

THE OPEN UNIVERSITY OF RESEARCH is a programme of • regular lectures, • seminars and • workshops which have been held in the GROTOWSKI INSTITUTE since 2010. In the 2010/2011 season the programme incorporated the series 'Performance Studies and Other Dances' and a series of seminars and lectures by both Polish (Krzysztof RUTKOWSKI, Agata ADAMIECKA-SITEK) and foreign scholars (Freddie ROKEM, Phillip ZARRILLI).

Summer Seminars

The Grotowski Institute ● Wrocław

12–23
September
2011

Summer Seminars, which sum up the previous academic year and open a new one, is a two-week programme of lectures and workshops in English, aimed at all interested participants from around the world who want to work with renowned scholars, expand their knowledge of theatre and performance, and develop their skills of critical analysis of contemporary culture – as well as to study the tradition and the present of Polish theatre, including the work of Jerzy Grotowski.

● The Seminars will include:

Professor **Ian Watson** (New York)

SEMINARS *Performance Studies
Methodology*
(12–16 September)

Professor **Maria Shevtsova** (London)

SEMINARS *The Sociology of Theatre
and Performance*
(19–23 September)

Professor **Dariusz Kosiński** (Cracow/Wrocław)

LECTURES *The Polish Theatre of
Transformation*
(12–16 September)

Professor **Miroslaw Kocur** (Wrocław)

LECTURES *The Sources of Theatre*
(19–23 September)

In addition to these four series, we will present a number of closed screenings of documentary footage of the work of Jerzy Grotowski and his Laboratory Theatre and of the most important phenomena of contemporary Polish theatre. Time permitting, project participants will also have the opportunity to conduct their own research utilizing materials from the Grotowski Institute's Archive, and to present aspects of their own research.

Summer Seminars are designed for a closed group of up to 20 participants. The price of a two-week session is € 300 (€ 150 for Eastern European participants).

Please send your **application by ● 10 July 2011** to fsylwia@grotowski-institute.art.pl.

The application must include basic information on your • name • date of birth • place of residence, • place of study/work and • interests.

Participants will be informed of acceptance by 20 July 2011 and we kindly request payment by those accepted onto the programme by 1 August.

PROGRAMME CO-ORDINATOR: Dariusz Kosiński

CONTACT: Sylwia Fiałkiewicz
fsylwia@grotowski-institute.art.pl

FOR MORE INFORMATION LOOK AT
www.grotowski-institute.art.pl



INSTYTUT
IM. JERZEGO
GROTOWSKIEGO

Prof. Ian Watson

Performance Studies Methodology

SEMINARS

12–16 September 2011

MORNING CLASS: The 'Inside Meeting'

2 HOUR SEMINAR/LECTURE

Each session will explore the role of performance/performative and its implications in:

Monday 12 SEPTEMBER: Theatre (the focus will be on performance analysis versus literary and/or dramatic analysis)

Tuesday 13 SEPTEMBER: Ritual

Wednesday 14 SEPTEMBER: Social Interaction

Thursday 15 SEPTEMBER: Politics and power

Last session on **Friday 16 SEPTEMBER** will be devoted to the **presentations by participants**.

AFTERNOON CLASS: The 'Outside Meeting'

3 HOUR PRACTICUM IN AND AROUND WROCŁAW

Depending upon numbers, individual participants or participants working in groups will explore one area of Wrocław/Polish life in terms of its performance/performativity.

The focus will be on applying the methodologies they are being exposed to in the morning sessions.

The results of this work will be presented and discussed on Friday, the last day of the session.

THE OPEN LECTURE: Performance as a Paradigm of Cultural Analysis

Friday 16 September, 5.30 pm.

Abstract:

We live in a media saturated world where our shrinking attention span privileges the photo opportunity, sound bite, and evermore inventive twitter-oriented delivery systems over considered argument or analysis. In such an environment, performance (or more accurately, performativity) is an important factor in how society shapes thinking and decision making. It has become what Michel Foucault identified as a discourse: a discourse of persuasion, ideology, power, and knowledge delivery. The ubiquity of television and the expanding use of the internet in politics, for instance, ensure that managed presentation is a decisive factor in political campaigns, voter choice, and influencing public opinion. This is a domain in which impressions trump substance and reasoned choice; a place in which 'appearing' presidential usurps the genuine attributes of leadership. Politics are but the obvious tip of the iceberg. Consider the role of the performative in pedagogy. The high-

ly successful Sesame Street 'method', in which learning is driven by performance or the cognitive-affective school of thought that argues learning should be a combination of knowledge acquisition and emotional identification by incorporating applied problem solving in the learning process. Politics and education are but two examples of social behavior in which the performance/performativity dynamic influences the message, our perception of it, and subsequent behavior. Others areas where the dynamic is equally important include, at the very least: pop culture, civic power, community development and engagement strategies, advertising as well as consumerism, and in the application and uses of technology – most especially as it applies to social networking.

The lecture will introduce the notion of the performance/performativity dynamic, discuss its importance in contemporary society, and offer methodologies and strategies to analyze it.

Ian Watson teaches at Rutgers University–Newark where he is Professor of Theatre and Chair of the Department of Arts, Culture and Media as well as the Coordinator of the Theatre Program. He is the author of *Towards a Third Theatre: Eugenio Barba and the Odin Teatret* (Routledge, 1993, 1995) and *Negotiating Cultures: Eugenio Barba and the Intercultural Debate* (Manchester University Press, 2002). He edited *Performer Training across Cultures* (Harwood/Routledge, 2001). He has contributed chapters to over a dozen books, and published numerous articles in journals such as *New Theatre Quarterly*, *About Performance*, *The Drama Review*, *Dialog*, *Issues in Integrative Studies*, *The Latin American Theatre Review*, *Asian Theatre Journal*, *Latin American Theatre Review* and *Gestos*. He is an Advisory Editor for *New Theatre Quarterly*, *Theatre*, *Dance and Performer Training* and *About Performance*.

Professor Watson has worked in television, film and the theatre. He trained as a theatre director at the famed National Institute of Dramatic Art in Sydney, Australia. He holds both a masters degree and Ph.D. in Performance Studies from New York University. His current work investigates the ways in which performance has become an important factor in how media, civil society, politics and education shape learning, thinking and decision making.

Prof. Dariusz Kosiński

The Polish Theatre of Transformation

LECTURES

19–23 September 2011

Monday 12 SEPTEMBER: Poland as Performance

An outline of the uniqueness of Polish history and culture: Poland as a community that has been invented twice (Sarmatia, Romantic Poland). Performance as the basic mode of Poland's existence in the period of bondage (19th–20th centuries).

Tuesday 13 SEPTEMBER: Adam Mickiewicz: *Forefathers' Eve* and Engaged Poetry

Adam Mickiewicz (1798–1855) as the author of *Forefathers' Eve*, a model Polish drama and text for the stage. Theatre models found in *Forefathers' Eve*. Mickiewicz's politico-mystical performative activities in the 1840s.

Wednesday 13 SEPTEMBER: The Labyrinth Called Theatre: Juliusz Słowacki and Stanisław Wyspiański

Disagreeing with or even opposing Mickiewicz, two dramatists from two different generations: Juliusz Słowacki (1809–1849) and Stanisław Wyspiański (1869–1907), reworked Mickiewicz's model of ritual theatre and transformed it into an open-structure labyrinth-theatre shaped by the audience. They were ahead of their time in their deconstruction of the western model of drama and scenic representation, complete with Wyspiański's reinterpretation of *Hamlet*.

Thursday 14 SEPTEMBER: Reduta: Through Theatre Beyond Theatre

The first Polish theatre laboratory, Reduta (1919–1939), founded and run by Mieczysław Limanowski and Juliusz Osterwa, was the first programmatic attempt to bring to life Romantic ideas about theatre. The attempt was not fully successful, but the projects and mistakes of Reduta members are as great and important a lesson as their successes.

Friday 15 SEPTEMBER: Jerzy Grotowski: From Theatre to Performer

Jerzy Grotowski's creative path as the synthesis of the searches, achievements and failures of 20th-century European theatre. From the reform and ritualization of theatre to abandoning it to transforming it into *performance art*, Grotowski brought to life Polish Romantic ideas and took the Western theatre to its limits – and beyond. What next?

Deeply rooted in Polish tradition and culture, this tradition was taken up, transformed and developed by the greatest artists of Polish drama and theatre, from Adam Mickiewicz to Jerzy Grotowski. Their work will be presented and interpreted, leading to the discussion of the possibility of the transformative power of theatre at the beginning of the 21st century.

Dariusz Kosiński (b. 1966) is an Associate Professor in the Drama Department of the Faculty of Polish Studies at the Jagiellonian University, Cracow, Poland. In the past he focused on the history and theory of 19th-century acting, which he explored in three books. Over the last few years he has investigated the uniqueness of Polish theatre and performance tradition, which resulted in the book *Polski teatr przemiany* (The Polish Theatre of Transformation; Wrocław, 2007). Kosiński recently published *Grotowski. Przewodnik* (Grotowski. A Guide; Wrocław, 2009) and *Teatra polskie – historie* (Polish Theatres: Histories; Warszawa, 2010), a synthesis of the history of Polish performing arts. He also interprets drama – *Sceny z życia dramatu* (Scenes from the Life of Drama, Kraków, 2004). Together with Ireneusz Guszpit, Kosiński prepares editions of Juliusz Osterwa's theatre writing, including *Przez teatr – poza teatr* (Through Theatre Beyond Theatre; Kraków, 2004) and *Antygoną, Hamlet, Tobiasz...* (Antigone, Hamlet, Tobiasz; Kraków, 2007). He has authored or co-authored a number of books for the general public, including *Słownik postaci dramatycznych* (Dictionary of Drama Characters; Kraków, 1999), *Słownik wiedzy o teatrze* (Dictionary of Theatre Studies; Bielsko-Biała, 2005) and *Słownik teatru* (Dictionary of Theatre; Kraków, 2006). In January 2010 he was appointed programme director of the Grotowski Institute in Wrocław. He contributes reviews and essays to *Dialog* theatre magazine, serves on its editorial board and on the Academic Board of the Zbigniew Raszewski Institute in Warsaw.

'The Polish Theatre of Transformation' is a series of lectures exploring a unique Polish theatrical and performative tradition whose overriding goal is to use 'dramatic art' as a tool and vehicle for a profound and radical transformation of individual and collective life.

Prof. Maria Shevtsova

The Sociology of Theatre and Performance

SEMINARS

19–23 September 2011

Monday 19 SEPTEMBER: Contours and Maps: Introducing the Area

Tuesday 20 SEPTEMBER: Introducing Pierre Bourdieu: Cultural Capital, Habitus, Field

Wednesday 21 SEPTEMBER: Performing Groups, Social Groups and Social Contexts

Thursday 22 SEPTEMBER: Making Theatre/Performance and Sociocultural Analysis I

Friday 23 SEPTEMBER: Being a Spectator and Sociocultural Analysis II; Connecting Journeys

These seminars are grouped around the central question of why theatre in all its different manifestations is social – spoken theatre, music theatre, dance, performance art, hybrid performance, and much more. Who makes theatre, how do they make it, and why? When do they make it, and for whom? How are artistic processes and practices embedded in the dynamics of societies, contributing to cultures and changing them? The seminars will take specific examples of directors and companies and productions and performances, notably in Europe, with reference to key concepts as well as other aspects of theory and methodology covered in the course.

THE OPEN LECTURE: Directors Invent 'Theatricality': Focus on Vsevolod Meyerhold and Ariane Mnouchkine

Friday 23 September, 5.30 pm

Maria Shevtsova is the Chair Professor of Drama and Theatre Arts at Goldsmiths, University of London, having held Chairs previously at the University of Lancaster (Founding Chair) and University of Connecticut, USA. She was Director of the Centre for European Studies at the University of Sydney. She has established the sociology of theatre and performance as a discipline, and has developed various methodologies for this area of research, including sociocultural performance analysis and contextualization.

Shevtsova's administrative duties at Goldsmiths include Director of Research, PhD Admissions and Staff Development in the Department of Drama, and numerous major committees such as the Research and Enterprise Committee of Goldsmiths as a whole. Her teaching experience is considerable, both national and international, involving students of various levels from undergraduate to postgraduate. In recent years she has focused on postgraduate students, running an MA course Performance and Culture and a PhD Seminar on Research Methodologies, as well as Goldsmiths-wide seminars on Academic Practice.

Her books include *Dodin and the Maly Drama Theatre: Process to Performance* (2004), *Robert Wilson* (2007), *Directors/Directing: Conversations on Theatre* (2009) and *Sociology of Theatre and Performance* (2009). She is the author of more than one hundred articles in refereed journals and chapters of collected volumes, including 'Peter Brook' in *The Routledge Companion to Directors' Shakespeare*, ed. John Russell Brown (2008). She is co-editor of *New Theatre Quarterly* (Cambridge University Press), an editor of *Critical Stages*, the journal of the International Association of Theatre Critics, and on the Editorial Board of numerous international journals, including the *Stanislavsky Journal* (online journal).

Prof. Mirosław Kocur

The Sources of Theatre

LECTURES

19–23 September 2011

Monday 19 SEPTEMBER: Introduction: Performing Arts in Bali

a lecture on methodology: Bali as a theatre laboratory to test and redefine performative categories

Tuesday 20 SEPTEMBER: The Descend of Performer
anthropological report: upright walking, endurance running, dancing, gesture, singing, speaking, acting

Wednesday 21 SEPTEMBER: Paleoperformances
control of fire, death, personal ornaments and body painting, transformative performances in the cave

Thursday 22 SEPTEMBER: Performative Space
open space, cave, Göbekli Tepe, Çatalhöyük, pyramid, Theatre of Dionysos, Theatre of Pompeii, monastery, church, street, tavern, the Globe, Teatro Olimpico di Vicenza

Friday 23 SEPTEMBER: Two Births of Theatre
ancient Greece: phonetic writing, komasts, dance and the birth literature, aoidoi, rhapsodoi, banqueters, musicians, actors, art of manipulation
medieval Europe: evangelization, monk as a performer, liturgy, art of transformation

I propose to rethink the sources of theatre in the contexts of modern anthropology, neuroscience, archeology, paleontology, and performance studies. Prehistoric humans have left an abundance of evidence for activities that later were called 'theatre' by the Greeks. I will present a brief survey of the new research landscape in this field.

Neuroscience and anthropology prove that humans are born to perform. In order to make full use of our anatomy we have to dance and sing. Our acting is determined by our neuron systems. We can understand and feel what we see only if our brain simulates it first. Imitative behavior makes us human. Monkeys do not imitate. I will apply new discoveries of neuroscience to explain performances in the Upper Paleolithic caves.

Today more than ever we are able to reconstruct prehistoric performances. New technologies and sophisticated theories help us to better understand our history as a series of transformative events. But biology and technology are only a part of our life. Humans can produce complex intangible culture. Theatre as a cultural phenomenon has emerged twice in history. First in ancient Athens, later in a medieval monastery. In the lecture I will introduce new performative categories to analyze theatre.

Mirosław Kocur is a theatre director, historian and theatre scholar. He is professor at the University of Wrocław and at the Ludwik Solski State Theatre School in Cracow. He graduated from the Wrocław University of Technology (1979) and the Drama Directing Department at the State Theatre School in Cracow (1986). Kocur has directed and lectured in Poland, Switzerland, Italy, the UK, Greece and the US. He participated in many projects of Jerzy Grotowski's Laboratory Theatre, designed and built bridges in the south of Poland (Carpathian Foothills) as well as served as artistic director of the Wrocław Second Studio (1987–1990) and director of the Broken Walls festival in California (1991). In 2005 he was awarded a Fulbright research scholarship. His books include *Teatr antycznej Grecji* (2001; Ancient Greek Theatre), *We władzy teatru. Akorzy i widzowie w antycznym Rzymie* (2005; In the Grip of Theatre: Actors and Spectators in Ancient Rome) and *Drugie narodziny teatru. Performanse mnichów angielskich* (2010; The Second Birth of Theatre: Performances of Anglo-Saxon Monks). He is a member of the European Network of Research and Documentation of Performances of Ancient Greek Drama, and contributes to *Teatr* and *Dialog* theatre journals.

WEBSITE: www.kocur.uni.wroc.pl

P R O G R A M M E

FIRST WEEK ● 12–16 September 2011

● MORNING CLASS

Prof. Ian Watson

**Performance Studies Methodology:
The 'Inside Meeting'**

2 HOUR SEMINARS/LECTURES. Each session will explore the role of performance/performance and its implications in: ▶ 12.09 {MONDAY}: Theatre (the focus will be on performance analysis versus literary and/or dramatic and analysis ▶ 13.09 {TUESDAY}: Ritual ▶ 14.09 {WEDNESDAY}: Social Interaction ▶ 15.09 {THURSDAY}: Politics and power. Last session on ▶ 16.09 {FRIDAY} will be devoted to the presentations by participants.

● AFTERNOON CLASS

Prof. Ian Watson

**Performance Studies Methodology:
The 'Outside Meeting'**

3 HOUR PRACTICUM IN AND AROUND WROCLAW. Depending upon numbers, individual participants or participants working in groups will explore one area of Wrocław/Polish life in terms of its performance/performativity. The focus will be on applying the methodologies they are being exposed to in the morning sessions. The results of this work will be presented and discussed on Friday, the last day of the session.

Prof. Dariusz Kosiński

Polish Theatre of Transformation

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● ● ● PUBLIC LECTURE

16 September {FRIDAY} 5:30 pm

Prof. Ian Watson

Performance as a Paradigm of Cultural Analysis

SECOND WEEK ● 19–23 September 2011

● MORNING CLASS

Prof. Maria Shevtsova

The Sociology of Theatre and Performance

SEMINARS. ▶ 19.09 {MONDAY}: Contours and Maps: Introducing the Area ▶ 20.09 {TUESDAY}: Introducing Pierre Bourdieu: Cultural Capital, Habitus, Field ▶ 21.09 {WEDNESDAY}: Performing Groups, Social Groups and Social Contexts ▶ 22.09 {THURSDAY}: Making Theatre/Performance and Sociocultural Analysis I ▶ 23.09 {FRIDAY}: Being a Spectator and Sociocultural Analysis II: Connecting Journeys

● AFTERNOON CLASS

Prof. Mirosław Kocur

The Sources of Theatre

LECTURES. ▶ 19.09 {MONDAY}: Introduction: Performing Arts in Bali ▶ 20.09 {TUESDAY}: The Descent of Performer ▶ 21.09 {WEDNESDAY}: Paleoperformances ▶ 22.09 {THURSDAY}: Performative Space ▶ 23.09 {FRIDAY}: Two Births of Theatre

● ● ● PUBLIC LECTURE

23 September {FRIDAY} 5:30 pm

Prof. Maria Shevtsova

Directors Invent 'Theatricality': Focus on Vsevolod Meyerhold and Ariane Mnouchkine

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