BETWEEN DANCE & THEATRE—JERZY GROTOWSKI & MODERN DANCE:** This paper investigates Jerzy Grotowski's seminal influence on modern dance and dance theatre. Juxtaposing his notion of 'the social mask' to teachings in early modern dance, I suggest to compare and examine how twentieth-century dance and theatre discourse have mutually influenced each other and shaped notions of corporeality that are still significant today.

**SABINE SÖRGEL:** is Lecturer in Theatre and Performance at Aberystwyth University. Her research investigates cross-cultural corporeality and identity in contemporary performance. Her book *Dancing Postcolonialism* was published in 2007.

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### SEMINAR 5: *ETHICS & MEETING*

**ACTION—TOWARD THE IMPOSSIBLE:** An ethical approach to the Workcenter reveals aspects of transgression (self-development) and transmission (teacher-apprentice relationship), considering the responsibility of the 'I' towards the self and the other, as in the expression 'to play instead of the spectator'. It explains how organicity founds the unity of body and song, not by reaching virtuosity but through the auto-creation of the performer.

**JELENA KOVACEVIC:** M. Litt (Faculty of Philology, Belgrade); M.A. (Faculty of Drama Arts, Belgrade). Translator of Thomas Richards' work into Serbian. Participated in *Tracing Roads Across* 2003-2006. Employed in Yugoslav Drama Theatre.

**WITH HIS OWN SOLITUDE:** Schultis examines the artistic and spiritual tension in Grotowski's work between the impulse toward work on oneself and the impulse toward meeting authentically with others. He traces the shifting emphasis on these two impulses as Grotowski transitioned from theatre into Paratheatre, and subsequently, into Theatre of Sources.

**BRIAN SCHULTIS:** is an apprentice with The New World Performance Laboratory in Akron Ohio. He graduated from Bennington College and will soon begin graduate work at Kent State University.

**'WHERE MYSTICISM & ATHEISM SHAKE HANDS': ETHICS OF IMPOVERISHMENT IN WORK WITH THE ACTOR:** This presentation investigates the singular ethics of Grotowski's work with actors and the problems that this practice poses for all attempts at systemisation or discursive analysis. Using examples from his oral and written testimony about his practical research, I try to touch on what connects Grotowski's quasi-religious accounts of *via negativa*, spiritual 'poverty' and interpersonal relations with his concrete pragmatism in training and rehearsals, grounded simply in 'what works'. What particular challenges does this seemingly unlikely combination present for practitioners and researchers today?

**DUNCAN JAMIESON:** See 'Committee Biographies', p. 19.

## PRESENTATIONS & PARTICIPANTS CTD.

### SEMINAR 6: *THE POLISH CONTEXT*

**THE ‘TRAVELLING VIOLIN’S COLLECTIVE BODY’ PROJECT—WAYS OF WORKING WITH POLISH TRADITIONAL MUSIC:** This presentation concerns the approach to work with Polish traditional music founded by *‘Podróżniczy Kolektywny Skrzypcowy’* (‘Travelling Violin’s Collective Body’ Project) based in Poland. This approach was inspired and influenced, among other things, by the work of James Slowiak and Jairo Cuesta – co-founders of New World Performance Laboratory. The aim of this presentation is to show how the process of work was developed from the point of meeting with traditional fiddler Jan Gaca to the point of building a performative structured tool called *‘Spotkania’* (‘Meetings’), based on communing with traditional music culture and creative group work.

**MAREK RUCZKO:** Ph.D. candidate in Pedagogy, University of Warmia and Mazury in Olsztyn, Poland. Cultural researcher, musician, actor. Leading member of The ‘Raft’ Association, founder and leading member of: The Workshop of Performative Activities, ‘Travelling Violin’s Collective Body’ Project. Kosciuszko Foundation scholar in 2006/2007.

**THEATRE—COGNITION, MEETING, TRANSFORMATION:** This presentation gives a personal impression of the relation between theatre and the personal transformation of an actor/performer/human being. The materials and themes discussed derive from work sessions undertaken with former collaborators of Jerzy Grotowski, from within the ‘Gildia’ project, and from extensive practical research.

**KRZYSZTOF TRZNADEL:** Diploma in voice. Social and cultural researcher, specialising in theatre. From 2000-2003, participant in the ‘Gildia’ project, led by James Slowiak and Jairo Cuesta. Participant in many work sessions with other former collaborators of Jerzy Grotowski: Rena Mirecka, Zygmunt Molik, Maud Robart, Przemek Wasilkowski. Founder of Teatr Początki, whose main purpose is long-term theatre research.

**COMMITMENT & AWARENESS: THE AFTERMATH OF GROTOWSKI’S WORK IN POLISH THEATRE:** This paper focuses on the ways in which Polish original theatrical movements continue Grotowski’s achievements in the field of theatre. Those artists think of theatre in terms of the actor’s physical and vocal training; montage – as the basic principle of composition in theatrical work; ethos of work based on strict precision of performance and devotion of actors. Grotowski’s achievements and legacy receive original and personal responses provided with long-term results of peoples’ work and experience.

**MAŁGORZATA JABŁOŃSKA:** M.A. and Ph.D. studies in Theatre at The Faculty of Polish Studies at The Jagiellonian University in Kraków. Master Degree Thesis: *The Gardzienice Body. Observations on biology and physical communication in the theatrical practices of the Theatre Association ‘Gardzienice’*. Doctoral field of interests: aspects of bodily usage and nonverbal communication in actor training in twentieth and twenty-first century theatre. Since 2004 she has been an actor/member of Theatre Association ‘CHOREA’.

**GROTOWSKI & KANTOR RECONSIDERED: COGNITIVE ECOLOGIES OF ‘POOR THEATRE’:** The paper proposes a cognitive approach to meeting/reading/conceptualising Grotowski’s work, in comparison with that of Tadeusz Kantor and with their shared Polish context. Apart from a more general conceptual profile of their respective versions of ‘poor theatre’, the ‘image-schematic’ analysis proposed suggests important continuity between theory and reception.

**TEEMU PAAVOLAINEN:** PhD on performer–object interaction in Grotowski, Kantor, and Meyerhold, with cognitive and ecological theorising, by 2010/U Tampere. Articles on Grotowski, Kantor, puppetry, cognition.

### WORK DEMONSTRATIONS 1

**HOW TO BE A GOOD THIEF:** A visitor from another world is confronted with the peculiarities of humankind. The visitor has to pick the best achievements of humankind to bring to his world, but will they work in a different context?

**KAI IRINA HAHN:** 29 year old German/American director who studied theatre in Berlin, Leipzig and Paris, worked as an actress/assistant director for the Freilichtspiele Schwäbisch Hall and the Staatsschauspiel Dresden, and for 6 years as a freelance director. Her focus is on international experimental theatre.

**THEATRE FROM AFRICAN INITIATION RITUAL:** Work demonstration of CRASA’s research activities in the field of performative ritual using masks from African initiation rites, inspired by Grotowski’s research into ritual arts.

**CRASA THEATRE:** Centre des Recherches d’Arts du Spectacle Africain, based in Kinshasa, DR Congo, and directed by Maître Mwambayi Kalengayi. M. Kalengayi and Chouchou Bembe, an actress with the company, will present their work.



## PRESENTATIONS & PARTICIPANTS CTD.

### WORK DEMONSTRATIONS 1 CTD.

**THE SOUND OF M/Y/OUR NAME:** What connects the voices used at work and with friends, the voices emitted in the shower, when making love, or in our darkened bedroom following a death in the family? My performance examines the relationship between our social and ancient voices – and by extension, our selves. In a destabilized world, where identity is connected to fragile and changeable notions of nationality, politics and economics, can the sounding of our ancient voices connect us to something that cannot be taken away, something both deeply individual and collective, something essentially human?

**ELECTA BEHRENS:** (MA: Exeter University and BA: Vassar College), is a performer and pedagogue. Professional engagements include work with: DAH Theatre Research Centre, F2 Performance Project, the CPR and Odin Teatret. She is co-founder of D-MOOR Produksjoner, with director Jørn Riegels Vimpel. Currently, she is a practice-based PhD candidate at Kent.

### WORK DEMONSTRATIONS 2

**THE TRUTH ABOUT THE TYRANT:** In charge of the lost and found box at the Grimond Building is a man who desperately wants to tell the tale of Caligula. Fragments of the tyrant's story shape his routine of 'torment, then blows, then fearful astonishment, then wonderment, then envy, then admiration, then elevation, then joy, then cheerfulness, then laughter, then derision, then mockery, then giving blows, then imposing torment'. (Nietzsche's *Twilight of the Idols*).

**GÖZE SANER:** Göze Saner is an actor, researcher, and a lecturer at Goldsmiths University, London. She has recently completed her practice-based PhD titled *From Tyrant to Clown and Back: An Actor's Practical Study of Archetype in Performance*. Devised by her company *cafila aeterna*, *the truth about the tyrant* is the practical culmination of this research.

### WORK DEMONSTRATIONS 3

**FAIDRA—ROCK:** An ancient Greek myth at the crossroads of two cultures: a Greek and a Pole will drill, undo and break a contemporary Greek text, using Grotowski-inspired techniques. An intercultural process which will question set ideas of working on ancient drama and will equally combine the actor's organicity in the body, intellect and speech.

**MARIA GAITANIDI:** is a theatre performer and a Practice-based PhD student at the University of Kent. She is researching the triptych of body, voice, text in contemporary Grotowskian practices and Anatoli Vassiliev's ludic structures.

**MAGDA TUKA:** has trained for 10 years with Studium Teatralne in Warsaw, led by Piotr Borowski, and for which she has acted in main roles for over 7 productions.

**THE BOMBS WITHIN MY HEAD:** This acting piece is specially focused on the problem of emotional memory and montage technique – how interpretation of dramatic text is combined with real dramatic story. The performance structure is based on textual montage from the play *Copenhagen* by Michael Frayn and texts by T.S. Eliot.

**DELYANA MANEVA:** is working as a freelance director, researcher and lecturer at New Bulgarian University, Sofia. She has staged plays and texts by Harold Pinter, August Strindberg, Paul Auster, Daniel Harms, Peter Turrini, and Werner Schwab.

**JOSEF PODOLSKI:** is from Israel. He participated in war in Lebanon, 2006. Now he is a student in Acting at New Bulgarian University, Sofia.

**APRIL'S FOOL:** April's Fool plays with potatoes, motherhood and dance; land, displacement and roots: songs, chants and drums. It is a piece which explores movement, text and sound; expectations, freedom and tradition; Celtic, Christian and ancient. April's Fool takes its inspiration from three generations of an Irish Catholic family, from Grandmother to Mother, and Mother to Daughter.

**ITA O'BRIEN:** is a performer, teacher, movement director, and shamanic practitioner with over 25 years of professional experience in theatre and dance. She is interested in exploring the use of shamanic techniques in the actor's process.

## PRESENTATIONS & PARTICIPANTS CTD.

### WORK DEMONSTRATIONS 4

#### **WHOLE CLOTH—TOUCHES OF SOLO WORK:**

Using excerpts from her solo work *Restraints* as a basis, Edgecomb will discuss drawing from many training sources, the challenges of working alone, the partnership of character and image and integrating 'what presents itself'. The presentation especially focuses on identifying touchstones from which to build a piece.

**DIANE EDGECOMB:** has performed with Grotowski-oriented companies: Stage One Theater/Lab and Double Edge. Her greatest influences are work begun with Zbigniew Cynkutis and trainings and guidance from Jola Cynkutis and Khalid Tyabji.

**THE DOORS:** Outside of time lives a key holder. Guided by an unconscious need, she travels through time and space where she encounters our world. Meanwhile, our Agent of the supernatural is wise to her and hot on his heels, a cut-throat journalist chases the story. Tangled in time and new desires her keys don't hold all the answers.

**ZOË COBB:** Training in dance, acting and circus, Zoë completed her MA in Movement Studies at Central School of Speech and Drama. She now works as a Movement Director and Actor.

**LA CARTE NOIR:** Is this a descent on an isolated humanoid cluster, consumed and prey to ravenous desires, driven by hate, love and lust, laced with hauntingly obsessive secrets? Who will be the scapegoat? 'Transcending passive surrender', 'Terra in a state of terror' offers herself as oblation for transformation, quenching an insatiable thirst and hunger for power. What constitutes choices and change? Turning a curve, taking a path off the beaten track, or is it fate? An evolving process of substitution takes Creative Performance Laboratory towards an unexpected direction.

**CREATIVE PERFORMANCE LABORATORY:** See Panel 1, 'Interventions', p. 11.

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### WORK DEMONSTRATIONS 5

**STUDIES ON DIFFERENT KINDS OF 'CLASSICAL TRAINING':** This is a structure of études on plastics, body rhythmic, acrobatics, the use of props and space, singing and spoken text. Each étude is based on a technical hypothesis around basic training for actors. The structure aims at providing the pedagogue-director with professional tools that he may use in his/her work with actors.

**RAÚL IAIZA:** In 1994 he founded Teatro La Madrugada. Artistic Coordinator of *Mus-e Italia Onlus*, part of the *Yehudi Menuhin Foundation*. Assistant director to Eugenio Barba at Odin Teatret for *Salt* (2002), *Andersen's Dream* (2004), *Don Juan in Hell* (2006), and the current production. Leader of the project *Regula contra Regulam*, in collaboration with The Grotowski Institute.

**KATHARSIS—DE CURA ANIMAE SUAE:** A preacher is waiting to celebrate the service, his thousandth. Just before the arrival of the believers, he is visited by the angel of death (Azrael) who wants to take him away, but the preacher claims that the angel is wrong: according to their agreement the angel must come once the thousandth service is over. Thus, Azrael must disguise himself as a man and join the congregation. Now begins a really fatal service, during which the angel begins to feel a terrific appeal towards the human beings, while the preacher is drawn towards the invisible forces represented by the angel.

**DOMENICO CASTALDO:** Graduated from Ronconi's Teatro Stabile of Torino (1993), worked at Workcenter of Jerzy Grotowski and Thomas Richards (1995-96). Since 1996, he has led the Laboratorio Permanente di Ricerca sull'Arte dell'Attore. He has sung and composed with Rosso Rustico Amaro Trio (since 1996), led acting workshops at universities, drama schools and with companies (since 1997) and collaborated with Teatro Stabile and Sistema Teatro Torino (since 2002).

## PRESENTATIONS & PARTICIPANTS CTD.

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### ORGANISING COMMITTEE:

**DUNCAN JAMIESON** is completing his PhD at the University of Exeter, where he has also held a teaching studentship. His thesis investigates aspects of ethics, structure and subjectivity in performance practice, with a focus on the work of Jerzy Grotowski. He is co-editor of the forthcoming English-language journal *Polish Theatre Perspectives*. As a director, his work includes an ongoing collaboration with Jo Shapland, with a new performance entitled *Fridachromo* scheduled for 2010.

**ADELA KARSZNIA** graduated in Polish philology from Wrocław University, with a Master's thesis on the activities of the Grotowski Centre in the years 1990-1994. She has worked at the Grotowski Centre (subsequently the Grotowski Institute) since 2005 and has recently completed her PhD dissertation on the activities and foreign reception of the Laboratory Theatre in the years 1965-1970. She is co-editor of the forthcoming journal *Polish Theatre Perspectives*, a co-ordinator of Icarus Publishing Enterprise and has also translated numerous articles and essays.

**PABLO PAKULA:** In September 2006 he received a grant from the Arts and Humanities Research Council to carry out a PhD investigating Grotowski's impact and influence on British theatre. The aim of this research is to outline a historiography stretching back from Grotowski's first contact with the UK stage in 1966, and his work with the RSC on Peter Brook's production of *U.S./US*, to the current practices of contemporary companies. Pablo Pakula is also one of the founding members of Accidental Collective, a performance company based in Canterbury.

**BEN SPATZ** has over ten years of experience as a director, performer and leader of theatrical research. He lived in Poland from 2003-2004, first as an ensemble performer with the Gardzienice Theatre Association and then as a Fulbright Fellow at the Grotowski Institute. During that time he was deeply influenced by encounters with Rena Mirecka and with the Workcenter of Jerzy Grotowski and Thomas Richards. Ben founded the Urban Research Theater in Poland in 2004 and continues to lead its current activities in New York City. (For more information, please visit [www.urbanresearchtheater.com](http://www.urbanresearchtheater.com)). He is also a doctoral student in theatre at the CUNY Graduate Center and a Teaching Fellow at Brooklyn College.

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### SYMPOSIUM SUPERVISORS:

**PAUL ALLAIN** is Professor of Theatre and Performance at the University of Kent, Canterbury. He is a Polish theatre expert who collaborated with Gardzienice Theatre Association from 1989 to 1993 and has published extensively in this area as well as on Actor Training and Tadashi Suzuki. From 2006 he has been leading the three-year Arts and Humanities Research Council-funded British Grotowski Project as well as developing research collaborations with the Moscow Art Theatre School.

**GIULIANO CAMPO:** PhD (Rome and Paris), is member of the European Theatre Research Network (ETRN) and participates in the Leverhulme Research Network with the Moscow Art Theatre School (MXAT). Campo was founder of the group Ypnos Teatro and of the laboratory 'Towards an Active Culture' in Rome. He has published several articles on film and theatre theory. Currently he is Research Associate for The British Grotowski Project, based at the University of Kent. His publications on Grotowski include 'The International Group l'Avventura'; 'From the Attention to the Descendant way: Simone Weil/Jouvet/Grotowski' and *Voice and Body*, with Zygmunt Molik.

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### GUEST CHAIR:

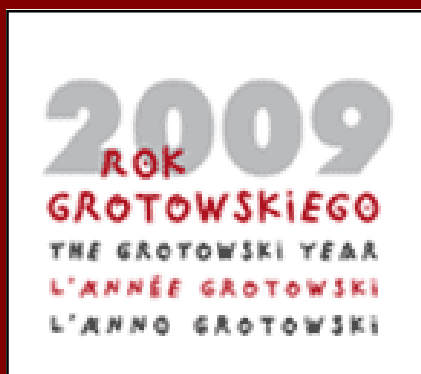
**FRANK CAMILLERI** is Lecturer in Drama and Theatre Studies at the University of Kent and Artistic Director of Icarus Performance Project ([www.icarusproject.info](http://www.icarusproject.info)). He served as Academic Coordinator of Theatre Studies at the University of Malta from 2004 to 2008. He has been involved in laboratory theatre since 1989 and has performed, given workshops, and delivered papers in various European contexts. Camilleri has been published in *TDR*, *Contemporary Theatre Review*, *New Theatre Quarterly*, and will contribute an article in the 2009 issue of *Performance Research* dedicated to 'On Training'.

# GROTOWSKI:

AFTER—ALONGSIDE—AROUND—AHEAD

14—15 JUNE 2009

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BOOKINGS & ENQUIRIES:

[GROTOWSKI.SYMPOSIUM@HOTMAIL.COM](mailto:GROTOWSKI.SYMPOSIUM@HOTMAIL.COM)

FRONT COVER ILLUSTRATION: JERZY GROTOWSKI, BY MAURIZIO BUSCARINO, COURTESY OF THE PHOTOGRAPHER & THE GROTOWSKI INSTITUTE.