

The Open University of Research is programme of regular lectures, seminars, and workshops held at the Grotowski Institute since 2010. In the 2010/2011 season, we held the following series: 'Performatyka i inne tańce' (Performance Studies and Other Dances), in the 2011/2012 season 'Przedstawienia kultur, kultury przedstawień: Indie' (Performances of Cultures, Cultures of Performance: India) and in the season 2012/2013 'Wielka? Reforma? Teatru?' (Great? Theatre? Reform?). The programme also included series of seminars and lectures by Polish (Agata Adamiecka, Łucja Iwanczewska, Małgorzata Leyko, Mirosław Kocur, Grzegorz Niziołek, Krzysztof Rutkowski, Igor Stokfiszewski, Joanna Warsza) and international scholars (Erika Fischer-Lichte, Jon McKenzie, Jana Pilátová, Jean-Marie Pradier, Maria Shevtsova, Freddie Rokem, Ian Watson, Philip Zarrilli).

Summer Seminars

The Grotowski Institute ● Wrocław

Summer Seminars, which seeks both to summarize the previous academic year and open a new one, is a programme of lectures and workshop in English. It is aimed at all interested participants from around the world who want to work with renowned scholars, expand their skills of critical analysis of contemporary culture. It will also be of interest to those who wish to study the tradition and the present of Polish theatre, especially the work of Jerzy Grotowski.

16–20
September
2013

Professor Paul Allain
The Contemporary Performer:
Practice meets Theory, East meets West

Professor Dariusz Kosiński
The Performers of Poland

Summer Seminars are designed for a closed group of up to 20 participants selected through an application process. The price of a one-week session is € 200 (€ 150 for Central and Eastern European participants). The price covers the cost of the programme and coffee breaks; it does not cover the accommodation or meals. If required, we offer assistance in finding accommodation.

Please send your application by **26 July 2013** to Sylwia Fiałkiewicz fsylwia@grotowski-institute.art.pl

The application should include the following basic information: name, age, place of residence, telephone number, place of study/work and research interests. Participants will be informed of acceptance by 31 July 2013 and we kindly request payment by those accepted onto the programme by 1 September.

PROGRAMME CO-ORDINATORS:

Dariusz Kosiński, Sylwia Fiałkiewicz

www.grotowski-institute.art.pl



THE GROTOWSKI INSTITUTE IN WROCLAW IS A CITY INSTITUTION THAT COMBINES ARTISTIC AND RESEARCH PROJECTS WHICH CORRESPOND TO THE CHALLENGES Laid DOWN BY JERZY GROTOWSKI'S CREATIVE PRACTICE.

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Prof. Paul Allain

The Contemporary Performer: Practice meets Theory, East meets West

My seminars, both practical and theoretical, will argue for the benefit of combining analytical investigation with practical insights and embodied experience in theatre and performer studies. They will also demonstrate how theatre today enjoys and thrives on a rich cultural mix. My specific focus will be on contemporary performance and in particular the performer's role within training and performance. We will examine how cross-cultural streams have fed both the theatrical imaginary and theatrical practice, as currents have flowed across communities inside Poland (Gardzienice), between Poland and the rest of Europe and especially Britain (Grotowski, Gardzienice), and where Asian performance meets Western theatre, epitomised by the praxis of Tadashi Suzuki. In investigating these case studies we will ask how global today's performer is, what the implications of such globalisation might be, and whether the performer needs 'roots', all within the parameters of how East meets West and practice meets theory.

The programme will contain four theoretical seminars with screenings and three closely related performer workshops.

SEMINARS

Mon 16 September 10am–12noon

On the shift towards embodiment in contemporary performer practice

Tue 17 September 10am–12noon

On Gardzienice

Thu 19 September 3pm–5pm

On Tadashi Suzuki's 'culture of the body'

Fri 20 September 10am–12noon

On Grotowski, and especially his influence on British theatre

WORKSHOPS

Mon 16 September 6pm–9pm

On the Polish line, growing out of Grotowski's lineage into Gardzienice's practice and beyond

Tue 17 September 6pm–8pm

On the work of Tadashi Suzuki, combining tradition and innovation

Thu 19 September 6pm–9pm

On how training moves into performance and how movement becomes performance

Students are expected to be willing to engage in the practical sessions as much as the theoretical ones, but no prior practical training or experience is needed.

READING

Gardzienice Polish Theatre in Transition, Harwood Academic Press, November 1997

The Art of Stillness – The Theatre Practice of Tadashi Suzuki, 2nd revised edition with DVD, Methuen, 2009

Co-editor with Grzegorz Ziółkowski and Georges Banu, Peter Brook, *With Jerzy Grotowski: Theatre is Just a Form*, the Grotowski Institute, 2009

Editor, *Grotowski's Empty Room*, Seagull Press, 2009

Editor, Ludwik Flaszen, *Grotowski & Company*, Icarus Publishing Enterprise, 2010

'Piotr Borowski and Poland's Studium Teatralne: Where Process becomes performance', in: *Contemporary European Theatre Directors*, edited by Maria Delgado and Dan Rebellato, Routledge, 2010, pp. 185–204

'Gardzienice: At the Cultural Crossroads', in: *New Theatre Quarterly*, February, 1992

'Coming Home: The New Ecology of The Gardzienice Theatre Association of Poland', in: *The Drama Review*, 145, Vol 39, No 1, Spring 1995

'Suzuki Training: An Update', in: *The Drama Review*, 157, Spring 1998

'Goat Theatre *Macbeth*', in: *Contemporary Theatre Review*, Vol. 17, Issue 2, May 2007

OPEN LECTURE Admission free

Fri 20 September, 6pm

A Short History of Movement in the Theatre

This lecture's historical perspective will begin briefly with ritual movement and how this has inspired contemporary performance practitioners crossculturally, ranging from Jiri Kilian's Nederlands Dance Theatre to Poland's own Jerzy Grotowski. My main focus will, however, be on contemporary practice, exploring how American dance in the 1960s wanted to move away from specialisation towards 'democracy's body', which has evolved into the recent trend of a highly energetic focus on actor training, physical theatre and the virtuosity of new circus. The lecture will be amply illustrated and will also draw on my own practice in three movements: training initially with Gardzienice Theatre Association and exploring Tadashi Suzuki's method; then as movement director in the UK at the National Theatre, the Royal Shakespeare Company, and the Royal Court, exploring how to dynamise the body and challenge a particularly British textual bias; then in Russia, examining Andrei Droznin's rigorous remedies for the new malaise of what he calls 'desomaticization'. It will end by asking two things: are we really losing touch with our body and its movement; and if we are, does this matter for the theatre and the contemporary performer?

Paul Allain is Professor of Theatre and Performance at the University of Kent, Canterbury and the Faculty of Humanities' Director of Research. After collaborating with Gardzienice Theatre Association from 1989–1993, he worked extensively as Movement Director, mostly with Katie Mitchell, at the Royal Shakespeare Company, the Royal National Theatre and the Royal Court, as well as on the fringe. He has written extensively on Eastern European and Russian theatre, including *Gardzienice: Polish Theatre in Transition* (1997) and the co-edited *Cambridge Companion to Chekhov* (2000). He also wrote *The Art of Stillness: The Theatre Practice of Tadashi Suzuki* (2002; revised 2nd edition with DVD, 2009), and co-authored *The Routledge Companion to Theatre and Performance* (2006; 2nd edition forthcoming 2014). He has recently led AHRC- and Leverhulme-funded research projects: the former on Grotowski, and the latter on actor training in collaboration with the Moscow Art Theatre School, with whom he has developed a collaborative MA in Physical Actor Training, based at Kent and Moscow. As part of the British Grotowski Project, he edited and coedited *Grotowski's Empty Room* (2009), Peter Brook's *With Jerzy Grotowski: Theatre is Just a Form* (2009), Ludwik Flaszen's *Grotowski & Company* (2010), *Grotowski's Collaborators: Voices from Within* (2014), as well as working on exhibitions, practical seminars and a large conference for the 2009 UNESCO Year of Grotowski. In 2009 Paul received an award for services to Polish culture. ◀

Prof. Dariusz Kosiński

The Performers of Poland

In my book *Teatra polskie. Historie* (Polish Theatres: Histories) I posited the thesis that Polish culture is not only shaped and expressed by means of performance, but that it also exists and develops as a performance called Poland. In the series of five lectures I would like to present five analytical attempts, five journeys into the core of Polish culture and history seen from this perspective. I will invite five important historical figures as our guides to present the crucial contexts without which it is almost impossible to understand the life and works of important Polish artists, especially Jerzy Grotowski.

Mon 16 September, 3pm–5pm

The Performance called Poland

In the course of the first lecture I attempt to outline the main elements of Polish performative culture starting from the 'Polish year' – a performative construction comprising festivals that created the background for artistic actions. The inspiration for this lecture is borrowed from Mieczysław Limanowski's famous essay *Rok polski i dusza zbiorowa* (The Polish year and the collective soul; 1916). Walking in Limanowski's footsteps almost 100 years later we will not only encounter still existing festivals and rituals but become acquainted with the performative 'soil' out of which different artistic strategies and life tactics have grown.

Tue 17 September, 3pm–5pm

The Poet – Adam Mickiewicz

Adam Mickiewicz (1798–1855) is not only the greatest Polish poet and the author of the most important Polish performative text *Dziady* (Forefathers' Eve), but also a prophet and creator of the still living scenario for the individual (transformation into the Christ-like performer) and for the community (Poland as the Christ of the nations). He was also the founder of a new type of performances, usually called Romantic theatre, but in fact far from what Western culture used to call 'the theatre'. In the course of the lecture his role as the founder and prophet of the performance called Poland will be discussed alongside modern re-stagings of his performative scenario (the performances after the fatal crash of the presidential plane in Smoleńsk, 2010).

Wed 18 September, 3pm–5pm

The Priest – John Paul II

Karol Wojtyła, later Pope John Paul II (1920–2005), is one of the best known figures in modern Polish history. But relatively little is known about the connection between his life and work and the Polish performative tradition. In fact, the Polish Pope was the true heir to the Romantic tradition, not only as a keen reader of Mickiewicz and Słowacki (who in one of his poems predicted a Slavic Pope), but also as someone who performed according to the Romantic model. It is well known that the young Karol Wojtyła was active as an actor, but again – only a few are aware of the kind of theatre he was active in and who was his teacher. The lecture will present the story of the Pope as a great Polish Romantic performer, introduced to the tradition by one of its leading figures – Juliusz Osterwa, the founder of Reduta.

Thu 19 September, 10am–12noon

The Trickster – Witold Gombrowicz

Thinking and talking about Polish culture we often focus only on its 'sacred' aspects, connected with the Catholic faith and national struggles. But one of the most important elements of the performance called Poland is the presence and activity of jokers and tricksters who constantly mock and laugh at the idealized constructions of 'Holy Poland'. Almost every Pole has her/his own joker inside her or him and the voice of this demon (or angel) is constantly heard in the course of Polish performances. Witold Gombrowicz (1904–1965), the great writer and one of the pioneers of the dramaturgical and performative views on human existence mastered the role of the trickster through his dangerous and serious 'deep play' with the Romantic tradition. Together with Stanisław Ignacy Witkiewicz he inspired the heresy of Jerzy Grotowski.

Fri 20 September, 3pm–5pm

The Heretic – Jerzy Grotowski

Jerzy Grotowski (1933–1999) was the heir to the Romantic tradition and the rebel questioning it. Deeply inspired by Mickiewicz and Osterwa, he was also influenced by Gombrowicz and Witkiewicz. He fought against the Romantic heritage with the very tools of the Romantic heritage. In the course of this struggle he started revolutions in both theatre and anthropology, answering in his own ways some important issues formulated by the Romantics. But are his answers satisfying? Is there nothing more to search for on the road to active culture?

Dariusz Kosiński is Professor in the Department of Performance Studies in the Faculty of Polish Studies at the Jagiellonian University in Kraków, Poland. At the outset of his career he focused on the history and theory of acting practices in the nineteenth century, which he explored in three monographs. In recent years he has investigated the uniqueness of the Polish theatre and performance tradition, culminating in the publication of *Polski teatr przemiany* (The Polish Theatre of Transformation; Wrocław 2007), *Teatra polskie – historie* (Polish Theatres: Histories; Warsaw, 2010), a synthesis of the history of Polish performing arts (German translation published 2012) and *Teatra polskie. Rok katastrofy* (Polish Theatres: The Year of Disaster; Kraków 2013). He is co-editor of the collected edition of Grotowski's texts (Jerzy Grotowski *Teksty zebrane*, Warsaw 2012). He also published a general introduction to Grotowski's work, entitled *Grotowski. Przewodnik* (Grotowski: A Guide; Wrocław 2009). Together with Ireneusz Guszpił, Kosiński has also prepared collected editions of Juliusz Osterwa's theatre writing, including *Przez teatr – poza teatr* (Through Theatre Beyond Theatre; Kraków 2004) and *Antygona, Hamlet, Tobiasz...* (Antigone, Hamlet, Tobiasz...; Kraków 2007). He has authored or co-authored a number of books aimed at making academic research accessible to non-specialist audiences. In January 2010 he was appointed research director of the Grotowski Institute. He is co-editor of the Institute's online journal *Performer* and the online Encyclopedia. Grotowski. ◀

WEEK AT A VIEW

Mon 16 September

- 10am–12noon **Paul Allain:** SEMINAR **Intro: Embodiment and the performer**
 3pm–5pm **Dariusz Kosiński:** LECTURE **The Performance called Poland**
 6pm–9pm **Paul Allain:** WORKSHOP **Body and voice – the Polish line**

Tue 17 September

- 10pm–12noon **Paul Allain:** SEMINAR **On Gardzienice**
 3pm–5pm **Dariusz Kosiński:** LECTURE **The Poet – Adam Mickiewicz**
 6pm–8pm **Paul Allain:** WORKSHOP **Exploring the Suzuki method**

Wed 18 September

- 3pm–5pm **Dariusz Kosiński:** LECTURE **The Priest – John Paul II**

Thu 19 September

- 10am–12noon **Dariusz Kosiński:** LECTURE **The Trickster – Witold Gombrowicz**
 3pm–5pm **Paul Allain:** SEMINAR **On Suzuki**
 6pm–9pm **Paul Allain:** WORKSHOP **Moving into performance**

Fri 20 September

- 10am–12noon **Paul Allain:** SEMINAR **On Grotowski and the UK**
 3pm–5pm **Dariusz Kosiński:** LECTURE **The Heretic – Jerzy Grotowski**
 ▶▶▶▶▶ 6pm **Paul Allain:** OPEN LECTURE (admission free)
A Short History of Movement in the Theatre



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