

The Source

During these difficult years for culture, Wrocław gained a unique institution – The Centre for Study of Jerzy Grotowski's Work and for Cultural and Theatrical Research. Some wittily jokingly called it *Grotoleum*. The name suggests a scholarly, elite, and closed character of the centre. Indeed, a significant part of the work performed there under the direction of Professor Zbigniew Osinski remains of that kind. Nevertheless, many projects undertaken by the Grotowski Centre are addressed to a rather wide range of theatre people, and those interested in theatre. The centre has taken on the role of a particular open university – an institution one can use to broaden the knowledge of theatre, its varied cultural background, its thresholds as a discipline, and about numerous innovative attempts in it.

Quite often, the centre organizes conferences that include film screenings and live demonstrations, and presentations of unique performances by innovative artists. In addition, there are acting and directing workshops and internships, as well as meetings with great artists.

Whoever attends the events organized in the centre – and many do, as the centre can already claim its own audience – had an occasion to come in touch with the original work of Barba or Vasiliev, to become familiar with the secrets of Japanese theatre, to compare Brook's *Mahabharata* with the tradition of India, to become acquainted with the influence of the anthroposophic and Jungian thought on the European culture of the 20th century, to look closely into the craft of Odin Teatret, to “touch” the acting method of Michail Chekhov, to get to know the fascinating personality of Michelle Kokosowski and even work with her. Some participants heard first hand, from Grotowski himself, about the current work of “the hermit from Pontedera.” Many, very many, met with the great Peter Brook. The centre also significantly contributed to the presentation Tadeusz Kantor's work in Wrocław.

This list does not include all public undertakings of the centre in the last several months. The goal here is not a report, but rather a proof backed by examples of that what we have in Wrocław – a spot pulsing with life, which, independently from its internally led important scholarly research – comes outside with an interesting public proposition. This proposition contains original projects unattainable anywhere else in Poland.

It is hard to predict how the centre will manage during this year, so difficult, as we know, not only for culture. The plans are interesting. Just recently took place an original – fascinating, according to an overheard opinion – workshop with Jacek Ostaszewski (a co-founder of the famous musical group Osjan) called “The Path of Sound.” In following months come the acting workshops

led by Zygmunt Molik (a long-term Grotowski actor), and Anatoly Vasiliev. The end of February will bring a three-day presentation of Akademia Ruchu (The Movement Academy) – one of the most interesting phenomena of Polish alternative theatre. For a few days, Krzysztof Miklaszewski (a critic; a chronicler and actor of Cricot 2) will bring closer the mystery of the creative work and craft of Kantor. Conferences (with film screenings) planned for the first half of the year include an introduction to theatre anthropology, a presentation of traditional theatres of Asia (with a collaboration of the Parisian Museum Kwak On), and the analysis of the theatre of Jerzy Jarocki. There will be more exhibits; traditional Monday film screenings concerning theatre will continue; next issues of *Notatnik Teatralny* (the quarterly journal that is independent, but remains in a symbiotic relationship with the centre) are being prepared.

Translated from Polish by Kris Salata with Kamil Piwko, proof-reading Teresa Kelley, translation edited by Grzegorz Ziolkowski. Wrocław 2004.