

**Grotowski:reinvented international workshop for PLETA  
Brzezinka 2-9 September 2017  
REPORT**

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Organisers: Beata Szczucińska and Waldemar Raźniak

## **INTRODUCTION**

The main idea behind the workshop was to familiarise a group of students from 8 PLETA-affiliated Theatre Academies with the approaches and methods implemented by Jerzy Grotowski on various stages of the search in the ambit of theatre. With this aim, we decided to invite those theatre practitioners who either collaborated directly with Jerzy Grotowski or those that refer to his legacy in their everyday work. The workshop was conducted by Tomasz Rodowicz and Piotr Borowski in cooperation with Dorota Porowska and Elina Toneva.

Tomasz was one of the chaperones of the groups supervised by Jerzy Grotowski in Brzezinka in the 1970s when Grotowski was extending his theatrical activity to young adults flocking to him from many different environments, different parts of the Poland and the world. Through the outcome of this work and confrontation with the representatives of the Laboratory Theatre, Tomasz Rodowicz became one of the Grotowski's trusted companions, his confidants, especially during Grotowski's stay in the United States in the 1980s. The interviews that were conducted with Grotowski had a major impact on the later activities of Rodowicz in Poland. The co-creation of the Gardzienice Theatre, the launch of the Łódź Chorea Theater and its contemporary performances are a continuation of Grot's searchings.

Piotr Borowski was one of the closest associates of Grotowski in the final stage of his theatre research in Pontedera, Italy. His apprenticeship lasting 7 years involved taking part in small theatrical practices, trainings and workshops closed to external observers. Today, the Warsaw Theatre Studio, which he established upon his return to Poland, premieres small performances where personal and unique young actor experiences and the development of their personality are paramount.

Dorota Porowska was one of the leading actresses of Gardzienice Theatre when its founder, Włodzimierz Staniewski, was addressing the work of Jerzy Grotowski. It was also there, in Gardzienice (where Piotr Borowski and Tomasz Rodowicz were also working), that they met Elina Toneva, graphic designer and charismatic singer interpreting traditional Bulgarian songs. After leaving Gardzienice, Rodowicz and Toneva established the Łódź Chorea Theatre. Dorota, who now works as an independent actress and ancient choir expert, had been in several plays and was often employed by different theatres to build complex musical and movement structures. Toneva, one of the leading actresses at the Chorea Theater, had a significant impact on the physical and movement development aspects of the functioning of the theatre through her interest in self-defence systems (Krav Maga) and physical training programmes.

An ideal place of confrontation of these four theatre practitioners with students of the mentioned theatre academies, especially if the aim of the confrontation was meant to be familiarisation with the

methods of work used by Jerzy Grotowski, became the place that Grotowski himself singled out and where he worked intensively. This place is Brzezinka, an old German barn located 40 km from Wrocław, which once belonged to the local forestry office, was bought by Grotowski along with the adjacent forest strip and earmarked for the workshop activity of the Laboratory Theatre. Brzezinka is now managed by the Grotowski Institute in Wrocław, which gave us permission to use the facility for the workshop. The Director of the Grotowski Institute, Jarosław Fret, also organised a visit to the Institute and a screening of the archival performance on film of the *Acropolis* based on a play by Stanisław Wyspiański, which was directed by Jerzy Grotowski in 1968.

Initiating the Grotowski:reinvented workshop, we very much wanted to recreate for these young people similar conditions to those that Grotowski himself had established 40 years ago. We sincerely hoped that these young adults from different European countries who were entering the world of professional theatre, having met people actively practicing the actor's craft on their path, would draw from the spirit of the extreme search in the realm of theatre itself but also anthropology and performance of the avant-garde and counter-culture of the 20<sup>th</sup> century, and be able to verify what has actually remained of it. If anything has remained, we want them to try and revive this spirit - if only for a fleeting moment. This is why we have asked every one of the workshop facilitators to develop their own original programme without any interference on our part, merely advising them that we will be requesting a summary of the workshops in the form of a short performance and discussion to be organised on the last day. Just as Grotowski set no limits and refrained from defining the final outcomes of his searches, we too – the organisers of this undertaking – have decided to open up to all the possible effects of this work, which – as it has turned out – has resulted in several surprising outcomes and exciting experiences.

Waldemar Raźniak, Beata Szczucińska

## THE PREPARATION OF THE WORK

On the first day, (2 September), the most important task was the "acceptance of Brzezinka". Brzezinka, as the place of work of Jerzy Grotowski and currently a workshop facility for different groups under the auspices of the Jerzy Grotowski Institute in Wrocław, operates within a clearly defined framework. Assuming an efficient use of utilities (electricity, water and heating), keeping the place clean and tidy, and ensuring a supply of food from the outside, a group of 30 persons can uninterruptedly work in this retreat until the next booked group arrives. Due to the electrical wiring, water supply and drainage system being quite primitive, an attitude of frugality should prevail. As there are no homesteads within a radius of several kilometres and mobile phone coverage is poor since the barn is set in the woods, hence – apart from the national road running nearby – one could have the impression of being in complete isolation.

The "acceptance of Brzezinka" also consists of collecting the keys to the facility, starting all the systems and allocating the roles and responsibilities between the workshop participants. Since people arrived at different times, the students who arrived earlier, like Leonie from Brussels and Giovanni from Maastricht, were entrusted by Tomasz with organising the group. "This has to be a self-organising society so that we, teachers, can focus solely on working with you". This was also the first task that was set to the group – creating a cleaning schedule for relevant areas in the facility, the division of breakfast and supper preparation responsibilities (food products for lunch and breakfast were supplied by the organisers). Leonie and Giovanni split the group into cleaning and kitchen groups, interchanging their functions on specific days so that everyone's input was fair and the duties were interchangeable. This system functioned smoothly throughout the entire week and everyone abided. The second task once Brzezinka was

accepted consisted of making sure that the group had ample supplies of wood and that the stoves were all lit up and kept going for the whole barn to be sufficiently heated, hence, the students made their way to the wood repository and gathered a sufficient amount of wood, also chopping larger pieces into smaller and more manageable ones.

Once everyone had arrived and was seated by the table (which was made especially for Grotowski by the landlord at the time), Tomasz welcomed everyone and, together with Piotr, briefly shared their experiences with Grotowski and about what their work in Brzezinka as well as what their daily functioning will look like here. Two important principles were introduced at that point, which were to apply throughout the whole week. The first was that every student was required to collect their individual impressions and write them down in their personal notebooks. "Take down everything in these notebooks that you will find to be different, strange, and surprising here. And, in line with this, may the second principle be laid down, namely, that there is no need to discuss everything, especially during meals, when it's better to stay focused. Brzezinka is truly a place where staying focused and reflectivity and mindfulness prevails. If you really want to share something with somebody, you can, of course, talk about it but what's important is not to transform momentary impressions into meaningless chatter. If something is emotionally engaging for you, it's better to write it down and to stick to what is truly important when sharing with another person". This challenge accompanied the participants throughout the entire week and one has to admit that a peculiar undisturbed calmness and serenity accompanied both the indoor and outdoor activities and meals until the very end of the workshops. True release came only towards the end, during the evening campfire, which brought the workshops to a close.

The third task on the first day was an excursion to the wood. Tomasz wanted everyone to spend as much time with nature, one on one, as they needed. Hence, there were no designated routes or any specific tasks or time limits imposed. The group was simply meant to break up in the woods surrounding the barn and individuals returned as and when they chose. The first physical training in the barn commenced soon after and was successively joined by the participants returning from the woods. The first experience of solitude in the woods without any specific instructions or rules, with the postulate of instinctively reacting to everything going on around them, turned out to be confusing for several people. Soon enough, however, this confusion was channelled into the sought after instinct.

## **THE DAILY ACTIVITIES**

One of the conditions of participation in the workshops was to become familiarised beforehand with the texts of Jerzy Grotowski in their national languages and to bring with them the text or quotes that a given participant found to be significant. The Jerzy Grotowski Institute also provided several extra copies of books about Grotowski or editions of his texts in the English language. Thus, anyone who did not have the opportunity to sufficiently prepare beforehand, could make up for this loss in Brzezinka. The texts selected by the participants became the starting point for them to reflect on acting, theatre, Grotowski or on the very moment in their life in which they have found themselves. Rodowicz used them in the later theatre work to build theatrical structures.

Every day of the workshops was divided into three blocks of work separated by meals. The block from 9:00 a.m. to 1:00 p.m. was preceded by breakfast, the 3:00 p.m. to 7:00 p.m. block was preceded by lunch, and the 8:00 p.m. block was preceded by supper and ended late at night. Sometimes a part of the last block was joined to the second block and the participants would eat at 10:00 p.m. The duration of the evening block depended on the individual rehearsals and consultations initiated by the students themselves. The first and second blocks were facilitated by Tomek, Elina, Piotr and Dorota and the students were divided into two smaller groups. The evening block always belonged to Dorota, during which she would organise the so-called "night runs".

The workshop programme was as follows:

TOMASZ RODOWICZ (in collaboration with Elina Toneva)

- Building precise movement structures drawing from actor training
- Building individual structures
- Building partner and group structures
- Exercises with the spoken word as an organic element of stage activities
- Processing the texts of Jerzy Grotowski and transposing them into theatre activities

ELINA TONEVA

- The actor's physical training: individual, partner and group, derived from the tradition of the Laboratory Theatre, Chorea Theatre, with elements of Krav Magi
- Working on coordination of the body while in action, concentration and attentiveness
- Voice projection and rhythm exercises
- Combining voice, rhythm and movement into organic structures
- Ancient songs in polyrhythm and polyphony

DOROTA POROWSKA

- Evening run - sharpening the senses in the woods after dusk, action geared towards finding oneself in an unusual situation, looking for support in collectivity and penetrating the creative expanses of the personality enhanced by confounding action
- Labyrinths and ancient choirs - the former relate to meditation acts geared towards the geographical area, the latter concern practicing ancient chorea techniques (rhythmic, movement) in relation to an original ancient text

PIOTR BOROWSKI

- Motions, that is, a system of movements forming the basis of Jerzy Grotowski's training, discovered in Pontedera; best practiced before sunset; at least 1 hour (two at the beginning) has to be set aside for this; motions are difficult, coordination, stretching, and focus and attentiveness, zero spontaneity, closed structure.
- Physical actions - this concerns small stage form construction; topics - simple, based on the materials drawn from the lives of the students; the point is for them not to act out imaginary characters but to call to mind what they already know from the past; the construction is important here; reminiscences give a moment, sometimes a long while, for the internalisation of the memory to open up a deeper presence and a specific stage being.

The above programme allowed the students to realise each day at least one simple yet highly precise motion lasting at least one hour and work on the individually consulted small, solo stage forms based on personal memories / conceptions (Piotr Borowski). With Tomek Rodowicz, they entered into partner and group actions requiring a high level of physical activity, which was usually preceded by physical exercise (Elina Toneva). Throughout the day, they were still getting lost in their imagined and then realistically reproduced labyrinths (Dorota Porowska), or penetrating ancient songs combined with movement, in the creation of which Dorota, Tomasz and Elina all participated. Apart from the physical exercises that appeared in Jerzy Grotowski's activity, besides from the creative approach intrinsic to him linked to the creation of theatrical and para-theatrical events, the participants dedicated a lot of time to plasticising rhythm, word and vocal structures associated with ancient traditions, like, for instance, the hymn sung in Greek from Sophocles' Antigone. The harnessing of ancient traditions is a creative extrapolation of the searches of Jerzy Grotowski and - it should be emphasised - a specifically Polish specialty, proper to the activities of contemporary persons searching for fringe theatres.

Partner and group work under the watchful eye of Tomasz Rodowicz were based on the texts mentioned earlier, which were drawn directly from Jerzy Grotowski and later became the groundwork for

the collective actions presented on the last day of the workshops. Piotr Borowski also managed to prepare a series of individual etudes. The whole performance was interwoven by several antique choruses and summed up by a night run.

The night run became a regular aspect of the activities of Jerzy Grotowski himself, including those taking place in Brzezinka. Just like morning baths in cold water drawn from the lake, certain complicated acrobatic exercises, the night runs also were intended to generate valour and the spirit of fortitude in the members of different groups. The joint run through the woods in the dark combined with breathing exercises, a contemplation of nature, as well as spinning is conducive to releasing the imagination, sharpening the senses, and a specific relaxation in particular. These runs quickly became an element that the participants were very fond of, where - it seemed - they vented their accumulated earlier emotions and, in a sense, cleansed themselves of various stresses or tensions.

## **THE LAST DAY & SUMMARY**

The evening performance that was prepared was attended by Leo Swinkels with his wife and Arthur Sonnen of the PLETA Management Board, along with Henk Havens representing the Maastricht Academy for Performing Arts. They were joined by Professor Wiesław Czołpiński, the Vice-Rector of Theatre Academy in Białystok, while Warsaw was represented by Chancellor Beata Szczucińska and Vice-Rector Waldemar Raźniak. The special guest was Katarzyna Knychalska, the editor-in-chief of "teatralny.pl", an expert in the field of theatre. This small group was an ample audience in the very personal, multifaceted theatrical performance lasting over 3 hours.

It began with a presentation of the traditions connected with working in Brzezinka and the experiences - in collaboration with the workshop facilitators - connected with Jerzy Grotowski himself. We then transferred to the room in the attic where a series of individual etudes based on the personal experiences of the students from their past were presented. The etudes were in the form of short interventions where the actions of the body were combined with a short para-improvised text and specific emotion. The context of the given intervention was not always clear for the audience, the emotions were also sometimes over-expressive, but it was difficult not to notice the immense involvement of the students in the tasks performed. This was somewhat like an introduction to the principles of work in line with the spirit of Grotowski, a kind of specific "propaedeutics".

Prior to the commencement of the next part of the performance, the observers were invited to the famous kitchen table for some refreshments. The discussion of the previous part was interrupted by a spontaneous performative action of the students, who performed one of the labyrinths prepared by Dorota Porowska around the kitchen table, surrounding the observers. This was a collective movement sequence based on a specific memory schema known only to the performers. After performing the labyrinth, the students swiftly left the room and we made our way to the main room, taking a different route.

The next part was a collective performance of the structures prepared under the guidance of Tomasz Rodowicz and Elina Toneva. The very nature of this performance was particularly interesting. The specific structures smoothly intertwined and were enriched by multiple-voice singing of traditional Bulgarian songs. One of the collective elements was an exercise consisting of the students moving around and balancing sticks on their heads while keeping their balance. This exercise requires both motor coordination, an awareness of the body, and being focus and staying attentive to their partners and the surrounding space. Individual structures could be identified from relevant structures through which specific students attempted to lead themselves to an emotional extreme. This was accompanied by excerpts from the texts of Jerzy Grotowski. In most cases, these issues concerned the actor's craft or the sense of the practice of art. This whole part ended with a presentation of two movement and music sequences based on ancient choirs. The presentations were lit by the light of the fire in the stoves and accompanied by the discreet interventions of the facilitators; the smooth flow between specific elements, the focus of the performers and their emotional involvement created the impression of a certain ritual of the theatrical activities. This impression was also forged throughout the discussion of the observers of the presentation.

It has to be said, that these kinds of theatrical and para-theatrical activities are infrequent in the present-day individualised world and one seldom has the opportunity to witness them. The last element of the performance was an observation of the night run of the students, followed by everyone gathering round the campfire where one could freely discuss the course of the evening's performance and share one's insights and thoughts.

The most important issue of the actions undertaken is the question of what the activities described hereinabove have in common with the activities of Jerzy Grotowski? Firstly, every one of his activities was immersed in thought and ponderances on the role of the actor and the function of theatre itself. What is of essence here is not giving simple answers but multiplying the questions and this is the case in relation to each and every performer. The performer was the subject for Grotowski. The students highlighted that their intense graduate programme in their academies rarely gives them the chance to put deeper thought into fundamental issues like: why do I want to practice this profession, who do I want to do it for, and in what form do I want to do it in? What does satisfaction from practicing this profession mean? How can one practice it happily and for a long time? What elements make up an actor's activities? Which of these elements am I most interested in? What does the extreme mean in this context - extreme acting, extreme theatre; is it worth creating it and how does one go about doing it? These are just some of the questions that stem from Jerzy Grotowski's activities. The affinity of his activities with the performing art turned out to be a separate matter altogether. Defining an actor as a possible subject of performing actions, with his/her capacity and limitations was an important discovery for some of the workshop participants, as was the alternating rigour and controlled freedom of the stage activities.

Avoiding a predefined objective of the search, composing actions based on the individual input of every one of the participants, organising actions around fixed structures (almost like constant elements of a game) where rhythm, musicality, and involvement of the whole body, having a mindset of digging into the imagination while posing constant questions and the necessity of finding temporary answers that are not universally applicable once and for all play a key role and are further principles of work derived directly from Jerzy Grotowski as are "togetherness", the postulate of not being jolted out of the process and from being focused on action, as well as intuitiveness. Intuitiveness in action is manifest many times: "If you don't know how to do something, don't think, just do it!", Grotowski would say to Tomek. It turned out that two elements were "rediscovered anew" also by the workshop facilitators. If one was to look for an affinity between Grotowski and the academia or "academiality", it should certainly be in his education. This uncompromising creator who broke all the rules and for most of his artistic life functioned on the margins of mainstream theatre or even on its "deep fringes", learnt valuable lessons from Russian and Polish academics based on the system of work of Konstanty Stanisławski. Elements of his teaching still, to this day, form the core of student education in Poland, Latvia, and many other academies. Hence, the dissection of the theatrical performance into solo, partner and collective micro-etudes could not have come as a surprise to most students. The necessity of repeating specific collective sequences and striving to hone them and make them more precise was also completely comprehensible.

The etude approach which Grotowski took from Jurij Zawadzki and the organisation of stage activities into rhythmic, repeatedly performed musical and movement structures were fundamental to the work of the Laboratory Theatre. The students were well prepared for this kind of work. However, it was the lack of a predefined objective of the search, the lack of a specified final aesthetic shape of the prepared performance that was to be ultimately brought about, which was completely unexpected. The call to remain in a continuous process, specifying the process itself as the aim, and the sensitivity of every performer as the source of the artistic search - these were the true discoveries that - derived directly from Grotowski - had to be processed in practice by most of the participants through their own bodies and minds. What has remained of this? A partial answer to this question can be found in their own accounts, to which the last part of this report will be dedicated.

## **THE ACCOUNTS OF THE STUDENTS:**

1. What pleased you about this study unit?

- Everything. I loved the learning process, place, teachers, topic.
- I loved how we were able to learn about Grotowski and his techniques, in a space where he worked. The keywords are Passionate teachers, Very motivated students, and learning Grotowski through a Grotowski Experience
- That I was involved in the process 24 hours, in an intense program that reinforces knowledge that was not concluded or with many questions that now are more understood. It was a very nice experience for me. It was my first meeting with Grotowski's work so I am successful that I could know this method in practice, before it was only theory.
- it was with strangers and not with my classmates!! (I got to know myself in a different environment)
- the physicality of the workshop
- staying in a place like this and cleaning and cooking for ourselves
- The most interesting thing to me was the fact that for the first time in my life I was really focused during scene actions. Working together in a small international group was very inspiring for me.
- I liked about this small village Brzezinka. It's a beautiful place. I am glad that I worked with Tomasz, Elina, Piotr and Dorota.
- Almost everything. How it was organized and built. The atmosphere and how the days were full of working. It was exhausting but it worked. Big thanks to the teachers. The way how we tried to find Grotowski in our days.
- I liked about this small village Brzezinka. It's a beautiful place. I am glad that I worked with Tomasz, Elina, Piotr and Dorota.
- First thing for sure is physical work, this is what I'm most interested in. Second one is international co-education long work time in a closed building far away from any civilization.
- Living in hard conditions, what made me serious about work. international integration with people, their thoughts and opinions, about acting in being on a scene.
- A really unique experience to get in touch with the Grotowski method on a unique place where he used to work.
- Intensity, Inspiration, Group, Teachers, the place – basically everything
- I really loved the idea that it is an experiment for students and also for teachers. No one knew what will happen when students from all over Europe will live together and try to experience Grotowski training sessions.
- Our teachers tried to give us much trainings and tasks as possible. They shared a lot of their experience and thoughts about theatre life.
- In this workshop I experienced some feelings and emotions that probably I will never experience again. I think there is no better way to understand work process of Grotowski than participate in this kind of workshop.

2. Where did you feel you were successful, and who helped you with that?

- I am not sure this question is appropriate, because in my opinion, this learning process is indivisible. So to distinguish one field where I feel successful is not possible.
- I felt that I was able to relax and challenge my body as well as throwing myself into something new and unknown. All credit goes to the European students, and the very good teachers. In terms of acting, I was able to establish a pure communication between body and mind by hard physical exercises, and strong focus on presence and concentration.
- I cannot speak about success because I feel it was not the purpose of the workshop, but I can

say that in general, the total experience with the teachers and partners was a success because we discover other way of experience theatre and for me was a huge step in my education and career.

- I felt successful on Tomasz's classes. It was very intensive and I think that because of this so intensive work I touched some of emotions and feelings which I have never had before. And I found them and now I can use them.
- I was successful in opening up and releasing something. It helped me that there were no teachers and students (except for 1) from my school who know my 'problems'. I could feel free from all this pressure. And no competition !
- I felt successful during "actions" with Piotr Borowski. I had to be very focused on a slow movement and I've made it. Though, I always have had problems with focusing. So, the atmosphere of workshop and understanding and peaceful atmosphere helped me with my individual fight.
- I think I was successful discovering lot about myself. How is the best way to work and get myself open. How to create a working ensemble and what is my place in there. Lots of things that I had thought about before but never tried concretely. There I had the chance of trying those things on the floor. The best thing was to experience the way of working with the Grotowski techniques. I had a picture in my head but never really tried that in real. With my body and mind working with those ideas.
- It started during Tomasz's classes. The exercise was to connect speech with movements.
- For sure on a training ground, but without participants it couldn't be possible. Because me as a unit I'm strong but only in group we are like gods.
- I felt very successful during final presentation for the people from the outside, because realized, that we have made a lot of work. I think, the person, who helped me, is Tomasz Rodowicz
- I was not a participant, but a filmmaker joining the group to the process.
- Keeping energy on a productive level, the group, the teachers
- At every training I felt that I got something for myself. At every training I understood where I could improve myself. The best and completely new for me was training called "night run" where I could experience these new feelings, relax and open up myself.

### 3. What would you do differently? In hindsight, what would you change about your own actions?

- I would not change anything.
- Nothing. It was an experience of a lifetime that I will never forget.
- Since the beginning of the workshop I would like to be more open to the ideas of others.
- Honestly, I couldn't understand and find connection with Piotr. I couldn't agree with his clues and I couldn't understand them. Maybe, because he was trying to speak in English and his language it is not so good. And maybe, he couldn't explain me what he wanted from me.
- A short break after each unit to deal with the experienced.
- I don't want to change something about my actions of the last week if I got that right. It is just like it is and this is good
- If it is about what I will change in the future then I will try to avoid procrastination and work harder and more physical and try to stay calmer and open
- I would change some movements in my actions and take more risk in them.
- I would act differently in the last day at the exam. Before the guests arrival. Stressed less and be more open minded. But at the end that worked ok. I think.
- I please about everything. If I had a possibility, I would spend more time with foreign people.
- If that was a workshop without ending show for people than why we lost all last day for preparing the show for audience?
- I don't want to change my actions, I think they become from inside of my soul, if I participate in the same workshop next year for sure this action will be different it depend from people around me and my emotional mood.

- I would work differently with the texts, more deeply.
  - Not so much.
  - It was almost impossible because of the mass of inspiring details, but I would loved to be able to memorize everything we worked on during the presentation.
  - At some moments I felt angry to myself because I didn't succeed in something. I got depressed for a moment but then I understood that there is no point to it.
4. Your contribution to the group – how did sharing competence work? Were you able to utilize the competence of the others?
- I am not sure what do You mean by “sharing competence”. If it is about communication between students, then I think it was good, because we helped each other a lot. I helped other members of the group if they asked me and I felt free to ask others if I needed help.
  - Absolutely
  - More than competence it was super interesting watch the performatic education of the others students but at the end everybody I think had a similar experience, richer because of the shearing of the others
  - It's not a question for me. My group should rate it.
  - Yes! Every country with its people is different and I could learn a lot about it
  - I think that we were working together and It was really working in group. Nobody couldn't exit alone. We had a really good contact between us and we heve helped each other.
  - I was happy of the hole group. Amazingly good people. Every one of them. I think I am a team player and that comes naturally for me. I was never thinking that I was competing with anybody. I was just learning and trying to suck as much information and work as I could. I love working with this ensemble way. Or as we called it: “forming a tribe”. That was one of the best thinks at the workshop.
  - When we had free time, thanks to some boys I could learn a few new movements.
  - If sb where in need I try to help everyone with me experience or some skills, because im better in physical work but not good in music or rhythmic work. I where a man who have some problems too. Sometimes my friend try to help me but not everything helps. So not everything can by utilize from our help in work. I think the contribution each of us where the same.
  - We were working together all the time.
  - I was not a participant, but a filmmaker joining the group to the process.
  - Devotion.
  - I think it was somehow unbelievable how well we lived together. No pressure, no fights. Everyone had his tasks to do which we did well. Somehow we created a very strong tribe.

#### 5. Evaluating the study unit:

Please mark your own assessment on a scale of **1 = not at all, to 5 = yes!**

5.1. . The study unit corresponded well with the goals and content it was supposed to have

5.2. I achieved my personal goal for the study unit

5.3. . This study unit really benefited me in my studies

5.4. . The way in which this study unit was carried out supports my learning

5.5. . The study unit helped me see my theatre studies in a new light

5.6. . The study unit gave rise to concrete observations of issues, techniques, working methods that I would like to develop going forward.

6. Me as a student during this study unit:

Please mark your own assessment on a scale of **1 = not at all, to 5 = yes!**

- 6.1. I have given constructive feedback to other students
- 6.2. I have helped create a positive atmosphere in my group
- 6.3. I have maintained a curious attitude towards learning new things
- 6.4. I have begun to ponder the structure of my identity as an artist
- 6.5. I have begun to consider international exchange studies as an alternative

7. I am planning to take part in another PLETA study unit.

- I would love to
- Ruhrtiennale 2017
- Yes please.
- Yes, definitely.
- Yes!!! I'd love to! But there should be more workshops to give everybody the chance to take part of one. (and me another chance)
- Of course!
- Yes. I would love to
- Yes!!!
- Yes I'm, if there is only a possibility!
- Yes
- If possible, yes.
- Yes
- yes

8. What was your most significant experience during this study unit?-

- I regained my confidence in art of acting and live process in theatre. It helped me to find strength and believe in myself
- Working through pain and exhaustion at day 5, to experience two fantastic and productive last days of the workshop.
- Beyond the method and theatre- actor experience, was to meet so wonderful friends.
- At the beginning I said about classes with Tomasz, but work with Dorota was important for me, too. These trips to forest. These songs. Conversations with people about acting. A lot of things. Just meeting. It is hard to describe and call these experiences and feelings, but it was something what will stay in my mind, in my memory and in my body.
- The night runs. I have never experienced something common with people from all over Europe which are so differently but the same. Actually it is the whole thing...i cant put it into words its in my heart.. like being in love...with Grotowski, the place, the country, the people, the spiders, the pain in my back...its strange and hard to say.
- The feeling that I'm really focused during intensive training.
- There were many. But the Midnight runs. On Wednesday eve!! That was the best experience that I have had in a long time. Finding many things about myself!!
- All work with Tomasz and night running!
- That Poles should learn from other cultures and the opposite this is the greatest experience
- Very intensive work in a group
- The Night Running events.
- THAT IS A HARD ONE!!! There were so many it would be insulting to a lot of experiences to pick one as the most significant. But:
- AWARENESS of the present without hesitation or anything my mind could come up with
- Apart from the night run trainings something completely new was ancient choir songs which we

tried to sing in traditional manner. It got me thinking how powerful and important were ancient rituals which we now see as something mythical and topic only for movies.

#### 9. My greetings to the PLETA project organisers:

- Thank you very much for this experience and competent teachers, they inspired me a lot. I loved the way process was organized. In conclusion it is not possible to explain in words how grateful as a working actress I am.
- Hey guys! Thank you so much for making such an incredible project as this Grotowski workshop available.
- Special thanks to Tomas, Elina, Dorota and Piotr for the most educational week of my life.
- Thank you guys, this workshop has already helped me grow as an actor in my work, and that is all thanks to you :)
- Please repeat this workshop next year for other students, they will appreciate it a lot, I think this kind of experience are more and more unique and as an artist we need it at least once in life.
- Thank you for this meeting. It is so beautiful opportunity to meet so amazing people. Once more thank you.
- Thank you! I love you! I want more of this !
- Tomasz Rodowicz- learning of being focused and serious about work
- Elina Toneva - showing me my weakness in some parts of the body
- Piotr Borowski - showing me slowly being
- Waldemar Raźniak - being a big support
- Beata Szczucińska - organizing and watching our final presentation.
- Thank you for organized this kind of workshop. It was so big pleasure to have experience that! For the future if, and I hope there will be a next Grotowski Workshop with the same teachers and staff. I was thinking is the last day exam for the quests so important? To show somebody what we were doing! I know that the organizations wants to know but it created little bit of tension at the workshop. Would it had been better that we just work the hole week and not spend time to the last showing. maybe at the end to have some kind of open session to the professors but not a big showing?. Like I said at the beginning of this feedback, it was ok experience at the end the Friday "exam" but it is the right way? These are just my thoughts. But any way THANK YOU.
- I really thank you to organized that project. I met wonderful people, learned a lot of things. That workshop opened my mind to understand my body, especially movements. It is very important to me, because I want to connect my artistic future with movements.
- Yes I wanted to thank you because it was a really great time with all this people, I think this kind of my experience I will remember to whole my life. Thanks!
- Tomasz Rodowicz, Eliza Toneva, Piotr Borowski, Waldemar Raźniak, Beata Szczucińska
- Really good work. This international collaborations should be taken place a lot more, to open up each others perspectives.
- was an inspiring, funny, intense (in a very very good way), experience that I think every student should make. You made it possible and I want to say my biggest thank you for that! Except of the meeting at the Grotowski Institute. That was terrible. I couldn't stand the speech. He was talking about a movie we were about to see. So much! I mean, we could've made our own thoughts to that, but he wanted to show off. Torture... Than it was sad, that since they expected a group of international students, they should've come up with a version of the movie that has subtitles... It was a waste of time for me. Well ok, I saw great acting throughout voice and movements.
- Keep up the good work, don't be scared from other experiments like this!