



**Performer Training   Performance   Active Culture**

**PRACTICAL WORKS 2007 - 2010**

**Peter Rose**

**Berlin 2007**

## PRACTICAL WORKS, 2007-2010

Performer Training Performance Active Culture

Peter Rose Artistic Director

- Performer Training/Berlin - Studio Mariannenstr. 48, 10997 Kreuzberg
- Text: Performer Training - Practice and Thematic
- Text: CONTACT - Performing Training and Active Culture
- Performer Training in Nature - Heidesee/Kolberg am Wolziger See  
Inaugural Meeting August 13<sup>th</sup> – September 2<sup>nd</sup>, 2007
- Performance „Cleansing The Senses“ by Peter Rose  
November 16<sup>th</sup>, 17<sup>th</sup>, 23<sup>rd</sup> & 24<sup>th</sup>, Studio Mariannenstr. 48 20uhr30
- Review: New York City May, 2006 Premier of “Cleansing The Senses”  
by Martin Denton
- Offering: The Art and Practice of Performer-Workshop  
For Universities, Cultural Centers and Theatres 5-Day and 10-Day  
sessions which includes performance(s) of „Cleansing The Senses“
- Press and Rose Performance Texts: [www.test-traveler.de](http://www.test-traveler.de)
- Activities TBA: The International Year of Grotowski, 2009



## **Performer Training - Practice and Thematic**

- **Creating Working Conditions - Physical and Vocal Training**
- **“Give and Take”- The Partner - Work on Texts and Songs**
- **Engaged with Conviction - Toward Performance**

The training is offered with the understanding that each human's creativity and skill is a life process of development.

### **In the Studio**

Barefoot On the back. Beginning again for the first time. Rhythm and circulation of breathing. Emptying the cackling head in the body. Engaged relaxation, meeting the floor, eyes open, waking in time and over time, seeing the work space, seeing the others.

The body meets itself through engaged relaxation, self-awareness without self-involvement. The dynamic of give and take begins. The body meets itself by establishing its presence in the workspace and direct contact with others.

See them. Feel them with and without touching. Full circulating breath and freedom to explore through physical contact, serious play. Give and take.

Working alone or in relation to others, there is always a partner. The way is through authenticity rather than role playing. Yet through play we can find that which reveals and is genuine.

An energy is generated through dynamic movement of the body, natural breathing, moving out, knowing the floor and exploring the room and everything in it. The circulating breath brings greater physical and perceptual stamina.

Much is possible in this energized state. Doing and reacting. To prance, gallop, take flight. The energy is a springboard in search of that which is personal or private while maintaining contact through give and take, present and conscious. The associations flow when you are engaged with commitment, working with your whole self.

The physical and vocal training is grounded in Stanislavski's perception of the organic basis of all physical actions and Grotowski's practice of unblocking the body resonators on the way to finding one's voice.

All training is unlearning and discovering again. To go forward one must go back - to begin for the first time. Thus, the work requires commitment to build strength and stamina of body and mind. One meets laziness. Ineffective habits and techniques. The process is one of eliminating blocks on the path to fulfilling one's creative potential.

“The workspace is a landscape. Floor. Earth. Beach. Safe for the body, breathe, heartbeat, rhythm, sweat, play, sense and sensuality. Present. Attentive, Still. Seeing, waiting, standing. Holding and letting go. Falling in the river. The rush and mix of spontaneous memories, new experiences. Exhaustion. Fresh inspiration...”  
(Peter Rose, 1999)

Performer with a Capital letter is a man of action. He is not somebody who plays another. He is a doer, a priest, a warrior. He is outside aesthetic genres. Ritual is performance, an accomplished action, an act. Performer is a state of being. To performer, knowledge stands as duty and knowledge is a matter of doing.

Jerzy Grotowski, 1990



## **CONTACT - Active Culture and Performer Training**

text culled from excerpts from Grotowski's *Toward a Poor Theatre* and comments by Ryszard Cieslak in "Workshop with Cieslak, *Performing Arts Journal*, 1977" and Peter Rose

I began this work in 1977. It was and continues to be defined as a search around the human being. We want the experience to become evident – everything is created through the presence of those people who participate. There are no spectators. There is no separation between the creative process and the creative outcome. This is Active Culture. It comes from all the participants and is shared by all of them. There is no result or product of Active Culture: There is the direct experience of it, which can never be repeated and is different each time.

I work with the group as a living organism and create conditions for mutual sharing.

What can happen is the simplest and most elementary: Recognizing someone, sharing substances, sharing as a space is shared, as water is shared, as fire is shared, as earth is shared, as touch is shared.

Contact is the essential thing. Contact is not staring; it is to see. Now I am in contact with you. I see which of you is against me. Contact is not only physical. Rhythm can be a deeper contact with somebody. Contact is to carry on a conversation with another without sticking to them or disturbing the flow of another's associations. In order to make contact, do something for somebody. There has to be an exchange. "I am with you", means sharing. Sharing is contact. Give and you will receive. There is nothing to understand – do and react. Something stimulates you and you react:

Stimulations - Impulses - Reactions.

Work with your whole self. The question is only, which actions get in the way of creativity. We cannot hide our personal lives from the work. If we do any creativity will fail. The work is a practical meditation as a service to the meeting of one's life. One has the possibility to leave the confines of self-interest and fear. When there is contact, when one is no longer afraid of anything – it is as if one has been released from bondage, as if everything were joy, as if we ourselves were joy, as if we ourselves were the circulation of life.

## Performer Training in Nature - Active Culture

Heidensee/Kolberg am Wolziger See - Unter den Fichten 1, 15754 Heidensee/Kolberg

Heidensee/Kolberg is a village on Wolziger See in Brandenburg where you will stay on a property in nature. There is a small house with hot and cold running water, electricity, full bathroom - shower facilities and cooking facilities inside and out (grill).

All participants are required to assist in running the work: cleaning, preparing meals, organizing projects and maintaining an ecological sensitivity and practice. Participants are students of practical works for the agreed periods of work/visit.

There are no observers or audience.

We meet the rhythms and elements in nature.

A practical meditation as a service to the meeting of one's life.

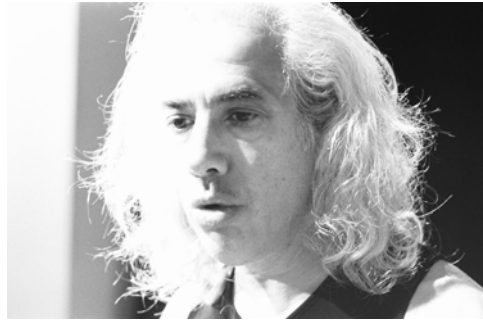
Work actions will concentrate on physical and vocal training in the landscape and exploratory performance actions in an enclosed setting.

Participants need supply a tent, personal effects for length of stay. This includes sturdy loose-fitting work clothes, a bathing suit and towel. Participants need be insured.

Participants first meet at Performer Training in Berlin Studio: Der Gelbe Raum Mariannenstr. 48, 10997 Kreuzberg



"There is a point at which discovers that it is possible to reduce oneself to the man, to the man as he is, not to his mask, not to his role, not to his game, not to his dodging around, not to his image of herself, not to his clothing - only to him. And further: this reduction to the human being is possible only in relation to a being other than I." Grotowski, 1975



## BIO

Peter Rose was born in New York City in 1955. He graduated from Columbia University in 1977. His first solo performance, "The Circular Heavens" was presented that year. He met and worked with Ludwik Flaszen and Ryszard Cieslak in the paratheatrical activities of the Polish Laboratory Theatre in the United States that year. He met Jerzy Grotowski in 1978 and was invited to Wroclaw, Poland in 1978 to participate in the Laboratory Theatre's work, "Tree of People."

He co-founded New York's Performance Space 122 in 1979 and helped introduce "Open Movement" to the NYC dance and theatre community. He returned to The Laboratory Theatre in Poland to participate in 'Theatre of Sources' in 1980. He went to West Berlin and stayed one year.

He wrote and performed 'Over the Wall Stories' (1981), 'Berlin Zoo' (1982/83) and 'Loyaltown, USA!' (1984) at venues in New York, Boston, San Francisco, San Diego and Los Angeles. From 1982-83 he worked as an actor for 'Good Medicine and Company'. In 1984 he wrote and performed 'Diamond Fever,' at The Parish Hall of St. Mark's Church in New York.

The following two years his work was presented in West Germany at the Frankfurt Opera and on stages in Munich, Hamburg, Hannover, Erlangen and West Berlin. His Performance trilogy was produced at Performance Space 122 in the spring of 1986. In 1987 he moved to Santa Monica, California. 'The L.A. Dialogues' written and performed by Lin Osterhage and Peter Rose was presented at venues in L.A. from 1987-1989.

'Berlin Zoo' was revived for Highways Performance Space's inaugural season in 1989 and was produced for television by Santa Monica Cable Television in 1991. 'Berlin Zoo' received honorary mention from The American Film Institute Video Festival in 1991.

He premiered "test traveler /polar star" in 1999 at PS 122 and in 2000 at Friends of the Italian Opera in Berlin and The Jazz Club in Prague.

Peter Rose's recent work, "Cleansing the Senses" premiered at the Grotowski Center in Wroclaw, Poland in November, 2005 and at P.S. 122 in New York City, May 2006.

Peter Rose has lived in Berlin since 1995 where he directs Practical Works.

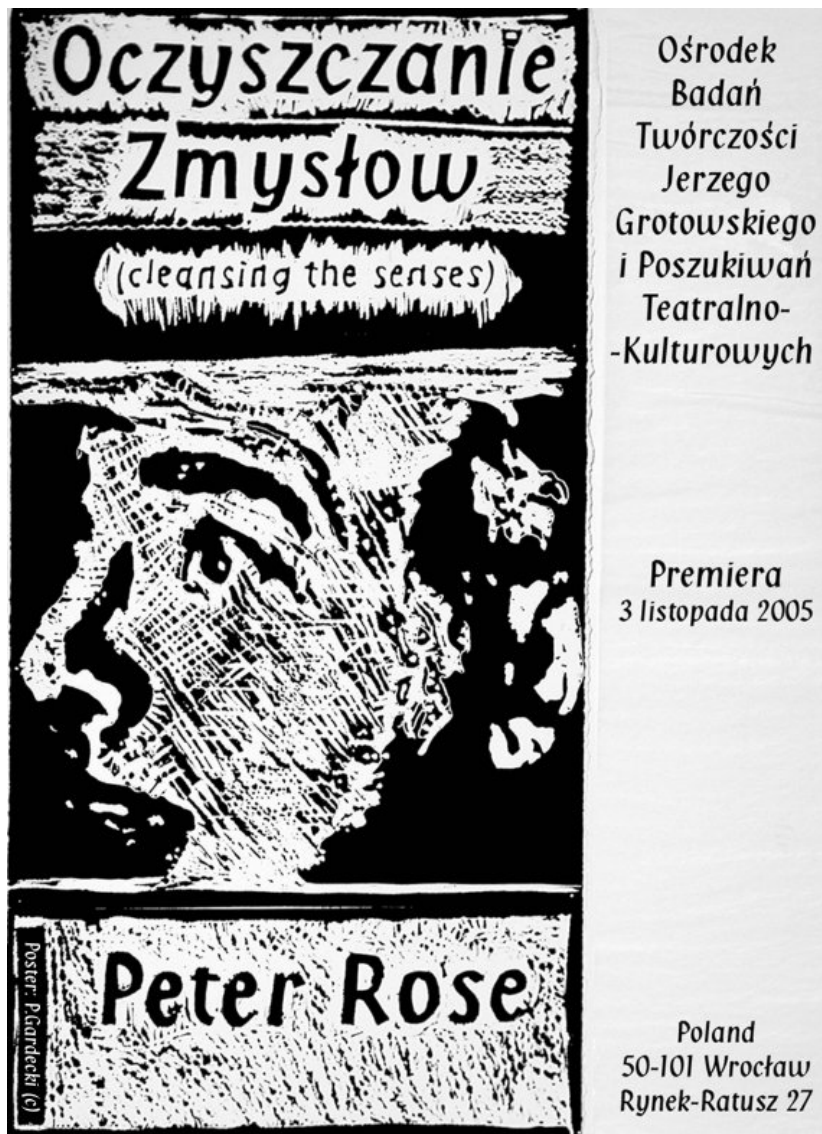


## Performance “Cleansing the Senses” by Peter Rose

“Cleansing the Senses” is a performance for one performer. The performance is an attempt to engage the actor’s limitations and invite him to overcome himself.

The dramatic content is a fabric of movement, monologues, poetry and songs: Yiddish Song, American Spirituals and love songs. A Shakespeare sonnet, the invocation from „Pan Tadeusz“ by Adam Mickiewicz, a love poem by Bertolt Brecht, sections from „Four Quartets“ by T.S. Eliot: plus Rose’s monologues set in Berlin, Joshua Tree, Vilnius, Lithuania, Santa Monica and a popular Polish restaurant in NYC.

The actor explores the content as a means to direct this meditation inward, through the self and to the other. The performer’s act is revealed through the thematic frame of: prayer, creation, love and forgiveness.



**nytheatre.com**

Martin Denton

May 18, 2006



Open movement: work of people asking themselves and each other, "What is necessary to do?" And as an artist, how to engage oneself actively with another human being? What is the practice of an artist who does not offer finished works of choreography, theater, or painting?...I am involved in developing a craft in working conditions and I have no intention of exhibiting or presenting artistic products. What kind of craft can develop? How are the qualities of presence, attentiveness, spontaneity, and simplicity spawned and cultivated as techniques much in the same way a dancer works on the plié?- Peter Rose, 1979

Historians know that in order to understand where we're going, we have to understand where we've been. *Cleansing the Senses*, an extraordinary theatrical happening all on its own, offers people who make, participate in, observe, and/or love theatre in 2006 a unique opportunity to (re)discover where much that we take for granted came from. Its creator and performer, Peter Rose, was one of the founders of P.S. 122 in 1979. Rose has returned to his one-time New York theatrical home to share this solo performance piece, and all who care about the kind of work done by P.S. 122 and its counterparts all over downtown Manhattan should take it in.

The piece lasts about an hour, and is essentially a stream-of-consciousness ramble through Rose's psyche and his past. He's assembled it from such diverse elements as poems by T.S. Eliot and Bertolt Brecht, one of Shakespeare's sonnets, excerpts from the works of James Joyce, a traditional spiritual called "Diamonds in the Rough," a blessing from the Talmud, and his own monologues from 1978 through the present. It's organized into seven "movements" (I'm adopting that term because Rose has labeled the show's components in the program a "Performance Score"; it seems to fit.) I didn't always follow the train of thought and indeed some of the pieces, in German, Polish, Yiddish, and Hebrew, I didn't understand at all except in the most rudimentary fashion. But *Cleansing the Senses* comes together as a powerful piece, one that touched me deeply in a couple of places and provided me with important perspective about a lot of things that matter to me in contemporary theatre art.

What the "score" doesn't hint at, not at all, is the variety and physicality of this remarkable work. Rose tells us in a program note that "the performance action is an attempt to confront the actor with his limitations...[to] challenge him and to reveal his humanity and vulnerability, the light within." Normally I'd be inclined to dismiss this as so much high-falutin' verbiage, but this is precisely what occurs in *Cleansing the Senses*. Though Rose clearly intends this piece to be performed for an audience, and though he sometimes connects very directly and individually with his auditors, it was always clear to me that *Cleansing the Senses* is for him - that the specific selections and the very demanding and complex physical movements comprising the work are meaningful and necessary to him.

He's moving through a journey here, a cathartic one; we're along for the ride. And, behold: the qualities of presence, attentiveness, spontaneity, and simplicity - I'm quoting from Rose; are indeed spawned and cultivated. We leave the space - him, I presume, as well as us - in a state of heightened engagement and awareness, our senses not only "cleansed" but purged, ready to experience whatever's ahead with a renewed energy and sense of purpose. This is truly an inspiring theatrical event.

And then there's the hopeful subtext: a never-ending search for meaning and fulfillment, a journey through doors that are ever open but could someday close, an appreciation of the value of ritual and traditional forms for an ethos bent on inventing new ones.

A riveting, affirming, transforming experience, this: Rose has much to teach and share, and I am grateful to have had an opportunity to partake.

([http://www.nytheatre.com/nytheatre/archweb/arch2006\\_05.htm#107](http://www.nytheatre.com/nytheatre/archweb/arch2006_05.htm#107))



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**Office:**

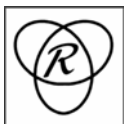
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fax: (030) 31509744

**Studio:**

Performer Training  
Mariannenstr. 48, 10997 Berlin - Kreuzberg  
Information: c2@c2nr.de Cecile Rossant

**Performer Training In Nature - Active Culture:**

Unter den Fichten 1, Kolberg/Heidesee (Brandenburg)  
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(0151) 100 33963     [peter@test-traveler.de](mailto:peter@test-traveler.de)



**Peter Rose**

[www.test-traveler.de](http://www.test-traveler.de)

#### Photo/Poster Credits

Cover: Archive/ Lin Osterhage, 1988

Pg. 1 Dirk Michael Deckbar, 2004

Pg. 3 Christina von Mickwitz, 2006

Pg. 4 Eckhard Schwiemann, 2005

Pg. 5 Justin O'Shea, 2006

Pg. 6 Poster: Piotr Gardecki, 2005

Pg. 7 Poster Photo: Dirk Michael Deckbar, 2004

Pg. 8 Justin O'Shea, 2006

Einlegeblatt Justin O'Shea, 2006

Thank-you: Volkmar Hedicke

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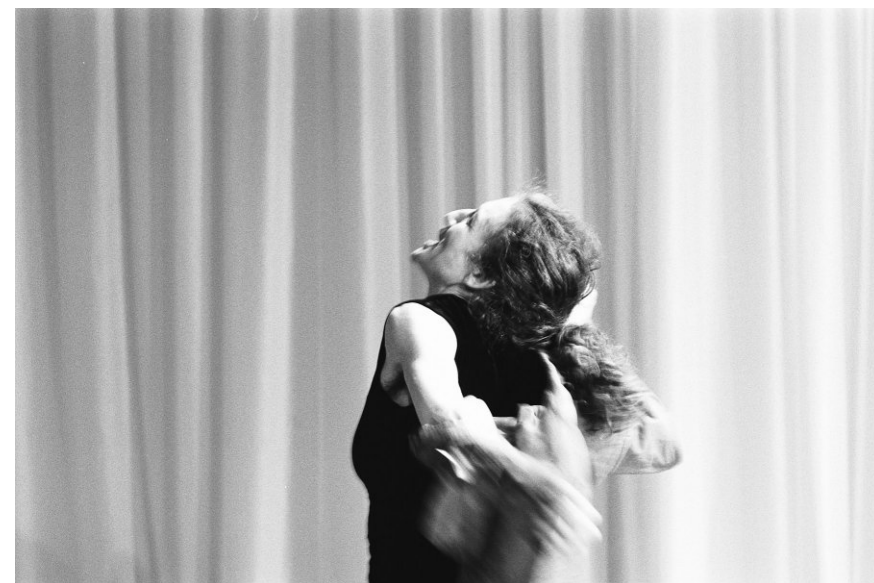
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Performer Training  
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Fee: First Meeting 10€  
Monthly: 8x - 200€  
Single Meeting: 30€

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Unter den Fichten 1, Kolberg/Heidesee (Brandenburg)  
Registration Information:  
(0151) 100 33963 [peter@test-traveler.de](mailto:peter@test-traveler.de)

Fee: 30€ per day \_\_\_\_\_  
5 day work session: 100€  
Special fees by arrangement



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Fee: 30€ per day \_\_\_\_\_  
5 day work session: 100€  
Special fees by arrangement

