

# Theatre & Beyond

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## Grotowski Conference University of Kent 2009

[www.britishgrotowski.co.uk](http://www.britishgrotowski.co.uk)



# Grotowski:

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# Theatre & Beyond

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The British Grotowski Project Conference, University of Kent, 11<sup>th</sup> -14<sup>th</sup> June 2009

**Jerzy Grotowski** died in 1999, a marker of the end of a century of director-led investigations of the theatre. With Grotowski's passing, we lost one of the iconographic figures of 1960s and 70s countercultural experiments, and guiding inspiration of what theatre can do and be, and how we might go beyond it. Ten years on, we will ask if twenty-first century theatre and performance are the poorer without his 'poor theatre'.

What remains of Grotowski's work today, in Britain especially, and in the English language in particular? How can we work beyond the practices, texts, documents and ideas he has left behind?

This conference in the UNESCO-designated 'Year of Grotowski' will celebrate Grotowski's enduring influence by bringing together key people to ask what riches he has left behind. It will assess his impact on British theatre especially, and invite international scholars and artists to reassess Grotowski today, Fifty years after he and Ludwik Flaszen took over the tiny Theatre of 13 Rows in Opole, that later transformed into the world renowned Laboratory Theatre.

The British conference will

- consider how British theatre practice, thinking and teaching has been inspired by Grotowski and his many collaborators, since the first contact with the Royal Shakespeare Company and Peter Brook in 1966
- examine how his work has shaped British physical theatre and actor training
- present new materials, ideas and practices to the UK by bringing together international Grotowski scholars and artists and their works, including from The Grotowski Institute, Poland
- give space to postgraduates and practitioners to present their ideas and practices in a panel within the conference and a special forum afterwards
- introduce from the UK those who worked with Grotowski, his actors and peers, as well as those who have been influenced by his work
- discuss and analyse Grotowski's ongoing importance in a multi-modal combination of roundtables, performances, exhibitions, screenings and papers

We value your participation in this gathering.

Welcome to Kent, and enjoy Grotowski: Theatre and Beyond!

Paul Allain  
British Grotowski Project Director  
Professor of Theatre and Performance  
University of Kent, UK

# The British Grotowski Project

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Grotowski was hardly active in Britain, though the celebrated story about the lost wheelbarrows at Edinburgh Festival in 1968 when *Akropolis* was presented, and his long term connection to Peter Brook beginning with a 10 day workshop with Ryszard Cieślak at the Royal Shakespeare Company in 1966, serve as pivotal points for such an investigation.

But our concerns are many, and do not stop at Grotowski's material presence in the UK. Influence is felt well beyond live presence and participation. Although we are building a clearer account of his and his collaborators' work in Great Britain, including in more recent times the first visit of the Workcenter of Jerzy Grotowski and Thomas Richards to Britain in 2005, we are also, with our project partner the Grotowski Institute, helping to remedy the deficit of materials and thus knowledge that exists about Grotowski in English language circles in several ways: through various publication and translation projects; a multi-modal conference [...] and a series of workshops and presentations by those connected to or rooted in what we may call the Grotowski tradition.

Particularly important in this last aim has been to establish an intergenerational practical dialogue. There are many young British groups stimulated by Grotowski's ideas, ethos and exercises, and yet with little direct experience of this, their insights gathered perhaps from the semi-samizdat circulation of grainy extracts of a black and white recording of *The Constant Prince*, and about three key texts which include *The Grotowski Sourcebook* – though a fantastic resource, this last leaves out many crucial

European texts and inevitably overemphasises reception of Grotowski's work by US academics and critics. We have hoped to deepen and augment prior knowledge, in a theoretical and above all practical way, through bringing the likes of Ang Gey Pin, Zygmunt Molik and Rena Mirecka to the UK, the former in her first visit and the latter two after an absence of many years. This has also helped teachers, from university down to secondary school level, where Grotowski is taught to sixteen year olds as part of the given curriculum. Whilst delighted at his appearance here, I have to wonder on what basis this can be done, aware of how limited these materials are. This very thought was one of the motors behind the project – can this research be useful at an almost functional level, as well as providing new knowledge and insights?

So what have we done? Firstly we have discovered how much more there is still to do. Often research merely opens up new questions and possibilities rather than closing options down. But the work sessions and talks led by key international artists which we have documented in various ways including on film to be edited for future dissemination, have offered a stimulating resource for performers and teachers, many of whom have attended several sessions to build their knowledge systematically, in a way that is far richer than the short-lived experience endemic to a supermarket workshopping approach. We have also acted as advocates, pushing Methuen to republish Jennifer Kumiega's long out of print though seminal book, *The Theatre of Grotowski*, as well as helping Jill Godmilow to find support to distribute an almost hidden

gem, *With Jerzy Grotowski: Nienadówka, 1980*. This documentary in English shows Grotowski return to his childhood home, revealing the fount of so many of his later obsessions and interests. The picture it gives of him, playful and teasing with a clear though broken English, undoes so many of the widely circulating assumptions about an autocratic director figure, creating a much needed complexity. My work with Italian scholars Luisa Tinti and Ferruccio Marotti translating subtitles for the digitally restored *Constant Prince*, has helped to emphasise the often neglected significance of text in Grotowski's performances – something quite obscure to non-Polish speakers who have often reduced in their analyses the beautiful poetry of Calderon-Słowacki, to name one example, to a stream of grunts and cries. And forthcoming publications with the Grotowski Institute of 'Brook on Grotowski', of Ludwik Flaszen's collected texts, and a series of interviews with Zygmunt Molik conducted by my research associate Giuliano Campo which will be spliced with personal photos as well as film and stills of exercises, will all help us see more clearly the extraordinary range of activities conducted by Grotowski and his collaborators and their legacy.

Ten years after Grotowski's death, there is not only inevitable reflection on what he achieved, but also a less desirable positioning leading to claims for special places at the Grotowski high table (this is especially evident in Lisa Wolford's article 'Living Tradition: Continuity of Research at the Workcenter of Jerzy Grotowski and Thomas Richards' for the recent *TDR* T198 Summer 2008). But as Zbigniew Osiński has pointed out in an article

in *Konteksty* in 2006 ('Dzieło Jerzego Grotowskiego jako "przedmiot badań"'), 'no one can claim the right to a monopoly' (taken from the English summary, p.176). If our project contributes in some small way to broadening the vision of Grotowski's ideas and practices, whilst deepening in both an embodied and an intellectual way understanding of this, then we will have been successful. This is especially important in the UK for two reasons, amongst many others. Firstly, there has been enormous excitement about the growth of physical theatre – something to which Grotowski has contributed greatly, rather ironically perhaps, as he made quite clear his scorn for merely plastic performances that lacked emotional or psychophysical depth. This apparent contradiction needs further probing, inevitably enlightening the still vexed question of how to combine words and action, to put it at its most basic level. And secondly, in British theatre schools, colleges and universities, Grotowski and Stanislavsky are too frequently seen as being at opposite ends of artistic poles, showing not only a lack of understanding of the role of text and 'associations' in Grotowski's oeuvre, reducing his work to the aesthetics of spectatorship with scant regard for process or the Polish language, but also of his continuation of Stanislavsky's own research into physical actions. These issues are becoming steadily clearer as they begin to be articulated, but these are large shibboleths to dismantle. Two years in then, in spite of what we have already achieved, really the work is just beginning.

Paul Allain from *Theatre en Pologne/ Theatre in Poland* 2008

# My Grotowski

by Bolesław Taborski

**In October 1969** the Laboratory Theatre appeared for the first time publicly in England (Edinburgh, where the group had been the year before, is of course in Scotland). They gave four performances of *The Constant Prince* in Manchester, two in Lancaster and five in London, where they also gave five performances of the new piece *Apocalypse cum figuris*. This time they allowed in just forty spectators. So many people tried to get tickets that according to the organisers it would have been possible to sell each place five times over.

The majority of those wanting to see the performance were therefore disappointed. I was lucky. As a BBC reporter I saw the press night of *Apocalypse* on 18<sup>th</sup> October. Yet together with the most prominent London critics I also survived an experience beyond the artistic one. Grotowski had rejected two theatres proposed to him in central London. When we reached the chosen theatre, the Donmar, after a long wait in the street and after being searched, we were put into a coach and driven a long way through East London all the way to an old church in the docklands. There we waited again in the street for fifteen minutes while the actors finished warming up before the performance. We were told to leave all our belongings in the coach, which was supposed to be locked and guarded, and we were then admitted to the crypt. When we returned after the performance it became clear that the driver had gone for a beer, because thieves had broken into the coach and stolen absolutely everything.

“Wailing and gnashing of teeth” by the cream of London’s theatre critics could be a theme for a cabaret sketch. Valuable papers, documents, family mementoes were lost (I can still hear the cries of one of my companions who’d had a valuable gold pen stolen, a wedding present unless I am mistaken). I felt like kicking myself, because I had thoughtlessly left my keys in my bag with my diary which had my address in, so when I got home I had to change my locks.

I must admit, though, that the critics proved themselves true professionals. Although they reported it, the bad experience in no way impacted on their enthusiastic reactions to the show. Maybe that’s not surprising. Ronald Bryden, a critic for *The Observer* wrote that “to the theatre, Grotowski is God’s new name”. A revelation and a staggering show – that was the dominant note of the reviews, of which I presented a selection on BBC radio. The critics also decided to suffer all the inconvenience again (only this time without being robbed), and went to see the performance of *The Constant Prince*.

In my arts programme on the BBC on 29<sup>th</sup> October, I included remarks on *The Constant Prince* and *Apocalypse cum figuris*, (which I won’t quote here in full), in a sense echoing my feelings of the moment when I stood on the threshold of manifold engagement in the ideas and practices of Jerzy Grotowski and the activity of the Laboratory Theatre:



'The whole production rests on points of biblical situations and symbols, counterpointed by the constant modern repudiation of biblical myths. But if the show is atheist, it is by no means an expression of human pride, in fact the opposite: the moving sadness of searching in the dark, a cry of despair. Eroticism, friendship and love cannot help - what remains is a lament over Jerusalem and the final words "Go, and come no more"'. *Apocalypsis* by Grotowski and his fellow artists is not only a performance of great strength of expression and beauty, but also of touching, open-hearted sincerity, stripped of all illusions in aspiring towards mature human truths. For that precise reason, the Laboratory Theatre is a treasure of treasures not only to Wrocław, not only to Poland even, but also in a way to mankind.'

Bolesław Taborski, 2003

An extract from 'Moja Grotowskiada', *Pamiętnik Teatralny* 3-4 Warsaw, 2003. Translated into English by Natasha Oxley and Alexandra Sakowska with the support of the Institute of Adam Mickiewicz



# Timeline

**This chronology lists Grotowski's and the Laboratory Theatre's and then the Workcenter's visits to the UK, and key moments of interaction with the UK and selected British practitioners.**

**1955** November

During his studies in Moscow, Jerzy Grotowski sees Peter Brook's realisation of *Hamlet* with the Royal Memorial Theatre presented on tour in Moscow's Vakhtangov Theatre

**1955** April

Michael Kustow visits the Laboratory Theatre of 13 Rows in Opole and attends a performance of *The Tragical History of Dr Faustus*.

**1963** June

Alan Seymour, delegate to the 10<sup>th</sup> Congress of the International Theatre Institute, attends a performance of *The Tragical History of Dr Faustus* in Łódź.

**1963** October

The first reports about the Laboratory Theatre's activities are printed in

Britain: Kustow's 'Ludens Mysterium Tremendum et Fascinorum' (*Encore*), and Seymour's 'Revelations in Poland' (*Plays and Players*).

**1964** January

During the 'Theatre of Cruelty' season, Peter Brook first learns about Jerzy Grotowski's work from Michael Kustow.

**1965** 3<sup>rd</sup> August

Jerzy Grotowski visits Britain for the first time, on the occasion of Eugenio Barba's wedding to Judy Jones. Peter Brook invites Jerzy Grotowski to London to talk about the work of the Laboratory and present Michael Elster's documentary film on the theatre *A Postcard from Opole*, which includes fragments of *The Tragical History of Dr Faustus*.

**1966**

In June, Peter Brook sees *The Constant Prince* in Paris and invites Jerzy Grotowski and Ryszard Cieślak to lead a work session for Royal Shakespeare Company actors in London during rehearsals for *US* (opened 13<sup>th</sup> October 1966); the

work session takes place from 1<sup>st</sup>–10<sup>th</sup> August; Brook interprets for Grotowski during the work and later writes about it for *Flourish*, the Royal Shakespeare Theatre Club Newspaper (Stratford-upon-Avon, Autumn 1966; in the same issue, Jerzy Grotowski's text 'Towards a Poor Theatre' appears in an abbreviated form entitled 'Plea for Poor Theatre'); his text is subsequently included by Eugenio Barba as a preface to Jerzy Grotowski's *Towards a Poor Theatre*, first published in Holstebro by Odin Teatrets Forlag in 1968.

**1968** 22<sup>nd</sup> August

As part of the company's fourth overseas tour, *Akropolis* is presented as the chief continental contribution to the 22<sup>nd</sup> Edinburgh International Festival. The piece is performed eight times in the unconventional venue of the former Festival Office at 11 Cambridge Street, Edinburgh.

**1968** 27<sup>th</sup> October - 2<sup>nd</sup>

November *Akropolis* is filmed at Twickenham Studios, London, directed by



## Grotowski and the UK

James McTaggart. The film is first broadcast on American television on 12<sup>th</sup> January 1969.

### 1968

Peter Brook writes about Grotowski's work in his *The Empty Space* (London: MacGibbon and Kee, 1968) and records the introduction to the film *Akropolis*, directed by James McTaggart.

*Towards a Poor Theatre* is published in English by Odin Teatrets Forlag.

### 1969 September - October

As part of the company's fifth overseas tour, the Laboratory Theatre tour Britain, performing in London, Manchester and Lancaster. After a difficult process of finding a venue, *Apocalypsis cum figuris* opens in the crypt of St. George's Church in Stepney, London, on 18<sup>th</sup> September 1969, with five performances. The following week, from the 25<sup>th</sup>-29<sup>th</sup> September, they present *The Constant Prince*. Directly after their London run the company takes part in 'From Poland with Art', a cultural festival organised by the North West Arts

Association in collaboration with the Polish Ministry of Culture and the Polish Cultural Institute. Between the 2<sup>nd</sup> and 7<sup>th</sup> October, they give four performances of *The Constant Prince* in Manchester; and on the 10<sup>th</sup> and 11<sup>th</sup> of that month they show the same piece at the Nuffield Studio Theatre in Lancaster.

### 1975

UK artists/students travel to Wrocław to participate in activities related to the Theatre of Nations and related paratheatrical projects; including Jennifer Kumiega (who first saw the Laboratory Theatre's work in 1972), Nick Sales, Anna Furse, and later Jill Greenhalgh (1977/8). British people also travel to Poland during the 1970s to see *Apocalypsis cum figuris*, including Mike Pearson and Steven Rumbelow.

### 1978 26<sup>th</sup> November – 10<sup>th</sup>

December Mansfield, Nottinghamshire. Jacek Zmysłowski leads a number of paratheatrical 'vigils' which are hosted by Triple Action Theatre.

### 1979 3<sup>rd</sup>-5<sup>th</sup> and 8<sup>th</sup>-10<sup>th</sup>

September  
Mansfield, Nottinghamshire. Rena Mirecka leads two short workshops as part of 'Tree of People', hosted by Triple Action Theatre.

### 1981 July

Jerzy Grotowski is hosted by the Cardiff Laboratory Theatre, leading talks and meetings with members of the public at Chapter Arts Centre.

### 1982 12<sup>th</sup>-20<sup>th</sup> November

Cardiff Laboratory Theatre, Cardiff. Selected workshops led by Ryszard Cieślak, Ludwik Flaszen, Zbigniew Kozłowski, Rena Mirecka, Zygmunt Molik, Teresa Nawrót, Irena Ryscyk, and Stanisław Scierski. Molik continues his relationship with Cardiff Lab (later CPR) leading several voice workshops for them in the future.

### 1983 November

Holmfirth, Yorkshire, Theatre Babel. Rena Mirecka leads a workshop with Mariusz Socha.

(cont'd...)

## Timeline continued...



Timeline compiled by Paul Allain and Pablo Pakula from various sources including *Podróż* [The Journey] by Rena Mirecka, actor with the Laboratory Theatre, (Ośrodek Grotowskiego, Wrocław, 2005) and Peter Brook, *With Grotowski: Theatre is Just a Form*, (Grotowski Institute, 2009). With special thanks to Grzegorz Ziolkowski.

**1984** November Holmfirth, Yorkshire, Theatre Babel. Rena Mirecka leads a workshop for English actors.

**1985** Jennifer Kumiega's *The Theatre of Grotowski* is published by Methuen.

**1989** Nitin Ganatra spends a year at the Workcenter of Jerzy Grotowski in Pontedera, Italy. He appears in Mercedes Gregory's film document of 'Downstairs Action' *Art as Vehicle* (1989). After a year he returns to the UK and begins work with Spiral Theatre.

**1992-5** Ian Morgan spends three years at the Workcenter of Jerzy Grotowski.

**2002-6** *Tracing Roads Across*: British companies and theatre artists visit the Workcenter of Jerzy Grotowski and Thomas Richards in Pontedera and elsewhere as part of a programme of work exchanges and open sessions during the EU-funded project. These include: Anna Fenemore and

Pigeon Theatre, Jade Maravala and Jonathan Grieve of Paraactive, Simon Godwin.

**2005** 6<sup>th</sup>-7<sup>th</sup> January Intervention at the University of Kent, Canterbury: Mario Biagini and Thomas Richards visit the UK formally as leaders of the Workcenter of Jerzy Grotowski and Thomas Richards for the first time. The occasion is part of *Tracing Roads Across*, in which the University of Kent is a partner. Also in attendance as speakers are Antonio Attisani, Carla Pollastrelli and Lisa Wolford.

**2008** 25<sup>th</sup> November Conversation with Maria Shevtsova: Mario Biagini and Thomas Richards visit Goldsmiths College, University of London.

**2009** 11<sup>th</sup>-14<sup>th</sup> June The British Grotowski Conference at the University of Kent, Canterbury.

# Schedule: Thursday 11<sup>th</sup> June

## Conference Opens...

4.00	<b>Registration</b>	Grimond Foyer
4.30	<b>Welcome</b> Paul Allain, University of Kent	Grimond Lecture Theatre 2
5.00	Introduction to the UNESCO Year of Grotowski <b>Jarosław Fret</b> , Grotowski Institute	Grimond Lecture Theatre 2
5.30	<b>Teatr Laboratorium</b>  <b>Ludwik Flaszen</b> with former Teatr Laboratorium members <b>Stefania Gardecka</b> <b>Mieczysław Janowski</b> and <b>Rena Mirecka</b>	Grimond Lecture Theatre 2
6.45	Icarus Publishing presentation by <b>Frank Camilleri</b> and <b>Adela Karsznia</b> celebrating Flaszen's <i>Grotowski and Company</i> edited by Paul Allain	Grimond Lecture Theatre 2
7.00	Exhibition Opening with <b>Francesco Galli</b> and <b>Krzysztof Bednarski</b>  Wine reception followed by dinner	Lumley Drama Studio  Grimond Foyer
8.30-10.00	Screening  <i>'Sacrilegious Rite, Abounding in Sorcery': On Jerzy Grotowski's Theatre Laboratory</i>  introduced by director <b>Krzysztof Domagalik</b>	Grimond Lecture Theatre 2

# Schedule: Friday 12<sup>th</sup> June

## Polish and Italian Perspectives

- |       |                                                                                                                                                                                                                                                                                                                                                                                    |                        |
|-------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------|
| 9.30  | Screening                                                                                                                                                                                                                                                                                                                                                                          | Woolf Lecture Theatre  |
|       | Michael Elster's <i>Teatr Laboratorium</i>                                                                                                                                                                                                                                                                                                                                         |                        |
| 10.00 | Polish Panel                                                                                                                                                                                                                                                                                                                                                                       | Woolf Lecture Theatre  |
|       | <b>Krzysztof Bednarski</b> , Artist/Poster Designer<br><b>Leszek Kolankiewicz</b> , University of Warsaw<br><b>Zbigniew Osiński</b> , University of Warsaw<br>Chair: <b>Richard Gough</b>                                                                                                                                                                                          |                        |
| 11.30 | Coffee                                                                                                                                                                                                                                                                                                                                                                             | Woolf Foyer            |
| 12.00 | <b>Jill Godmilow</b> , University of Notre Dame,<br>Director of <i>With Jerzy Grotowski, Nienadówka, 1980</i><br>and <i>The Vigil</i> (1981)<br>Chair: <b>Elizabeth Cowie</b>                                                                                                                                                                                                      | Gulbenkian Cinema      |
| 1.30  | Lunch                                                                                                                                                                                                                                                                                                                                                                              | Grimond Building Foyer |
| 2.30  | Italian Panel                                                                                                                                                                                                                                                                                                                                                                      | Woolf Lecture Theatre  |
|       | <b>Giuliano Campo</b> , University of Kent<br><b>Marina Fabbri</b> , Translator<br><b>Marco De Marinis</b> , Bologna University<br><b>Ferruccio Marotti</b> , 'La Sapienza' Rome University<br><b>Carla Pollastrelli</b> , Pontedera Teatro<br><b>Franco Ruffini</b> , University of Rome 3<br><b>Luisa Tinti</b> , 'La Sapienza' Rome University<br>Chair: <b>Maria Shevtsova</b> |                        |
| 4.15  | Paul Allain on <i>Grotowski's Empty Room</i> (Seagull Press)<br>and Giuliano Campo on <i>Voice and Body</i> (Routledge)                                                                                                                                                                                                                                                            | Woolf Lecture Theatre  |
| 4.30  | Tea                                                                                                                                                                                                                                                                                                                                                                                | Woolf Foyer            |

- 5.00 Postgraduate/Practitioners' Panel Woolf Lecture Theatre  
**By Initiation or by Theft**  
**Electa Behrens**, University of Kent  
**Domenico Castaldo**, Laboratorio Permanente  
di Ricerca Sull' Arte Dell' Attore  
**Kermit Dunkelberg**, New York University  
**Elżbieta Rojek**, Dancer and Singer  
Convenors: **Duncan Jamieson**, University of Exeter,  
**Adela Karsznia**, Grotowski Institute  
**Pablo Pakula**, University of Kent,  
**Ben Spatz**, City University of New York/Urban Research Theatre

- 7.00 Dinner Grimond Foyer

### Friday Evening

- 8.30 **Passages** - a theatrical poem Aphra Theatre  
by **Jola Cynkutis** and **Khalid Tyabji**  
discussion after the performance

### OR

- 8.30 Screening Grimond Lecture Theatre 3  
**The Constant Prince**  
introduced by **Ferruccio Marotti** and **Luisa Tinti**

# Schedule: Saturday 13<sup>th</sup> June

## British Perspectives

Woolf Lecture Theatre

- 9.30 Actors and Collaborators from Peter Brook's *US*  
Screening: extract from *Beyond Reasonable Doubt*

**Ian Hogg**

**Albert Hunt**

**Barry Stanton**

with **Pablo Pakula**, University of Kent

Chair: **Ken Pickering**

- 10.45 Celebration of Peter Brook, *With Grotowski: Theatre is Just a Form*,  
edited by Georges Banu and Grzegorz Ziolkowski with Paul Allain

- 11.00 Coffee

Woolf Foyer

- 11.30 Teatr Laboratorium, Paratheatre and After  
**Anna Furse**, Goldsmiths College, University of London  
**Richard Gough**, Centre for Performance Research  
**Jill Greenhalgh**, University of Aberystwyth

**Jenna Kumiega**, Author

**Nick Sales**

Chair: **Duncan Jamieson**

Woolf Lecture Theatre

- 12.45 On The Grotowski Archive at the University of Kent

- 1.00 Lunch

Grimond Foyer

- 2.30 From Sources to the Workcenter  
**Nitin Ganatra**, Actor  
**Simon Godwin**, Director  
**Jonathan Grieve**, Director/Cofounder of ParaActive  
**Deborah Middleton**, University of Huddersfield  
**Ian Morgan**, Actor with Pieśń Kozła  
**Persis-Jade Maravala**, Actor/Cofounder ParaActive  
Chair: **Jorn Riegels Vimpel**

Woolf Lecture Theatre

- 4.00 Tea

Woolf Foyer



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4.30 Rat Revisited, a demonstration  
by **Mike Pearson** and **Louise Ritchie**

Aphra Theatre

### **Saturday Evening**

7.00 **Passages** - a theatrical poem  
by **Jola Cynkutis** and **Khalid Tyabji**  
discussion after the performance

Aphra Theatre

### **OR**

7.00 Screening  
**The Constant Prince**  
introduced by **Ferruccio Marotti** and **Luisa Tinti**

Grimond Lecture Theatre 3

And later...

Across Campus

**Arts Fest** with 10.15 Fireworks



### **“Arts Fest”**

Saturday 13 June

Open-air stages around the central campus will showcase all types of music and entertainment performed by University societies, schools and the community, all free of charge.

A wide choice of food will be available.

The event begins at 2pm and ends at 10.15pm with a firework display overlooking the floodlit Cathedral.

# Schedule: Sunday 14<sup>th</sup> June

## International Perspectives: Two Panels

- 10.00 North American Perspectives Grimond Lecture Theatre 2  
**Jairo Cuesta**, New World Performance Lab  
**Jim Slowiak**, NWPL and University of Akron: *Jerzy Grotowski*  
**Virginie Magnat**, University of British Columbia:  
*Meetings with Remarkable Women*  
**Kevin Landis**, University of Colorado: *Double Edge Theatre*  
Chair: **Ben Spatz**

OR

- 10.00 Asian and Australasian Perspectives Grimond Lecture Theatre 1  
**Murray Edmond**, University of Auckland  
*NOUS ALLONS/NOUVELLE ZELANDE: Grotowski and New Zealand*  
**Wen-ling Lin**, Tufts University  
**Chia-fen Chang**, New York University: *Grotowski in Taiwan*  
**Bali Panesar**: *Grotowski and Bali*  
Chair: **Paul Allain**

- 12:30 **Closing Plenary** Grimond Lecture Theatre 1

## Rena Mirecka's Laboratory **The Way** 16<sup>th</sup> - 20<sup>th</sup> June

The former leading actress and co-founder of Teatr Laboratorium, Rena Mirecka, will lead her laboratory 'The Way' in Canterbury for the second time in three years. Since the 1970s, Rena has been independently conducting her own project "Acting Energy" which later transformed into "be here, now - Towards" and "The way to the centre". At present her work, borrowing from a number of world practices and beliefs, explores a territory that is beyond the merely theatrical. Although some time is dedicated to physical techniques such as 'the cat' and 'the plastiques', the emphasis is on improvisation, impulses and inner life and therefore consists mainly of paratheatrical activities in search of one's own inner source.

# Speakers' Biographies

**Paul Allain** (British Grotowski Project Director) is Professor of Theatre and Performance at the University of Kent. 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. He has edited the writings of Ludwik Flaszen for publication in English (2009).

**Krzysztof M. Bednarski** is a sculptor, action artist, creator of installations and objects, and poster designer. Born 1953 in Kraków, he studied at the Academy of Fine Arts in Warsaw. He lives and works in Rome and Warsaw. By 1975 he was participating in the post-theatrical projects of Grotowski's Teatr Laboratorium, creating a series of posters for events like *Vigil, Mountain Project*, and *Tree of People*. He is one of the leading figures of contemporary art in Poland with hundreds of exhibitions domestically and abroad. His best known works include *Total Portrait of Karl Marx* (1978), *Victoria Victoria* (1983), *Moby Dick* (1987), *Polish Thanatos* (1984), and *Vision & Prayer* (1998-2008). His works are held in public and private collections in Florence, New York, Warsaw, Rome, Naples, Kraków, and Wrocław.

**Giuliano Campo** (Research Associate, British Grotowski Project) is a member of the European Theatre Research Network (ETRN) and participates in the Leverhulme Research Network with the Moscow Art Theatre School. 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. 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.

**Elizabeth Cowie** is Professor of Film Studies in the School of Drama, Film and Visual Arts at the University of Kent. She published *Representing the Woman: Cinema and Psychoanalysis*, (1997), and has recently written on the horror film, the cinematic dream-work, and the documentary film, memory and trauma in Alain Resnais' *Hiroshima mon amour*. Her essay in *Camera Austria*, on the work of Milica Tomic, a Yugoslav video artist, focussed on the role of trauma as the unrepresentable figured in her work. A similar focus arises in her commentary accompanying Juan delGado's video-work 'Who are you entertaining to?' in *Aspect: The Chronicle of New Media Art*. She has written numerous essays and articles, most recently 'On Documentary Sounds and Images in the Gallery', *Screen* (2009). Her book *Representing Reality and the Desire for the Real* is forthcoming from Minnesota University Press.

**Jairo Cuesta** is a Colombian actor, and 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. 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, directed *The Dybbuk* and performed in many productions including *Woyzeck* and *Frankenstein*. He is co-author (with James Slowiak) of *Jerzy Grotowski* (2007).

Initiated into the theatre by her husband Zbigniew Cynkutis, in 1975 **Jola Cynkutis** went on to become his collaborator and assistant and has continued to develop her way of working over the years since his demise. She has taught and worked on performances in many parts of the world, has performed in various productions including her acclaimed solo *Mana Rogers in Person* and is currently working on *Passages* with Khalid Tyabji. She is compiling collections of Zbigniew Cynkutis' writings in English and in Polish. Outside of the theatre she is also a painter and photographer.

**Krzysztof Domagalik** was born in 1953. He graduated in Polish Philology at Warsaw University specialising in the science of theatrical matters. He has been working in Polish public television for thirty years, at the Drama Department of the Film Agency. He is the editor and producer of over three hundred television plays. He is also a screenwriter and director of many documentary films about Polish theatre including '*Sacriligious Rite, Abounding in Sorcery*' – On Jerzy Grotowski's *Laboratory Theatre* (1980) and *The 'Total Actor': Ryszard Cieslak in memoriam* (1994). He is a long-standing lecturer at the Theatre Academy in Warsaw.

**Murray Edmond** is presently Associate Professor of Drama at the University of Auckland. He worked as writer, actor and director for a number of experimental companies in New Zealand in the 1970s and 1980s as well as at the Half Moon Theatre London in the 1970s. He has published recent articles in *New Theatre Quarterly* and *Contemporary Theatre Review* about Polish theatre, in particular about Teatr Ōsmego Dnia (The Theatre of the Eighth Day). He has published poetry including *Noh Business* (2005) and has edited an anthology of experimental poetry in New Zealand.

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**Marina Fabbri** is an Italian specialist and translator of Polish theatre and film. Born in Rome in 1960, she graduated in 1986 with a thesis on the Polish theatrical group Gardzienice, and collaborated with them for some years. With Professor Osinski she specialised on the pre-war Reduta theatre and Grotowski. She is director of the Courmayeur Noir Film Festival and works as a consultant for domestic and foreign film festivals, such as in Venice, Rome, London and Wrocław. From 1989-96 she translated Kieslowski's cinema into Italian. Author of interviews, articles and essays on Polish theatre and cinema, she has published in several Italian magazines, and was film critic for the satellite National Broadcast RaiSat Cinema (2003-8).

**Ludwik Flaszyn** was co-founder and co-producer of Grotowski's Laboratory Theatre during the entire period of its existence (1959-84), and director of this theatre in the 1980s. Critic, writer, long-time partner of Grotowski in a creative dialogue, Flaszyn is also a practitioner who has led paratheatrical actions and acting workshops in many countries. He is author of *Cyrograf*, a collection of essays and short prose on the situation of the individual in totalitarian systems. A volume of his sketches about theatre entitled *Teatr skazany na magię* (1983) contains texts related to his collaborations with Grotowski and his contributions in forming the creative doctrine of the Laboratory Theatre. Since 1984, following the dissolution of the Laboratory Theatre, Flaszyn has been living in Paris. He is a member of the Honorary Committee of The Grotowski Year 2009.

**Jarosław Fret** is the director of the Grotowski Institute in Warsaw, and founder and leader of Teatr ZAR. From 1999 onwards, he organised several expeditions to Georgia, Armenia, Greece, Iran, Corsica, and Sardinia

conducting research into the oldest forms of religious music of Eastern and Western Christianity. This research became the point of departure for ZAR's performances *Gospel of Childhood* and *Caesarean Section: essays on suicide*. He graduated in Polish philology from the University of Wrocław. From 1994-5 he collaborated with Gardzienice. Fret was co-editor of a special annual bound volume of *Pamiętnik Teatralny* dedicated to Jerzy Grotowski (2000-1).

**Anna Furse** is an award-winning director, writer and movement researcher who teaches full time in the Drama Department of Goldsmiths College, University of London, where she runs the MA in Performance. Training includes the Royal Ballet Schools, Grotowski in Poland, Brook in Paris and she was a founder member of Chisenhale and on the editorial collective of New Dance Magazine. She has been artistic director of several companies including Paines Plough and her own new company Athletes of the Heart with whom she produced *Yerma's Eggs* in 2003. Her practice-based research into training and productions has focused – though not exclusively – on women's bodies: hysteria, eating disorders and body image, prostitution, disability and infertility. Two of her plays *Augustine* (*Big Hysteria*) (1991) and *Gorgeous* (2003) have been published and produced in the USA, Canada, Denmark and the Czech Republic. Recent works include *Glass Body: Reflecting on Becoming* (2007).

**Nitin Ganatra** was born in Kenya and grew up in Coventry. At the University of Bristol he studied Film, Television and Drama and then went on to train as an actor in Pontedera, Italy under Jerzy Grotowski in the late 1980s/early 1990s. He has also studied classical mime, dance and physical theatre as well as several styles of martial arts. After leaving Pontedera he

founded Spiral theatre company with Tom McCrory. His theatre work has included leading roles at the Royal National Theatre in shows such as *Haroun and the Sea of Stories* by Salman Rushdie and *Sanctuary* by Tanika Gupta. He has worked with Sam Mendes in *To the Green Fields Beyond* at the Donmar Warehouse. His films include *Bride and Prejudice*, *Mistress of Spices*, Tim Burton's *Charlie and the Chocolate Factory*, *Land of the Blind*, and *The Hunting Party*. His television work includes *The Canterbury Tales*, *Meet the Magoons*, *Silent Witness*, *Trial and Retribution* and *Second Generation*. Currently he is playing the role of Masood in *Eastenders*. New work includes films *Shifty*, *Mad*, *Bad and Sad*, and a primetime ITV comedy, *Mumbai Calling*.

**Stefania Gardecka** was administrative assistant in Jerzy Grotowski's Laboratory Theatre in Wrocław, Poland (1966-84). In 1983, she was General Secretary of the International Festival of Street Theatres in Jelenia Góra organised by the Theatre of Norwid, directed by Alina Obidniak. In the years 1985-1990, she led the international section of the Kalambur Theatre in Wrocław directed by Bogusław Litwiniec, and she was the General Secretary of the International Festival of Open Theatre (1987). In 1990, together with Zbigniew Osiński and Alina Obidniak, she started the activity of the Centre of Jerzy Grotowski in Wrocław, and since then she has continued her collaboration with the Grotowski Institute. From 1999-2000 she worked with the Tróćwa Association in Olsztyn, directed by Ryszard Michalski, and organised the Culture Academy where a three-year project was led by James Slowiak and Jairo Cuesta (USA) and other artists.

# Passages: a theatrical poem

## Passages

A theatrical poem

The genesis of this performance was almost accidental. It occurred in a circumstance of observed training that gave birth to improvised sequences which seemed to appear from our unconscious. Sequences that were not scattered and discrete but which seemed to have coherent linkages.

During succeeding months we attempted to return to what was original in these sequences and to edit and arrange them into a cohesive structure entitled *Stations*. This was gradually opened to spectators, known and then unknown. During this phase we were helped by Shaupon Boshu in Pondicherry and Małgorzata Walas-Antoniello in Poznań.

Presently we are entering a new phase of work that involves making more conscious that which was unconscious, researching deeper layers of images and archetypes and searching for a different dimension of being within the structure. This work is being carried out in collaboration with Vassilis Lagos and Angela Lyras. The performance is about the meeting of self and other, the earthly and the heavenly, life and death, love and lack of love. It includes texts drawn from a number of sources in Polish, English, Bengali and Sanskrit. We look upon this as a field for continuous unfinished research on ourselves and upon our public presentations as attempts to share this research with kindred spirits.

Jola Cynkutis and Khalid Tyabji



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Filmmaker **Jill Godmilow** began her career in 1974 with *Antonia: A Portrait of the Woman*, the first independently produced American documentary to enjoy extensive theatrical exhibition in the US, broadcasts in eleven countries, and an Academy Award nomination. Her 1984 *Far From Poland*, on the Polish Solidarity movement, broke new ground in the documentary genre with its deconstructive approach and re-enactment techniques. *Waiting for the Moon*, her fictional feature about Gertrude Stein, won 1st prize at the Sundance Festival in 1987. In *What Farocki Taught* (1998) she produced a perfect colour replica of Harun Farocki's astute 1969 black and white German film, *Inextinguishable Fire*, about the production of Napalm B by Dow Chemical. In 2001 she released a three disc DVD, *Lear '87 Archive (Condensed)* on the theatrical collective, Mabou Mines, in rehearsals on a gender-reversed production of Shakespeare's *King Lear*. She teaches film production and critical film studies at the University of Notre Dame.

**Simon Godwin** read English at Cambridge and founded the theatre company Stray Dogs, for whom he directed work at the Battersea Arts Centre, on tour, and in the West End. He directed the world premiere of *Mister Heracles* by Simon Armitage for the West Yorkshire Playhouse and, between 2001 and 2004, was Associate Director at the Royal and Derngate Theatres in Northampton. Whilst there, he led an eighteen-month-long young people's project, in collaboration with the Grotowski Institute and the Workcenter of Jerzy Grotowski and Thomas Richards. Most recently Simon has been developing new work for the International Department of the Royal Court.

**Richard Gough** is Artistic Director of the Centre for Performance Research (CPR), Professor of Theatre & Performance in the Department of Theatre, Film and Television Studies at

the University of Wales, Aberystwyth and General Editor of *Performance Research (The Journal of Performance Arts)* published quarterly by Routledge, Taylor & Francis). He was founding President (1997-2001) of Performance Studies international (PSi) and he has curated and organized numerous conferences and workshops over the last 30 years as well as directing and lecturing internationally.

**Jill Greenhalgh** is Lecturer in Performance Studies at the University of Aberystwyth. She has been a professional theatre-maker for thirty-three years. She has traveled and worked extensively within Europe, Australasia and the Americas in her career as a producer, director, performer, and teacher. In 1986 she founded the Magdalena Project – International Network of Women in Contemporary Theatre and has remained its artistic director since. Her most recent performance project *The Acts – Vigia* responds to the murders of hundreds of young women on the US/Mexico border. It has been staged in Cuba, Colombia, Peru, Spain, Argentina, Mexico and the UK.

**Jonathan Grieve** studied Drama and Theatre Arts at the University of Birmingham. In 1988 he co-founded the critically acclaimed band Contrastate. In 1994 he founded and was artistic director of Para Active Theatre until 2007. He has followed the work of Grotowski for over 20 years and now specialises in physical, visual theatre, promenade and audience interaction style performances. He works freelance as a director and teacher, most recently at Rose Bruford College.

**Ian Hogg** trained at The Drama Centre, London and went straight from there in 1964 to enter the Royal Shakespeare Company where he worked for the next eight years and met Peter Brook. He was in the award-winning *Marat/Sade* in London and New York (1966), then in *US* at the

Aldwych (1966) where he met and worked with Jerzy Grotowski. Peter cast him as Prospero in his *Tempest Project* in the Paris Festival of Nations (1968) and finally cast him as Edmund in his film of *King Lear* (1969). The next three decades saw him working extensively in TV, creating the part of Rockliffe in a BBC Series *Rockliffe's Babies*. He has done a dozen seasons with the RSC playing leading roles from Coriolanus to Julius Caesar. He has played in several West End shows, the latest being Schiller's *Don Carlos* at The Gielgud Theatre (2006). Finally he has worked regularly in BBC Radio in material as diverse as *The Holy Bible*, *Lady Chatterley's Lover*, and *Hawkesmoor* by Peter Ackroyd. Contact with Jerzy Grotowski and several years working with Peter Brook have provided a very necessary compass to negotiate such unpredictable and frequently stormy waters.

**Albert Hunt** has spent much of his life trying to make what Peter Brook called "necessary theatre". He has worked with groups in England, Northern Ireland, Poland, Australia and Brazil. He took *The Destruction of Dresden* to Communist Dresden and an Adolf Hitler passion play to Communist/Catholic Poland. He first met Grotowski when working on Peter Brook's Vietnam war play, *US*, but later encountered him several times in Poland. The last of these encounters followed a Grotowski visit to the United States, which seemed to have transformed him into an aspiring hippy. Albert will be curious to learn if members of Grotowski's company noticed a change. In Poland, Albert encountered other radical groups, notably Gardzienice, which frequently took its "necessary" theatre across the border to the then Soviet Ukraine. Later Albert brought the company to Derry in war-torn Northern Ireland as part of the yearlong Impact 2 festival. Gardzienice's impact was considerable.





DOCUMENTARY

WITH JERZY GROTOWSKI, Nienadówka, 1980

"Jerzy Grotowski, quite simply, was the Michelangelo of  
20th-century theatre. . .

Always inspiring, revelatory, and provocative."

—André Gregory



# WITH JERZY GROTOWSKI,

Nienadówka, 1980

DVD  
VIDEO

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FACETS  
VIDEO

DVD  
VIDEO

## Speakers at Grotowski: Theatre & Beyond, University of Kent, June 2009

**Duncan Jamieson** is currently 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 from 1959-1969. He is collaborating with the Grotowski Institute in Wrocław on a number of publishing projects. As a practitioner, his work includes an ongoing collaboration with Jo Shapland based on research into Stanislavski's action analysis, with performances in 2007 and scheduled for 2010.

**Mieczysław Janowski** is one of the creators of the Laboratory Theatre, and was one of Grotowski's key collaborators, performing with him at the Bitef Festival in Belgrade, in Edinburgh, at the Theatre of Nations Festival in Paris and the Holland Festival in Amsterdam. Janowski now leads several educational projects with young people and was awarded the Gold Merit Cross for the worldwide promotion of Polish culture.

**Adela Karsznia** graduated in Polish philology from Wrocław University, with a Master's thesis on the activities of the Grotowski Centre from 1990-4. 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 1965-1970. She is also currently completing professional translation studies at the Jagiellonian University in Kraków and has translated articles and essays from and into English and Polish.

**Leszek Kolankiewicz** is Professor of Cultural Studies and the Anthropology of Performance and Director of the Institute of Polish Culture at the Faculty of Polish

Studies at the University of Warsaw. He is tutor at the Faculty of Theatre Studies at the Aleksander Zelwerowicz Theatre Academy in Warsaw, and chairman of the Committee on Cultural Studies of the Polish Academy of Sciences. His books include *On the Road to Active Culture: the Activities of Grotowski's Theatre Laboratory Institute 1970-1977* (1978); *Święty Artaud* [Saint Artaud] (1988); *Samba z bogami. Opowieść antropologiczna* [Samba with the Gods: an Anthropological Tale] (1995); *Dziady. Teatr święta zmarłych* [Forefathers' Eve: the Theatre of the Feast Day of the Dead] (2000); and *Wielki maly wóz* [The Big Little Vehicle] (2002).

In 1972 **Jenna Kumiega** was introduced to the work of the Laboratory Theatre by her Polish uncle, whilst on a visit to Wrocław. Between 1975 and 1981 she undertook active research into the work of Grotowski during extended visits to Wrocław, and on tour with the company in Italy, Poland and the UK. Her book *The Theatre of Grotowski* was published by Methuen in 1985. Subsequently, she became involved in cultural development in rural parts of England, and has continued to work to increase cultural participation through local government and as a consultant. She also has a parallel career as a counsellor.

**Virginie Magnat** is a French performer and researcher with a PhD in Theatre from the University of California. Her project 'Meetings with Remarkable Women' is part of the Year of Grotowski (UNESCO) and is funded by the Social Sciences and Humanities Research Council of Canada. Magnat received the International Federation for Theatre Research New Scholar's Prize, and her writings have been featured in American, Canadian, French, Italian, Polish, and Cuban theatre

publications. Her research interests include performance studies, experimental and intercultural theatre, world performance traditions, and cultural anthropology. She teaches performance practice and theory at the University of British Columbia.

**Persis-Jade Maravala** was born in Yemen and educated in Great Britain. In 1995 she completed her degree in philosophy after which she fell into theatre and founded Para Active with Jonathan Grieve. Their training centred specifically on practice outlined by Jerzy Grotowski. She also has influences from her Persian/Yemeni/Indian intercultural roots with a focus on Bharata Nhatyam. She is now the leader of the Urban Dolls Project and an Associate Artist of Guillermo Gomez-Pena of La Pocha Nostra. She creates the company's ongoing training as well as having produced challenging work that has been acclaimed both at home and abroad. Her aim is to develop theatre as an encounter through focusing on the theatre as a meeting place for actors and audiences and as a place of active culture. She is currently engaged in a Brazilian production of *Medea*.

**Marco De Marinis** is Professor of Theatre at the University of Bologna. He lectures in the history of the theatre and in semiotics. His main field of research involves the theory of the theatre, the methodology and epistemology of the theatre, twentieth-century theatre, staging and iconography. From 2001-4 he was head of the Music and Performing Arts department and he currently heads postgraduate studies and the Centro di Promozione Teatrale La Soffitta. He has written extensively on acting, writing, dance and Antonin Artaud. He is on the editorial board of *Versus* directed by Umberto Eco and a permanent member of ISTA

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(the International School of Theatre Anthropology) directed by Eugenio Barba. In 1999 he founded *Culture Teatralli* of which he is director.

Since 1965 **Ferruccio Marotti** has been Professor of Theatre and Performance at the University of Rome, and was also associate professor at the University of Bologna (1975-81). Since 1981 he has directed the Centro Teatro Ateneo, the research centre at 'la Sapienza' Rome University. His academic interests are in twentieth-century theatre theories (books on Edward Gordon Craig, Adolphe Appia, Hamlet or the Oxymoron); technical and dramaturgical studies on Renaissance Italian theatre and Commedia dell'Arte (books on Leone De Sommi, Flaminio Scala, theatre theories and techniques in the Renaissance); Eastern performing arts (films on Indian Bharata Natyam, Chakkyar Kuttu, Kathakali, Naagamandalam, Balinese rituals, Somali rituals); academic research through digital media in performing arts (Jerzy Grotowski's *Constant Prince* – a *Reconstruction*, videos on Dario Fo, Gian Maria Volonté).

**Deborah Middleton** is Head of Drama, Theatre and Performance at the University of Huddersfield, where she teaches on the MA Ensemble Physical Theatre and on the BA Drama. Her PhD (Hull, 1993) explored conceptions of the relationship between mind and body in the performer. Since 1993, she has worked closely with Nicolás Núñez of the *Taller de Investigación Teatral*, Mexico. She edited the English translation of Núñez's *Anthropocosmic Theatre* (Harwood, 1996), and has published articles on Núñez's work in *TDR* and *Performance Research*. She is an authorised practitioner of Núñez's training forms and runs weekly actor-training sessions in *Citalmina* and *Olmecca*.

**Rena Mirecka**, actress of Jerzy Grotowski and the Laboratory Theatre from 1959-1984, graduated from the Theatre School in Kraków, and is a specialist in plastiques. She performed leading female roles in all the performances created by Jerzy Grotowski (among others in *Akropolis*, *The Constant Prince* and *Apocalypsis cum figuris*). For many years she has been conducting her own paratheatrical research project "The Way".

Born in Wales, **Ian Morgan** has been member of Song of the Goat Theatre in Wrocław, Poland, since 2004, performing in their 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 Rose Bruford College, East 15 and Brunel University, as well as facilitating independent workshops. Ian has an MA in Drama (Practice as Research) from the University of Kent.

**Zbigniew Osinski** is Professor of the Department of Polish Literature in the Polish Philology Department of Warsaw University. He is the founder and first director of the Centre for Study of Jerzy Grotowski's Work and for Cultural and Theatrical Research in Wrocław, Poland, where he was the artistic and scholarly director from 1990-2004. He has published extensively on Grotowski, including *Grotowski i jego Laboratorium* (1980) also published in English as *Grotowski and his Laboratory*, (1986); *Grotowski wytacza trasy. Studia i szkice*, (1993); and *Jerzy Grotowski: źródła, inspiracje, konteksty*, (1998).

**Pablo Pakula** (Research Student, British Grotowski Project) graduated from Kent Drama Department in 2006 and received a grant from the Arts and Humanities Research Council to carry out a PhD at Kent investigating Grotowski's impact and influence on British theatre. The aim of this research is to outline a historiography stretching from Grotowski's first contact with the UK stage in 1966, and his work with the RSC on Peter Brook's production of *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.

**Mike Pearson** studied archaeology in Cardiff (1968-71); in late 1969 a student friend gave him a copy of *Towards a Poor Theatre*. He was a member of R.A.T. Theatre (1972-3), Cardiff Laboratory Theatre (1973-80) and Brith Gof (1981-97). He continues to make performance as a solo artist and in collaboration with artist/designer Mike Brookes (1997-present). He is co-author with Michael Shanks of *Theatre! Archaeology* (2001) and author of *In Comes I: Performance, Memory and Landscape* (2006). He is currently Professor of Performance Studies, Aberystwyth University.

**Ken Pickering** is Founder/Director of the Institute for the Arts in Therapy and Education and was Professor of Theatre at Gonzaga University in Spokane, WA. For many years he edited the journal *Speech and Drama* and has authored many books including *Studying Modern Drama*, *Drama Improvised*, *Thinking About Plays*, *Investigating Drama*, and *Key Concepts in Drama and Performance*. His book *Drama in the Cathedral* remains the standard reference on the development of religious drama in Britain and he directed successful productions of *Mystery Plays* in Canterbury and Birmingham Cathedrals and Tewkesbury Abbey and Malvern Priory. He has

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enjoyed a successful career as playwright and librettist with twelve published and widely performed plays and stage musicals.

From 1977 **Carla Pollastrelli** worked at the Centro per la Sperimentazione e la Ricerca Teatrale in Pontedera, which in 1999 became Fondazione Pontedera Teatro where she is co-director, leading projects and publications. In 1985 she began a systematic collaboration with Jerzy Grotowski that led to the creation in Pontedera in 1986 of the Workcenter of Jerzy Grotowski (from 1996 Workcenter of Jerzy Grotowski and Thomas Richards), of which she has been executive director. She has translated and edited most of Jerzy Grotowski's texts published in Italy in the last thirty years, and has received international awards for her work in culture.

**Louise Ritchie** leads a group at Aberystwyth University which has been meeting weekly since October 2008 to investigate R.A.T. theatre, a British company founded in 1972 deeply influenced by Grotowski. The group is composed of herself, an AHRC funded doctoral student whose research is entitled 'Digital Notation: New approaches to Physical Theatre and its documents'; Gareth Llyr, a doctoral student, whose research focuses on 'Post Dramatic Theatre in Wales'; students on the MA Practising Performance: Cara Brostrom, Ali Cocks, Sinead Cormack; Holly Dacre, an undergraduate student in Performance Studies/Film and TV; and graduate Chris Okerberg from the University of Iowa.

**Franco Ruffini** is Professor of Performing Arts at University Roma Tre. He is one of the founders and a member of the scientific-pedagogic team of ISTA (International School of Theatre Anthropology), conceived of

and directed by Eugenio Barba. He is on the editorial board of *Teatro e Storia*. Ruffini's research work first included Renaissance and seventeenth-century theatre, since when he has mostly dedicated himself to twentieth-century theatre. His publications include *Teatro e Boxe* (1994), *I teatri di Artaud* (1996), *Stanislavskij. Dal lavoro dell'attore al lavoro su di sé* (2005), and *Craig, Grotowski, Artaud. Teatro in stato d'invenzione* (2009).

**Nick Sales** gained a Polish government scholarship to study theatre directing in 1971. This led to him joining the Polish Mime Theatre to train in physical theatre techniques. Regular trips to Poland, many of them to attend workshops and participate in paratheatrical activities at the Laboratory Theatre followed. A lecturer in the Drama Department at Exeter University from 1975 to 1989, his interests in actor training led to research into the function of ritual processes in formal education. He subsequently left academic life to work as the manager of a residential retreat centre in Wales, where he still lives.

**Maria Shevtsova** is Professor of Drama at Goldsmiths, University of London. She has developed interdisciplinary, sociocultural methods for the study of theatre and performance. She specialises in Russian theatre and the work of European directors, notably (apart from Russians), Grotowski, Barba, Brook and Mnouchkine. She has published numerous articles and chapters in collected volumes, and her recent books include *Dodin and the Maly Drama Theatre: Process to Performance* (2004), *Fifty Key Theatre Directors* (co-ed. 2005), *Robert Wilson* (2007), *Directors/Directing: Conversations on Theatre* (co-ed. 2009) and *Sociology of Theatre and*

*Performance* (2009). She is co-editor of *New Theatre Quarterly*.

**James Slowiak** is Co-Artistic Director of New World Performance Lab and Professor of Theatre at the University of Akron in Ohio. From 1983-9 he served as Assistant to Jerzy Grotowski in all facets of the Focused Research Programme in Objective Drama and the University of California-Irvine and at the Workcenter of Jerzy Grotowski in Pontedera. He received his MFA in Directing from California-Irvine and a BA in Anthropology, French and Dramatic Arts from Malacaster College. His work has been featured at international festivals and venues and he has conducted performer training workshops in Europe, Asia the Americas. He is co-author (with Jairo Cuesta) of *Jerzy Grotowski* (1987).

**Ben Spatz** has over ten years of experience as a director, performer, and leader of theatrical research. He lived in Poland from 2003-04, first as an ensemble performer with the Gardzienice Theatre Company 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. He is also a doctoral student in theatre at the CUNY Graduate Center and a Teaching Fellow at Brooklyn College.

**Barry Stanton** trained at the Central School of Speech and Drama and has worked extensively in theatre, film and television. He was a member of the Royal Shakespeare Company for over ten years, has extensive West End appearances and for the National Theatre he was 'Col. Wigmore' in

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Richard Eyre's production of *Johnny on a Spot* and 'Albert the Horse' in *Wind in the Willows*, originally directed by Nicholas Hytner and recreated by Edward Kemp. He appeared in five of Peter Brook's productions and was a founder member of the original 1968 Paris Experimental Theatre. He has worked with numerous directors including Jean Louis Barrault, Victor Garcia and Grotowski.

**Luisa Tinti** is research fellow in Theatre and Performing Arts at the Department of Performing Arts and Sciences of la Sapienza University of Rome. In 1980 she published the first Italian book on Georg Fuchs and the Revolution of the Theatre. In 1982 she worked as assistant and translator to Jerzy Grotowski when he was invited as a contracted professor (for Professor Marotti's chair of Theatre and Performing Arts at the University of Rome) to hold a series of lessons on *Actor's Source Techniques*. From 1996-2006 she was editor-in-chief and since 2000 has been Codirector with Ferruccio Marotti of 'Biblioteca Te', (Bulzoni Editore).

**Khalid Tyabji** began working in the theatre in 1974 with Barry John in Delhi while a student of history and anthropology. He has gone on to pass through many adventures in this field, developing a few diverse streams of activity that have taken him from tribal villages to psychiatric wards and back into the theatre. He has been teacher at the National School of Drama in Delhi and several other institutions. Khalid is currently working on a performance with Jola Cynkutis and on the translation of Zbigniew Cynkutis' writings into English. Away from the theatre, Khalid pursues his passions for cabinet-making and motorcycle travel.

**Jørn Riegels Vimpel** studied acting technique at The Dublin School of Acting and has since worked extensively as a director, playwright and

actor in Norway. Vimpel was a member of the Workcenter of Jerzy Grotowski and Thomas Richards (Pontedera, Italy) as an actor and leader of a variety of artistic activities (1999-06). In 2007 he co-formed D-MOOR productions in Norway. Currently he is directing two theatre projects in Norway, and is engaged in research related to the performing arts in Kent, England.

**Grzegorz Ziółkowski** is a well-known teacher, theatre director, publisher, translator, and also lecturer at the Adam Mickiewicz University in Poznań. From 2004-9 he was Programme Director of the Grotowski Centre and subsequently the Grotowski Institute. His books include *Teatr Bezpośredni Petera Brooka* [Peter Brook's Immediate Theatre, 2000] and *Guslarz i eremita. Jerzy Grotowski: od wykładów rzymskich (1982) do paryskich (1997-1998)* [Sorcerer and Hermit. Jerzy Grotowski: from Rome (1982) to Paris (1997-1998) lectures, 2007]. He co-edited with Paul Allain a special issue of *Contemporary Theatre Review* devoted to Polish theatre after 1989 (2004), the anthology *Essere un uomo totale. Autori polacchi su Grotowski. L'ultimo decennio* (2005), *On Performativity* – a special issue of *Performance Research* (2008), and Peter Brook's *With Grotowski: Theatre is Just a Form* (2009). Currently he is leading a practical project, *Song In-Between*.

### Exhibition Photographers:

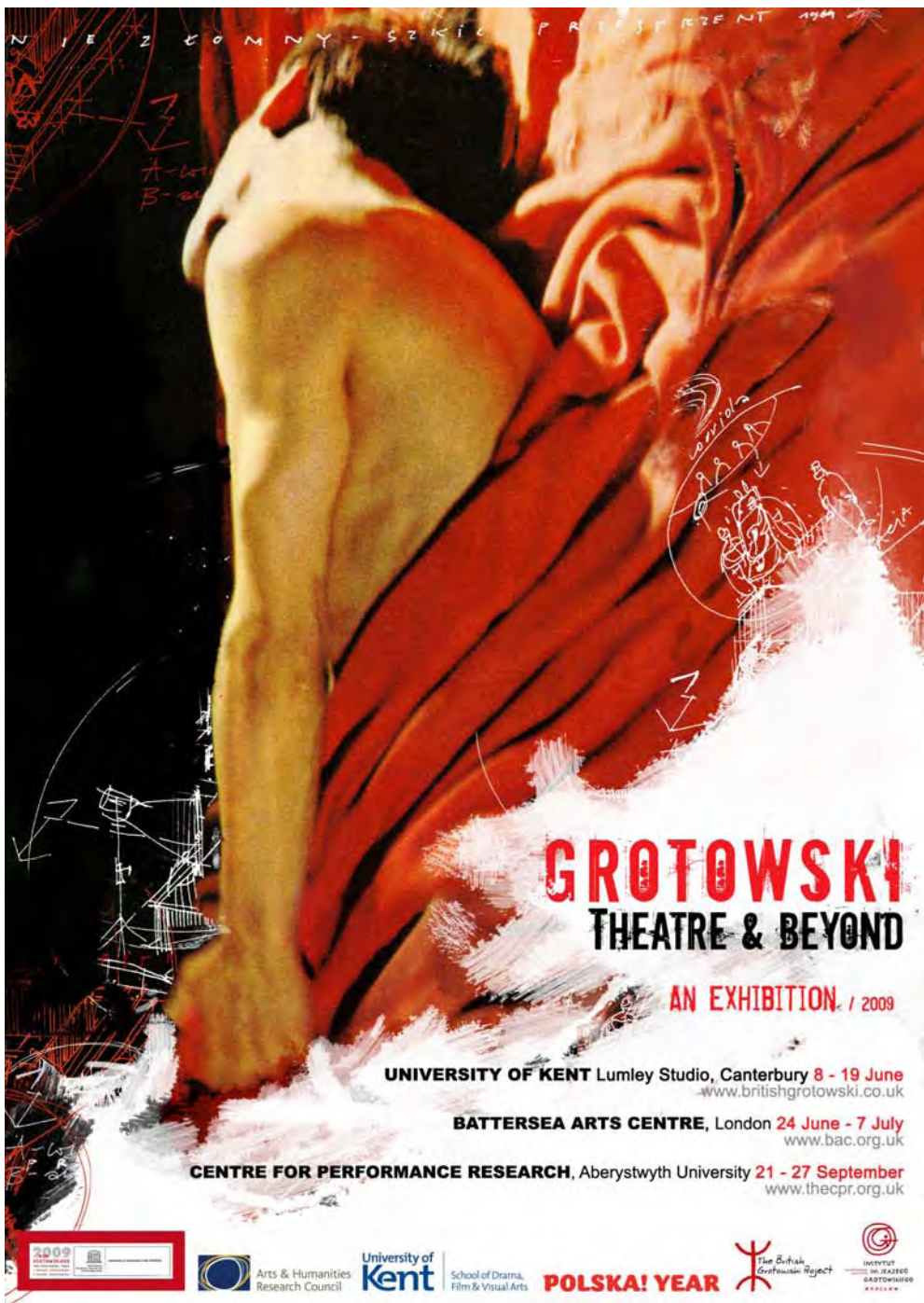
**Maurizio Buscarino** was born in Bergamo in 1944. A photographer since 1973, he has travelled across a range of theatres, from Europe to America and in the East. His work is a document that overshadows the last decades of the twentieth century and is at the same time a tenacious representation of his worldview. In his *People of Theatre*, every figure is a protagonist, placed in human scenery studded with the greats of the late twentieth century, put alongside figures of unknown people, of street or stage artists, of convicted actors. These are all marked by a sense of a "common belonging", the consciousness of the daily danger of entering on stage, to announce their own disappearance.

**Francesco Galli** was born in Viterbo in 1967. His activity as a photographer occurs in the fields of architecture, ethnography and theatre. He works in collaboration with museums, universities, theatres and national and international institutions making exhibitions, books and documentary videos. He graduated in Architecture from the University "La Sapienza" in Rome. He has published: *Il ponte dei venti. Un'esperienza di pedagogia teatrale con Iben Nagel Rasmussen* (2001), *Nella vasca dei pesci che sognano. Immagini di teatro* (2003), *Un teatro nel paesaggio. Fotografia O Thiasos TeatroNatura* (2007), *Sentieri d'ascolto*, (2007), *Studio Costa 1973-2006, opere e progetti* (2007) and *Le città perdute. Una ricerca fotografica sui centri abbandonati dell'Alto Lazio* (2008).

The exhibition poster was designed by **Lia Sáile**, (scatteredseas.com), a German artist and actress living and working in Vienna, London and Malta.

The conference poster is the work of **Krzysztof M. Bednarski**.





# GROTOWSKI

## THEATRE & BEYOND

AN EXHIBITION / 2009

UNIVERSITY OF KENT Lumley Studio, Canterbury 8 - 19 June  
[www.britishgrotowski.co.uk](http://www.britishgrotowski.co.uk)

BATTERSEA ARTS CENTRE, London 24 June - 7 July  
[www.bac.org.uk](http://www.bac.org.uk)

CENTRE FOR PERFORMANCE RESEARCH, Aberystwyth University 21 - 27 September  
[www.thecpr.org.uk](http://www.thecpr.org.uk)

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**POLSKA! YEAR**



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# Theatre & Beyond Exhibition

## Grotowski: Theatre & Beyond

This exhibition aims to recall the spirit which animated the performances of Jerzy Grotowski's company from its beginning in the 1950s until the 1980s, covering the period of its productions and its subsequent development during the 'Paratheatre' phase (in the 1970s) and beyond, including a focus on the 'Theatre of Sources' and connections with Indian culture.

This is the largest collection of material on Grotowski ever shown in the UK. It includes aspects of the set of *The Constant Prince*, original posters, leaflets, costumes and props from different productions, with a special emphasis on *The Constant Prince*, including further rare pieces such as colour pictures of that performance and a video with Maurizio Buscarino's photos from the last performance *Apocalypsis cum figuris* accompanied by the original sound. It also includes a collection of original posters and leaflets from the post-theatrical phase. One section, commissioned specially for this exhibition, presents new pictures and film by Italian photographer Francesco Galli of the places and protagonists of the Theatre of Sources, as well as documents showing Grotowski's connection to India. Further screenings show films, video and documentaries on or connected to Grotowski's work. The logic of the exhibition follows Grotowski's work as described by himself as a chain, which starts with the Theatre of Production and ends with the last realisations. At the centre of the space the set of *The Constant Prince* represents the synthesis and the highest point of the artistic research reached by Grotowski and the members of Teatr Laboratorium. Symbolically, at the centre of the set, the original red blanket of *The Constant Prince* will be placed, an iconic image of the twentieth century theatre.

## Scenic Space

The exhibition reflects upon the revolutionary impact that the works of Grotowski's Teatr Laboratorium had all over the world. One of the clearest and most influential results of Grotowski's research was the continuous modification of the spatial relations between actors and spectators, among the spectators, and between the actors themselves. This is clearly presented here with examples from early productions such as *Orpheus*, *Shakuntala*, *Dziady*, *Kain* and finally *Kordian*, set in a psychiatric hospital where the spectators were configured as patients, and continuing with later pieces such as *The Tragical History of Dr Faustus*, where the spectators were guests at Faustus' last supper. The set of *The Constant Prince* enables those attending the exhibition to experience the practical consequences of this innovative approach.

## Acting and Ritual

Revolutionary concepts of the performer as a 'holy actor' and performance as a 'secular ritual' are made clear by the film screenings and pictures illustrating that icon of twentieth century theatre Ryszard Cieślak at work on and as *The Constant Prince*. Documents, photographs, costumes and further material explain the genesis of famous productions such

## Theatre & Beyond Exhibition

contextualise the theatre work, providing insights into the group who changed twentieth century theatre practice and thinking.

### Beyond Theatre

Grotowski's process of experimenting with space and through actor-spectator communication changed with the paratheatrical projects, which developed a new approach called 'Active Culture'. This is examined through a collection of posters from this period, which were carefully designed for specific projects and purposes, many of them by Krzysztof M. Bednarski, and which by themselves represent a distinctive body of artistic work, beyond being mere advertising or marketing tools. Galli's photographs give a concrete and creative account of the places where the 'Theatre of Sources', research into the sources of creativity, happened in contact with the natural environment. It will also depict some of the artists involved, showing a link between the past and the present traces of the work.

### Films

As well as photographs, sketches and posters, we present video and film materials on the laboratory and related work. Galli's films show a vigil in India after Grotowski's death, revealing the depths of his relationship with the people and the culture of India, as well as locations from Brzezinka, the home of paratheatre outside Wrocław. A screening of Buscarino's photos from *Apocalypsis cum figuris* with original sound will be presented in a specially constructed space.

### Venues

The exhibition, prepared by Giuliano Campo, is part of the Polish Season Polska! in the UK 2009, organised by the Institute of Adam Mickiewicz, Warsaw, who have provided substantial funding support. It tours to London's Battersea Arts Centre (24<sup>th</sup> June – 7<sup>th</sup> July) and the Centre for Performance Research at Aberystwyth University (21<sup>st</sup> – 27<sup>th</sup> September). We are also curating Maurizio Buscarino's exhibition *Dust: Grotowski's Last Performance*, photographs from *Apocalypsis cum figuris*, including a video and 45 photographs, at the National Theatre's Olivier Theatre foyer in London from 21<sup>st</sup> September – 31<sup>st</sup> October. Supported by the Institute of Adam Mickiewicz and the Grotowski Institute.

To augment *Grotowski: Theatre & Beyond* we are presenting sixteen boards which comprise *50 Years of the Laboratory Theatre*, an exhibition created by Barbara Kaczmarek (graphic design), Duncan Jamieson (revision of the English text), Toyotaka Ota (montage of the video presentation) and Grzegorz Ziółkowski (concept and text).

The British Grotowski Conference University of Kent Canterbury 11-14 June Practitioners/Postgraduate Forum Monday 15 June

# GROTOWSKI THEATRE & BEYOND



For enquiries  
Email: [britishgrotowski@kent.ac.uk](mailto:britishgrotowski@kent.ac.uk)  
Tel: + 44 7538 786808  
[www.britishgrotowski.co.uk](http://www.britishgrotowski.co.uk)

Poster by Krzysztof M. Bednarski

Tantric diagram of Grotowski's right foot



POLSKA! YEAR

University of Kent  
School of Drama, Film & Visual Arts

# Theatre Resources at Kent

## British Grotowski Archive

This archive, created by the British Grotowski Project, is to be hosted by the Templeman Library at the University of Kent. It will contain:

- Jerzy Grotowski's and his collaborators' texts and other documents, in their original language or translated into English;
- works in English by scholars, researchers or critics about them or their tradition;
- material realised by directors and performers from the Grotowskian tradition
- materials in Polish, Italian and French
- written material (printed, photocopied or "grey")
- video and audio (over 100 DVDs VHS tapes and CDs)
- original sources such as leaflets, posters, photos, drawings, letters, and further electronically stored material.
- materials related to and gathered during the British Grotowski project during three years of our activities, including film footage and interviews as well as texts focussed specifically on Grotowski's work and influence in Britain.

It is the most extensive collection of Grotowski-related materials outside the archive based at the Grotowski Institute, Wrocław, with whose support the collection was built.

<http://www.kent.ac.uk/library>

## European Theatre Research Network

The Department of Drama & Theatre Studies at Kent hosts the 'European Theatre Research Network', greatly enhanced by the presence of Professor Patrice Pavis, whose celebrated works include the *Dictionary of the Theatre* and *The Intercultural Performance Reader*.

Our premise is that European theatre is not a coherent formula of aesthetic and artistic practices but in fact a widespread landscape of many local contexts and discourses. We aim to investigate the way that experimentation and innovation happens across such contexts: from repertory theatres to avant-garde laboratory groups. We build on combined research expertise in French and German repertory theatres, Grotowski's legacy and Polish theatre, the Commedia dell'Arte, Flemish experimental dance, and Catalan Theatre to explore theoretical and practical connections across performance and geospatial borders. We have established contacts with a range of European partners including:

- Moscow Arts Theatre School
- The Grotowski Institute,
- The Universities of Malta, Ghent, Utrecht, and Munich.

So far, the AHRC-funded British Grotowski Project and the Leverhulme International Research Network Training for Performance: Tradition and Innovation: Britain/Russia have been at the heart of our activities.

# After – Alongside – Around ...

## Grotowski: After – Alongside – Around – Ahead

Postgraduate/Practitioners' Symposium

An open symposium and the only event planned for the 'Year of Grotowski 2009' that issued an open call for participants and is specifically aimed at an emerging generation of researchers and practitioners.

Guest Respondents:

**Jairo Cuesta, Ian Morgan & James Slowiak**

**Sunday 14th June** 3:30 – 9:30  
**Monday 15th June** 9:00am – 9:30

Student/practitioner contributors to Theatre & Beyond :

**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.

**Domenico Castaldo** is a director, actor, and theatrical researcher. He qualified as an actor from the Teatro Stabile di Torino school in 1993. From 1995-96 he worked at the Workcenter of Jerzy Grotowski and Thomas Richards. Since then he has been directing the Laboratorio Permanente di Ricerca Sull' Arte Dell' Attore.

**Chia-fen Chang**, a native of Taiwan, is a PhD candidate in the department of Performance Studies, NYU. Her scholarly interests lie in acting and body theories, religious and ritual studies, theatre and performance studies. In her dissertation Chang will revisit Grotowski's ghostly path through phenomenology and postcolonialism. She has published in *Taipei Theatre Journal* (TTJ).

**Kermit Dunkelberg** has a PhD in Performance Studies from New York University. He was an actor at the Second Studio of Wrocław, where Zbigniew Cynkutis was Artistic Director, and participated in Grotowski's Objective Drama Project.

**Kevin Landis** recently completed his PhD in Drama at Tufts University in Medford, Massachusetts. His research concerns the Double Edge Theatre Company and Grotowski-style antecedents in the United States. Kevin is a professional actor and holds a Master of Fine Arts from Brandeis University and a Master of Theatre Theory from Brown University. Kevin is also writing about Native American melodrama, Tadeusz Kantor and recently published an article on early drag star, Julian Eltinge.

**Wen-ling Lin** is writing a PhD at Tufts University with the working title *Performing Nation, Imagining Taiwanese-ness in Twenty-first Century Theatre in Taiwan*; it focusses on the interaction between national imagination in theatre and various public discourses. She received her MA from the University of California, Santa Barbara. Her MA at the University of California, *Staging Adultery in La calandra, La mandragola, and La venetiana*, examines how the triumph of adultery over social norms renders erudite comedy different from its Roman model and explores the reasons from historical, social, literary, and theatrical angles. Her research interests include dramatic theory, national identity on stage, Western modern theatre, and Taiwanese cultural studies.

**Iqbal Bali Panesar** is a performer and teacher from Canada. He has spent the last two years traveling, studying, performing, and teaching, primarily in Germany, Spain, Ukraine and Indonesia. At home in Edmonton, Alberta, he directs a performance collective known as "Suno Loka" which translates as "Listen People". The name echoes a philosophy that before one can really see - one must really listen. This collective of interdisciplinary artists begin all their work with explorations in sound. Panesar's interests lie in exploring the act of listening as a doorway into seeing in new ways.

**Elżbieta Rojek** is a dancer and singer. She studied Ukrainian philology in Poland, has sung for Orkiestra Mikolaja, performed in Gardzienice for several years and co-founded renowned Polish musical theatre group Chorea. She teaches at Teremiski University, and performs under the name of Anna Planeta.



# New Books and Projects

## **Ludwik Flaszen, Grotowski and Company** edited by Paul Allain (Icarus)

This collection of texts by Ludwik Flaszen, Grotowski's main collaborator and co-founder of the Theatre of the Thirteen Rows (later the Laboratory Theatre), gathers together key texts nearly all of which have never before been published in English. These include lectures, papers on issues such as actor training, as well as programme and explanatory texts on all the Laboratory's performances (including *Cain*, *Shakuntala*, *Forefathers' Eve*, *Kordian*, *Akropolis*, *The Tragical History of Dr Faustus*, *The Constant Prince*, and *Apocalypsis cum figuris*). It will provide insight into the concepts behind the practice of one of the twentieth century theatre's leading lights, and will introduce the cultural, literary and historical dimensions of his work. The texts will open up understanding for English-language students, academics and practitioners of the social and political constraints affecting Grotowski's working life, as well as the particular difficult and controlled circumstances in which Polish theatre artists operated, even whilst their theatre was seen to represent the pinnacle of theatrical achievement in the world.

The book ranges across reflective papers, programme notes, polemical pieces, interviews as well as critical reviews. Historically, it will focus mainly on the production period of Grotowski's work (1956-1969), but will also include texts from other phases such as paratheatre (1969-76), as well as more recent pieces, including one

written especially for the book. It comprises over thirty texts, Allain's introduction and a short tribute by Eugenio Barba.

The translations by Andrzej Wojtasik with Paul Allain have been co-funded by the Grotowski Institute, the Institute of Adam Mickiewicz, Warsaw, under the auspices of their UK Polish Season, and the Arts and Humanities Research Council, who have funded the British Grotowski project.

## **Voices from Within: Grotowski's Polish Collaborators** edited by Paul Allain and Grzegorz Ziółkowski (*Polish Theatre Perspectives* November 2009 no. 2)

This special issue focuses on the voices of Jerzy Grotowski's Polish collaborators from different periods of his research and work. It gathers together previously unpublished materials in English such as interviews and testimonies by actors and work leaders, as well as a conversation with Ludwik Flaszen, Grotowski's literary advisor, and texts by Jerzy Gurawski – responsible for spatial arrangements in the Laboratory's productions – and Waldemar Krygier – designer and the theatre director in the Laboratory. The collection also includes a conversation with administrator and Grotowski's long-term secretary Stefania Gardecka. It looks at Grotowski from the perspective of his Polish colleagues, creating a rare insight into his work.



**Giuliano Campo with Zygmunt Molik: *Voice and Body*** (Routledge)

including the DVDs Zygmunt Molik's *Body Alphabet* by Giuliano Campo (2008), *Acting Therapy* (1976) and *Dyrygent* by Tomasz Mielnik (2000)

*Voice and Body* elaborates concepts and practices related to Zygmunt Molik's activity as actor and pedagogue, teaching voice and leading vocal training at Grotowski's Teatr Laboratorium from its foundation in 1959, as well as being leader of his own Voice and Body laboratories and workshops for professional performers and amateurs developed and delivered all over the world for the last thirty years.

This book provides access to a direct and detailed source for understanding Grotowski's Teatr Laboratorium and its methods of acting, both in theoretical and technical terms. It is often revealing because it comes from one of the protagonists and leading actors of the company.

Campo, who has worked closely on this book with the Polish actor in recent years, accompanies Zygmunt Molik in his exploration. He also made the video that illustrates the *Body Alphabet*, Molik's principle method, with the practical support of the Portuguese performer Jorge Parente.

The two other films, *Acting Therapy* and *Dyrygent*, are included to provide an overview of Molik's actual way of achieving his principal goals: to release creative energy

and to search for a unity and connection between the body and the voice, which are the basis of any actor's process. The publication includes sixty rare photographs.

**Grotowski's *Empty Room***  
**edited by Paul Allain** (Seagull Press)

Most of Grotowski's theatre-making took place in small theatre and studio spaces, from the tiny Theatre of the Thirteen Rows in Opole, through Wrocław's bare 'Apocalypse' room, to the wine store in Pontedera. At the heart of his long-term research was the actor's work on themselves in an empty room. In this book, that empty room is both actual and metaphorical: the work-place, Grotowski's spartan home, a notion for analyzing Grotowski's seminal *Towards a Poor Theatre*, and the paradoxically full vacuum Grotowski's death has left for us. This collection analyses how Grotowski's explorations in the theatre have challenged and still continue to challenge us, from his research-based investigations in his Laboratory days through to the Workcenter of Jerzy Grotowski and Thomas Richards' ongoing activities. The contributors all knew *their* Grotowski, and reflect with special insight on how theatre scholars and practitioners can begin to work on and with Grotowski today, and how we can remember him. Most of the texts were written after Grotowski's death in 1999 and are translated into English here for the first time. Together, they reflect on the stages of Grotowski's work, offering fresh perspectives on his achievements and endeavours.

(cont'd...)

# New Books

The book asks: what does Grotowski's oeuvre mean for the theatre and theatre studies today? What challenge does he still offer us now, ten years after he left the world 'stage', and decades after he left theatre-making behind?

*Grotowski's Empty Room* collates important texts by European scholars and artists. Kolankiewicz and Osiński, two of Poland's main authorities on Grotowski and his close collaborators, as well as Hořínek, a Czech critic, analyse the inner aspect of Grotowski's Laboratory and introduce the Reduta Theatre, a vital Polish antecedent and early influence. Key texts by De Marinis, Ruffini and Taviani, all renowned Italian academics who have followed Grotowski's work closely including during his last fourteen years in Italy, reassess his contribution and discuss his legacy and significance, thereby attempting to understand his contrary relationship with the theatre. College de France Professor Fumaroli examines Grotowski through the lens of his last public statements, his unfinished Paris lectures as the College's Chair of Theatre Anthropology. The book is framed by two important European artists who collaborated extensively with Grotowski: Swedish film-maker and writer Ahrne, and director Barba. Their contributions, in a letter, an extract of a novel and a film interview, reveal the strong impression Grotowski left on all those who met him, and remind us of his challenge to all those who come after him, who work in the many empty rooms he has left behind.



## **Dust: Grotowski's Last Performance** ***Apocalypsis cum figuris*** **in photographs** **by Maurizio Buscarino**

**21 September – 31 October 2009**  
**at the National Theatre**  
**Olivier Foyer**

Jerzy Grotowski ranks alongside Bertold Brecht and Konstantin Stanislavsky as one of the 20th century's leading theatre directors. He stopped making performances in 1969, spending more of his life working beyond rather than in the theatre, but the impact of his Teatr Laboratorium and 'poor theatre' still resonate widely today. This exhibition captures Grotowski's last performance and his movement away from the theatre. Shot in 1979 in Milan, the photographs are testament to an extraordinary feat, capturing legendary actors at work in the near darkness of an almost ritual-like performance.



# Grotowski's

## Empty ROOM



edited by paul allain

# New Books and Projects

## TRACES

A work encounter produced by Giuliano Campo and The British Grotowski Project filmed by Christina Lovey.

According to its long-term pedagogical objectives, The British Grotowski Project addressed practitioners, teachers and performers who want to investigate Polish director Jerzy Grotowski's practical legacy and examine how to develop further current performance practice inspired by this starting point. The 6 day laboratory took place on the Canterbury campus at the University of Kent from Monday 14 – Saturday 19 April, 2008 and involved 25 people working about 12 hours a day, rotating through different studio spaces.

This laboratory was a challenging chance for groups and individuals with a specific interest in this area to progress their practice through intensive work led by four British performers/teachers, who have extensive experience in work connected to Grotowski: Anna-Helena McLean (independent performer/teacher; formerly of the Centre for Theatre Practices 'Gardzienice'), Ian Morgan (formerly of the Workcenter of Jerzy Grotowski and Thomas Richards, and currently with *Song of the Goat*), Persis Jade Maravala (performer and artistic director of *Para Active*, *Zecora Ura* and the *Urban Dolls* project) and Jonathan Grieve (independent performer/teacher; formerly founder and director of *Para Active*).

Towards the end, visiting experts in actor training, Grotowski and Stanislavsky, such as Katya Kamotskaja, Bella Merlin, Dorothy Max Prior and Mike

Pearson, observed part of the sessions and joined a round table, discussing the encounter's outcomes with the organisers, the work leaders and the participants.

**Traces** was documented and filmed using both fixed cameras and hand-held camcorders, in order to create a narrative journey through the workshop. Without using words, the challenge was to create a visual feast that would be informative and educational, as well as being aesthetically pleasing. Using documentary approaches, Christina was able to capture the essence of the work on camera, without placing judgements or criteria upon its reception. The work to be shown is the first stage of the edit, where snapshots of the workshops are presented. A DVD will be available late in 2009.

**Christina Lovey** is an artist filmmaker who works with digital technologies to create work that is installation-based providing the viewer with an opportunity to experience an event, or occasion, or feeling. Working in the documentary tradition, with a background in performance and dance, her work is concerned with the performative and is experiential in nature; for example, she takes part in the events or experiences she films. Recent works have included a three screen installation of *The Tango*, where a group of tango dancers were filmed over a period of time. Christina also curates the 'longest day of the year film festival' and 'the shortest day of the year film festival', where the Summer and Winter Solstices are celebrated in a public space. Last year's festival was part of the Whitstable Biennale and were sited on the beach.

# PETER BROOK

## With Grotowski

### Theatre is Just a Form



INSTYTUT  
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**Peter Brook** was born in London in 1925. He directed his first play there in 1942 and then went on to direct over eighty productions in London, Paris and New York. His work with the Royal Shakespeare Company includes *Love's Labour's Lost*, *Measure for Measure*, *Titus Andronicus*, *King Lear*, *Marat/Sade*, *US*, *A Midsummer Night's Dream*, and *Antony and Cleopatra*.

In 1971, he founded the International Centre for Theatre Research in Paris and in 1974, opened its permanent base in the Bouffes du Nord Theatre. There, he directed *Timon of Athens*, *The Ik*, *Ubu aux Bouffes*, *Conference of the Birds*, *L'Os*, *The Cherry Orchard*, *The Mahabharata*, *Woza Albert!*, *The Tempest*, *The Man Who, Qui est là?*, *O! les Beaux Jours*, *Je suis un Phénomène*, *Le Costume*, *The Tragedy of Hamlet*, *Far Away*, *La Mort de Krishna*, *Ta Main dans la Mienne*, *Le Grand Inquisiteur*, *Tierno Bokar*, and *Sizwe Bansi is dead* – many of these performed both in French and English.

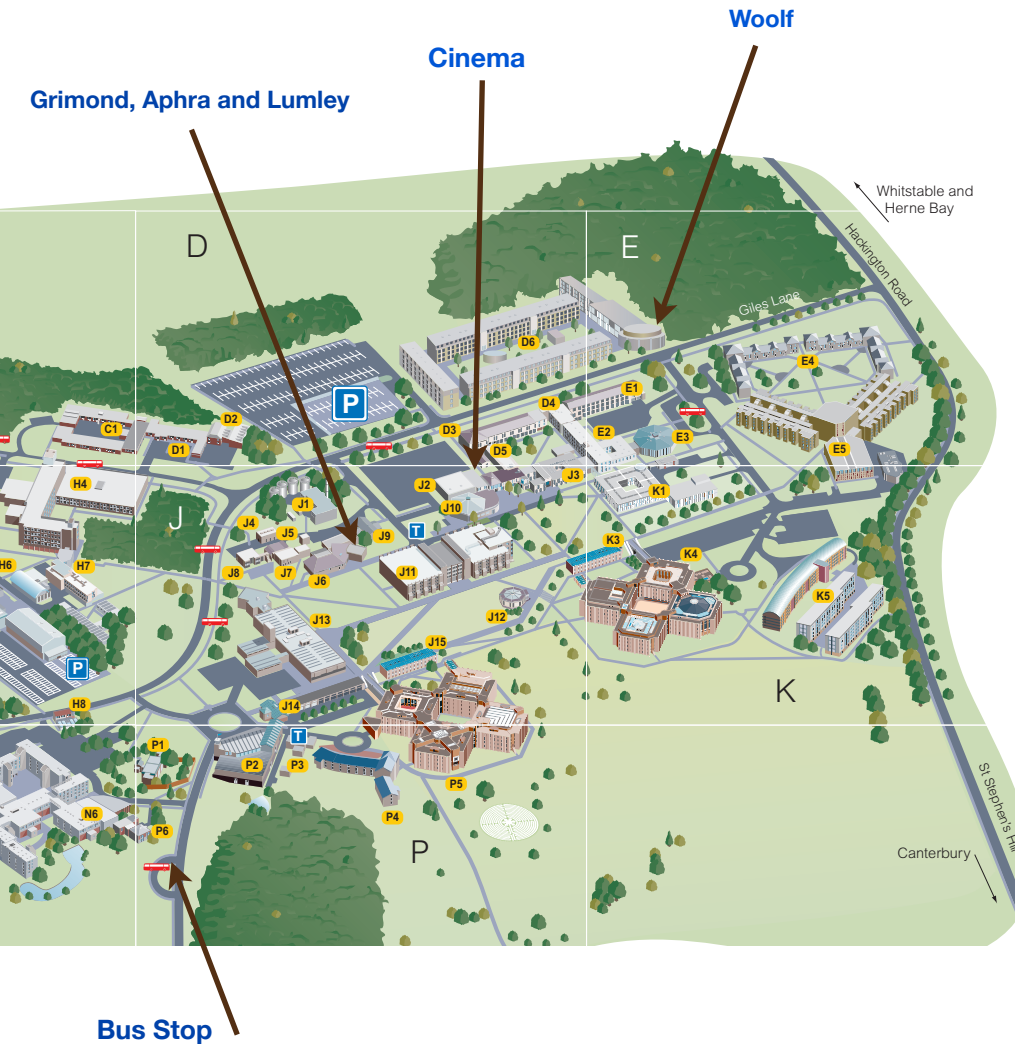
In opera, he directed *La Bohème*, *Boris Godounov*, *The Olympians*, *Salomé* and *Le Nozze de Figaro* at Covent Garden; *Faust* and *Eugene Onegin* at the Metropolitan Opera House, New York, *La Tragédie de Carmen* and *Impressions of Pelleas*, at the Bouffes du Nord, Paris and *Don Giovanni* for the Aix en Provence Festival.

Peter Brook's autobiography, *Threads of Time*, was published in 1998 and joins other titles including *The Empty Space* (1968) – translated into over 15 languages, *The Shifting Point* (1987), *There are No Secrets* (1993), *Evoking (and Forgetting) Shakespeare* (2002).

His films include *Lord of the Flies*, *Marat/Sade*, *King Lear*, *Moderato Cantabile*, *The Mahabharata* and *Meetings with Remarkable Men*.

Peter Brook, *With Grotowski: Theatre is Just a Form*,  
edited by Georges Banu and Grzegorz Ziółkowski with Paul Allain

# Campus Map



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Adam Mickiewicz Institute

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We would like to thank Dorota Szczepanek and her colleagues at the Institute of Adam Mickiewicz, Poland, for supporting translation work on our project books but especially for funding the exhibition as part of Polska ! Year. In Poland also, colleagues and friends at the Grotowski Institute have collaborated and helped enormously throughout the project and in arranging the conference. We are deeply grateful to all of them. We thank Grzegorz Ziółkowski, former programme director of the Institute, for his guidance and support throughout. Paul wants to thank Jake Harders for his generosity and enthusiasm.

Polish interpreter: Artur Zapolowski  
Italian interpreter: Patrizia Reali  
Front cover foot: Krzysztof Bednarski

Thanks go also to many colleagues at Kent including: Ian Baird, Peter Boenisch, Frank Camilleri, Jonathan Friday, Kevin Goddard, Joanna Labon, Keith Mander, Debs Metcalf-Askew, Scott Miller, Jo Pennock, Nicola Shaughnessy, Sue Sherwood, Denise Twomey, Sam Westbury. Assistance has been given by the Vice Chancellor and her office, Audio Visual Services, Estates, the Gulbenkian, and the timetabling office. Ben Trott and Clive Roberts of the Sports Centre and Nick Hiley and the British Cartoon Archive, University of Kent, were extremely helpful with the exhibition. Conference helpers on the ground include Electa Behrens, Felipe Cervera, Rob Klarmann, Bryce Salisbury Lease and Tim Slater. For documentation our thanks go to Peter and Dorinda Hulton and Joanne Forsberg.





### **The Grotowski Year**

2009 marks the 10th anniversary of Jerzy Grotowski's death, 50 years since Ludwik Flaszen and Jerzy Grotowski took over the Theatre of the 13 Rows in Opole (later the Laboratory Theatre) and the 25th anniversary of the dissolution of the Laboratory Theatre. In November 2007, in recognition of these events, the General Conference of UNESCO added the founding of the Laboratory Theatre to

the list of anniversaries to be celebrated within its 2008–2009 programme. The Grotowski Institute is the initiator and the principal co-ordinator of the worldwide, Grotowski Year 2009 celebrations. The co-hosts of the Grotowski Year are co-founders of the Laboratory Theatre: Ludwik Flaszen, Rena Mirecka and Zygmunt Molik.

**Grotowski Institute, Wrocław**

**2009**  
**ROK**  
**GROTOWSKIĘGO**  
THE GROTOWSKI YEAR  
L'ANNÉE GROTOWSKI  
L'ANNO GROTOWSKI



celebrated in association with UNESCO