

Jerzy Grotowski: Theatre and Beyond – an exhibition

THE CENTRE FOR PERFORMANCE RESEARCH

Wednesday 23rd September – Thursday 1st October

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 most comprehensive collection of material ever shown in public. It also includes a reconstruction of the set of *The Constant Prince* built from original materials, with original costumes and props, and original parts of the set and props from *Akropolis*. It includes further rare pieces such as colour pictures of different performances and Maurizio Buscarino's photos (edited in a video with original sound) from the last performance *Apocalypsis cum figuris*, as well as scenes from the work of the laboratory members throughout the different phases. It also includes posters, drawings, designs and rare films and videos. A special section, commissioned for this exhibition, presents new pictures by photographer Francesco Galli of the places and protagonists of the Theatre of Sources.

The logic of the exhibition follows Grotowski's work as described by himself as a chain, which starts with the Theatre of Productions in Poland and ends with the last realisations in his Workcenter in Pontedera (Italy) in the domain of Art as vehicle, laid out in a continuous way, where the end reconnects with the beginning.

At the centre of the space of the first section (Theatre of Productions) the set of *The Constant Prince* represents the synthesis and the highest point of the artistic research achieved by Grotowski and the members of Teatr Laboratorium. Symbolically at the centre of the set, the original red blanket used by actor Ryszard Cieślak in *The Constant Prince* is placed, an iconic image of twentieth century theatre.

From Stanislavsky to Grotowski

Jerzy Grotowski (b.1933) received his actor's diploma in the State Theatre School in Cracow in 1955. After briefly being employed at the local Stary Teatr he moved to Moscow to attend a directing course. His main teacher was Stanislavsky's and Vakhtangov's disciple Yuri Zavadsky. Zavadsky was with Vakhtangov from 1916 or so until 1922. Pictures show this lineage, starting from Stanislavsky (left) continuing with Vakhtangov (right) and Zavadsky (below) (1).

In his book *Grotowski and his Laboratory*, Zbigniew Osiński writes: "Grotowski was enrolled in the G.I.T.I.S [State Institute of Theater Arts in Moscow] directing program from August 23, 1955, until June 15, 1956. Under the supervision of Yuri Zavadsky, he directed *The Mother* by Jerzy Szaniawski at the theater institute. He was Zavadsky's assistant in the production of *Zialpotov* by L.G. Zotin, which opened on April 27, 1956 at the Mossoviet Theater. His professors left him free to accomplish his routine apprenticeship. He met Zavadsky ten years later in the hall of Théâtre Sarah Bernhardt, where, during the season of Théâtre des Nations, the Mossoviet Theater of Moscow performed Gogol under Zavadsky's direction. The old man looked at Grotowski, took his glasses off, recognized him and opened his arms to him. He also directed productions at the Mossoviet and Moscow Art Theater, and he studied the techniques of Stanislavsky, Vakhtangov, Meyerhold, and Tairov".

Jerzy Grotowski and Ludwik Flaszen, co-founder of his company "Theatre of Thirteen Rows" in Opole (then the "Laboratory Theatre" when it transferred to the bigger town of Wrocław in 1964-5) were also highly influenced by Osterwa (pictured) and Limanowski's Polish company the Reduta, from which they even took the logo, replacing the central "R" with an "L" (2). Stanislavsky and his approach to an actor's work on himself in turn directly influenced Osterwa and Limanowski.

The Theatre of Productions (1959-1969)

This is the largest section of the exhibition. Its importance derives from the revolutionary impact that the works of Grotowski's Teatr Laboratorium had all over the world, which changed forever our way of thinking about and making theatre.

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, done in collaboration with the architect Jerzy Gurawski, Grotowski's collaborator from 1960 onwards. This is represented by examples from early productions such as *Shakuntala*, *Dziady*, *Kain* and finally *Kordian*, set in a psychiatric hospital where the spectators were configured as patients, continuing with later pieces such as *The Tragical*

History of Doctor Faustus, where the spectators were guests at Faustus' last supper. The scaled down reconstruction of the set of *The Constant Prince* enable us to experience the practical consequences of this innovative approach.

Revolutionary concepts such as 'poor theatre', of the performer as a 'holy actor' revealing himself through the process of the 'via negativa', 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*. Parts of the original set, props, photographs, costume and further materials explain the genesis of famous productions such as *Akropolis*.

This section includes images of the actor training that has revolutionised theatre practice (3-5). The metal figures displayed around the spaces of the exhibition, based on the training of the Laboratory Theatre, were made by Jerzy Gurawski. All productions are illustrated with photographs and some with other relevant materials.

Orpheus (1959): text by Jean Cocteau. This first production was seen as a 'statement of intent' and was accompanied by a booklet-manifesto of the philosophy which inspired the new theatre, showing its readiness to enter into a dialectical relationship with the written text and all elements of the work (6-7).

Mystery-Bouffe (1960) after Mayakovsky. This play matched Grotowski's inclinations, so on this occasion he did not manipulate the text in order to engage in a polemic with the author. Nevertheless he combined it with Mayakovsky's *The Bath-House* and characters were freely shifted about between the two plays. He also included fragments of Polish medieval mystery plays and was influenced by both medieval drama and Oriental theatre. The material comprised a few shields painted to represent individual roles, a tin tub, a black painted bench and the theatre's microscopic stage, conventionally divided from the audience. The stage design was painted in the style of Hieronymous Bosch. The first picture shows Grotowski and Flaszen during rehearsal (8-9).

Cain (1960): text by George Gordon Byron. Reviewing the play, Kudliński wrote that: "...Philosophical dialogue turns into scorn, metaphysical shock into derision, demonism into circus, tragic dread into cabaret, lyricism into clowning and frivolity... there is caricature, parody, satire, vaudeville, an operating sketch, mime, a little ballet scene, and besides all that – an irreverent attitude towards the text... there are... an actor amongst the audience, actors addressing the public, actors improvising during some changes. A general tower of Babel and confusion of tongues." According to Barba, the spectators themselves were designated as Cain's descendants, 'present but remote and difficult to approach'. Here we show some of the original sketches of the costume and the design made by Lidia Minticz and Jerzy Skarżyński (10-12).

In addition there are photos of a minor production, *Faust* by Goethe directed by Grotowski in a constructivist style for the Teatr Polski in Poznań, produced without his company, as part of some official duty realized at that time for various institutions (13).

Shakuntala (1960) after the drama by Kalidasa. Grotowski staged this ancient Indian drama after hearing its first presentation on Polish Radio in 1958, making extensive cuts and inserting fragments from some Indian ritual sources. Seventeen years later, Flaszen said of it: “We chose it because of Grotowski’s weakness for India, without a doubt. In this play, we deal with the extreme mysteries: strange sounds and dances are made. The sense was that we were all naïve, child-like, vis-à-vis these mysteries. And so the costumes, for example, were actually made by children.” (14-15). This play sees the beginning of the collaboration with Gurawski, of whom we present some general studies of the relationship between the actors, spectators and scenic space (16-17).

Dziady (Forefathers’ Eve) (1961): text by Adam Mickiewicz. *Dziady* is the principal play from the Polish Romantic period. It concerns the revolt of an individual against prevailing conventions where, by the power of poetry, the protagonist’s personal drama transforms itself into a national drama. Here Grotowski attempted a total integration of actors and spectators by treating them as participants, exposing the relationship between ritual and play. It was from a review of this show that Grotowski took the key phrase the ‘dialectic of apotheosis and derision’. Grotowski described how he treated one of the main scenes in these terms: ‘The long soliloquy has been changed into the Stations of the Cross. Gustaw-Konrad moves among the spectators. On his back he carries a broom, as Christ carried a Cross... Here the director used a specific dialectic: entertainment versus ritual, Christ versus Don Quixote.’ Here we show Gurawski’s design for the space and Waldemar Krygier’s sketches of the main scenes (18-19).

Kordian (1962) after Juliusz Słowacki. This is the second Romantic drama staged by Grotowski and his company. *Kordian* is a man who receives the revelation that he can find the ultimate truth by sacrificing himself for his country. Then he participates in a plot to assassinate the Tsar but he is caught and sent to a mental asylum before being condemned to death. Grotowski chose to place the whole performance in the asylum scene where the patient *Kordian* is administered to by doctors and is prey to his own deliriousness. The scenery was made using metal-framed hospital beds layered in twos or threes. The actors and spectators were spatially and dramaturgically totally integrated and had the role of patients imposed on them (20).

Akropolis (1962): text by Wyspiański. The poet set this play in Cracow’s Royal Palace during the night of the Resurrection, when, according to a tradition, the classical and biblical characters of the old tapestries on the walls come to life. Grotowski transferred the action to Auschwitz, not far from the city of Cracow.

The actors were the dead resurrected from the crematoria, the spectators the living. The costumes and design were made in collaboration with Jozef Szajna, an old friend of the Laboratory Theatre and former prisoner of the camp from 1940-1945. This performance had five versions and was recognised internationally, touring abroad for many years. It has been considered one of the major theatrical achievements of the century thanks also to the masterly interpretation by Zygmunt Molik, the company's leading actor, as well as of that of the other members of the group. Here they demonstrated the highest possibilities of a formalistic elaboration in the theatre, expressed on all levels of the performance, both vocal and physical, such as the invention of "facial masks" (21-22).

We show here props (boots, metal pipes, the violin, the metal bath) and parts of the set such as the black box which represents the entrance of the crematoria where all the characters eventually disappear while singing a joyful litany in the final moments of the performance.

The Tragical History of Doctor Faustus (1963): text by Christopher Marlowe. Here the structure of the play was rearranged to show the final hours of Faustus' life before being called to eternal damnation. The scenic arrangement was made with a three-sided table as in a monastic refectory, where the spectators and two actors were the invited guests to a sort of Last Supper. The atmosphere of the production was heavily religious as well as sacrilegious and terrifying, the characters dressed in habits of different orders, with Faustus, played by Zbigniew Cynkutis, treated as a sort of saint. Zygmunt Molik, who acted as one of the guests, said that there you could "smell the Infernal sulphur". Here pictures of the production are accompanied by the poster made by Waldemar Krygier and the scenic design by Jerzy Gurawski (23-26).

Towards the end of this section we display further pictures of *Kordian* (27) and of *Dziady* (Forefathers' Eve) (28-29).

A Hamlet Study (Studium O Hamlecie) (1964) from the texts of William Shakespeare and Stanisław Wyspiański. The title was taken from an essay by Wyspiański analysing key scenes from Shakespeare's play. The Laboratory Theatre used extracts from both sources presenting, according to Ludwik Flaszen, their own 'history of the Danish Prince: variations on selected Shakespearian themes. The study of a motif'. The motif was that of the 'outsider'. Hamlet was played by Zygmunt Molik and was associated with the image of a Jew, a choice that provoked disapproval and suspicions of anti-Semitism. The performance was an experimental collective piece of work, intended as an open rehearsal, and took place in a completely empty room. Although it was their only new work presented in 1964, there were only 20 performances to a total of about 630 spectators (30).

The Constant Prince (1965): text by Calderón-Słowacki. The text is based on Romantic writer Juliusz Słowacki's adaptation of the classic Calderón drama, as used many years before by Osterwa's company the Reduta. It shows the martyrdom of Don Fernando, who was caught and became a prisoner of the Moors after a battle. He is starved and maltreated, but endures all this abuse with the utmost calm and resolve. They threaten him so that he might beg for his liberty in exchange for the now Christian city Cueta where his knighthood was won, but to no avail. At last, Fernando's captivity ends, but only with his death, at a point when even his persecutors are shocked at his sufferings and touched by his constancy. This production marks a period of practical security for the Laboratory Theatre, with a transfer to the bigger city of Wrocław and greater international public acclaim. Ryszard Cieślak's performance as Don Fernando has been seen as the summit of Grotowski's acting method and research and the performer was awarded the best actor of the year in the United States. The set, reconstructed here according to Gurawski's design on a 2:3 scale, using sections of the original, cut in half and doubled by a mirroring effect, was conceived as a sort of operating theatre where the spectators were cut off from the action, obliged to look down, taking the role of almost clinical observers. Within the wooden walls we have placed the original platform, the costumes and the red blanket, a symbolic element of the production and key icon representing Cieślak's and Grotowski's work. In 1968 the first edition of Grotowski's book *Towards a Poor Theatre* was published (based on interviews and public speeches, published in English and edited by Eugenio Barba, Grotowski's former assistant) it soon became a classic of theatre theory and practice, that has influenced generations of practitioners worldwide in numerous translations. The lighting and scenic design are made by Jerzy Gurawski (31-32), the poster by Waldemar Krygier (33). A set of rare coloured pictures show also a character created by actor Zygmunt Molik using a black hat and an umbrella, which appeared in a late stage of the production (34-37) and other pictures show images from its early stage (38-40).

Apocalypsis cum figuris (1969) based on texts from the Bible, Dostoyevsky's *The Brothers Karamazov*, T.S. Eliot and Simone Weil's *Prologue*. The Laboratory Theatre's last production had a long preparation period and its different variations accompanied the developments of the company over twelve years, during which time most energy was devoted to the investigation of post-theatrical forms. Initially the work was based on Słowacki's *Samuel Zborowski*, then on *The Gospels* (*Ewangelie* in Polish, which performance was shown in a few private presentations only). Finally, after three years the piece took the form that we know as *Apocalypsis cum figuris*, using fragments from different authors and a selection of the actors' propositions that came out of improvisation, finding a particular contemporary significance in their approach to myth. Grotowski explained: 'In *Apocalypsis* we departed from literature. It was not a montage of texts. It was something we arrived at during rehearsals, through flashes of revelation, through

improvisations. We had material for twenty hours in the end. Out of that we had to construct something that could have its own energy, like a stream. It was only then that we turned to the text, to speech.’ The concept of “poor theatre” was now extended to its limit and only the actors’ actions and the spectators defined the playing area. The room was lit up with two spotlights and candles. A montage of photographs of *Apocalypsis cum figuris* taken at the Palazzo Reale in Milan in 1979 shortly before the announcement of the Laboratory Theatre’s dissolution is the first of the videos screened in the cinema space (*Dust* by Maurizio Buscarino). The video is edited to include the sound of the actual performance.

The other videos connected to this section, showed on a TV screen, are: *A Letter from Opole* (1963) by British film-maker Michael Elster, which includes fragments from *The Tragical History of Doctor Faustus*; fragments from *Cain*; a film of the company rehearsing *A Hamlet Study* (Studium O Hamlecie); fragments of the film of *Akropolis* (1969) with a long version (unpublished on video) of the introduction by Peter Brook, plus fragments of the digitally-restored film of *The Constant Prince* (1970)

Paratheatre (1970-1978), Theatre of Sources (1979-1982) and after

After having undertaken a solitary journey to India, Grotowski reappeared physically transformed and with new ideas. Before he had looked like a typical podgy ‘existentialist’ intellectual, classically dressed in black clothes, always wearing sunglasses. After this journey he became extremely thin, with long hair and a beard, wearing jeans and so on, like a typical hippy. In 1970, at the peak of his success, just as Jacques Copeau did in France in the first part of the twentieth century, Grotowski decided to abandon the stage and to move from what he called “the Theatre of Productions” to new frontiers of post-theatrical research that he named “Paratheatre”, the “Theatre of Participation” or “Active Culture”, involving in this challenge most of the members of the company as well as recruiting new ones. He began travelling and giving speeches in order to present the new developments of his research while still presenting *Apocalypsis cum figuris*. This last performance was also used to attract participants for their post-theatrical activities, a kind of recruiting ground.

Holiday

The most important document about this phase of work was published in 1973 with the title of “Holiday – the day that is holy”, based partly on a shorthand record of Grotowski’s conference at New York University, December 1970.

This is the crux of that text: ‘Some words are dead, even though we are still using them. There are some which are dead not because they ought to be substituted by others, but because what they mean has died. This is so for many of us, at least. Among such words are: show, performance, theatre, spectator, etc. but what is necessary? What is alive? Adventure and meeting; not just any one; but that what we want to happen to us would happen, and then, that it would also happen to others among us. For this, what do we need? First of all, a place and our own kind; and then that our kind, whom we do not know, should come, too. So, what matters is that, in this, first I should not be alone, then – we should not be alone. But what does *our kind* mean? They are those who breathe the same air and – one might say – share our senses. What is possible together? Holiday.’

Active Culture

A few years later he explained:

‘We noted that when we eliminated certain blocks and obstacles what remains is what is most elementary and most simple – what exists between human beings when they have a certain confidence between each other and when they look for an understanding that goes beyond the understanding of words... Precisely at that

point one does not perform any more... One day we found it necessary to eliminate the notion of theatre (an actor in front of a spectator) and what remained was a notion of meeting – not a daily meeting and not a meeting that took place by chance... This kind of meeting cannot be realised in one evening.’

Grotowski attempted practically to transcend the separation between performer and spectator, that he considered a practice of ‘passive culture’, through the organisation of communal rites and simple interactive exchanges between all those gathered for such events. This practice of breaking the traditional separation between performer and spectator took the title ‘Active Culture’, because there was no substantial difference, in terms of the nature of their activity, between the leaders – either experts or the new generation of recently added younger members – and the participants.

The Projects

These projects were shaped in different ways and presented in the form of events, sometimes lasting for extended periods, attempting to provoke in the participants, who were no longer spectators, a de-conditioning impulse. The discovery of a new relationship with nature was the first input for this research that began in the forest near Wrocław, it was mainly based in the surrounding areas of the basic farmhouse at Brzezinka, before being partially transferred indoors. Significant among these events were the *Special Project, Acting Therapy* (initially led by Zygmunt Molik), the *General Laboratory* (including nightly paratheatrical work sessions called *Beehive*), the *Mountain Project* (divided into *Night Vigil, The Way* and *Mountain of Flame*), *Openings* (Otwarcia), *Vigils, Earth Project* (divided into *Vigil, Doing, Village*), and *Tree of People*, where any division even between everyday domestic activities and post-theatrical work disappeared in practice.

The University of Research

From 14 June to 7 July 1975 Grotowski, with the collaboration of Eugenio Barba, hosted in Wrocław a session of the *University of Research* of the Theatre of Nations festival, which was intended to be the culmination of the whole process of work of the Laboratory Theatre, at last opened up to a wider public. This resulted in a massive event that involved numerous public meetings, presentations, performances, screenings, workshops and training demonstrations by the main protagonists of contemporary theatre from across the world. According to Leszek Koliankiewicz, during the festival there were at least 4,500 active participants in the various paratheatrical activities conducted by the Laboratory Theatre members.

Here we display photographs of group work run by Rena Mirecka to give an insight into the atmosphere of the post-theatrical work (41-44) and two pictures of Grotowski during the *University of Research* with some of the international guests: Peter Brook and Jean-Louis Barrault (45).

The Theatre of Sources

Whilst the members of the company were carrying on their theatrical and paratheatrical work, individually and in groups, Grotowski developed new perspectives of post-theatrical research. In June 1978, during the International Theatre Institute symposium held in Warsaw, on the occasion of the first International Theatre Meeting, he gave a talk mentioning for the first time the *Theatre of Sources*, a large scale project that he was about to conceive.

He issued the following press statement: ‘The participants of the *Theatre of Sources* are people from different continents, cultures and traditions. The *Theatre of Sources* is devoted to those activities that lead us back to the sources of life, to direct, primary perception, to an organic, spring-like experiencing of life, of existence, of presence. Primary, that is a radical, dramatic, phenomenon – it is an initial, codified theme. The *Theatre of Sources* is planned between the years 1978 and 1980 with intense activity in the summer periods and with a final realization in 1980.’

In fact this project absorbed Grotowski’s interest over the coming few years, leading him to create different international groups and to take journeys in far countries and distant cultures, such as Haiti, India and Mexico – amongst other places. In Wrocław, while other projects were still running, they hosted some protagonists from these encounters, such as a numerous guests coming from Haiti, led by Jean-Claude Tiga of Saint Soleil, a group of Indian Bauls etc., as well as other international members of the group itself such as Abani Biswas and Jairo Cuesta (54-55-56).

We display then portraits of Jacek Zmysłowski (57) who was the co-creator of most of the paratheatrical projects, and who died in New York at the age of 28, of some of the old and new members of the company involved in different phases of paratheatrical activities (58), of the co-founder of the company Ludwik Flak as well as a recent Galli’s portrait of Zygmunt Molik (60).

The Exile

In 1982 Poland was under martial law and Grotowski felt that both his work and his life were at risk. Seeking a safe place to settle he moved to Rome, where he delivered a series of important lectures on his recent research at the University of Rome ‘La Sapienza’, before receiving an invitation from New York to teach at Columbia University for one year. Then he found support for a new program of research at the University of Irvine in California. As well as a regular directing course, here he focused on basic physical techniques, actions and ritual songs that can impact similarly on any performer regardless of their belief or

culture of origin. This course of work is known as 'Objective Drama'. He requested and obtained a special pavilion entirely made of wood to be built exclusively for this use (61).

Pontedera and 'Art as vehicle'

After a few years spent in the USA, Grotowski decided to move to Italy in 1986, accepting the more modest offer of hospitality from a group of young but enthusiastic supporters of his work, who gave him the opportunity to conduct long-term research without the pressure of having to show any results until he was ready. In the surroundings of the small industrial town of Pontedera, in Tuscany, in a large building in the locality of Vallicelle (62), he established the 'Workcenter of Jerzy Grotowski' -later 'Workcenter of Jerzy Grotowski and Thomas Richards', with the addition of the name of his chosen pupil and heir, pictured here with the other main collaborator and legal heir Mario Biagini (63). Here he focused on what Peter Brook called 'Art as a Vehicle', working with young companions and pupils. The direct effect of this kind of work, the direction of all its efforts, was no longer 'horizontal', that is delivered to spectators or to other participants looking for an exchange, as it was during Paratheatre and *Theatre of Sources*, but 'vertical', that is exclusively effective for the performers themselves. Its visible result was the creation of *Downstairs Action* and *Action*, where there were doers instead of actors and witnesses instead of spectators. This has now had many showings in the presence of witnesses (who receive a sort of secondary effect, like witnesses of rituals) and explicitly constitutes a reconnection with Grotowski's first phase of work in the domain of the Theatre of Productions.

Jerzy Grotowski -here pictured near his pavilion in Irvine (64), worked and lived in Pontedera until his death in January 1999. Following his will, his ashes were scattered on the holy mountain of Arunachala in Madras (65).

The videos related to this section and screened on a TV are: fragments of *Acting Therapy* (1976) and fragments of *The Vigil* (1980) by Jill Godmilow. Here we also show fragments of a Polish documentary (in Polish) about the city of Pontedera and Grotowski's work, including an interview with Carla Pollastrelli, one of Grotowski's principal translators and collaborators, and the speech that Grotowski gave in occasion of the Honoris Causa Degree which was conferred to him by the University of Wroclaw in 1991.

Francesco Galli's exhibition and videos

In July 2008 and January 2009 the Italian photographer Francesco Galli visited the landscapes of the farmhouse of Brzezinka, taking pictures of the sites where most of Grotowski's post-theatrical work took place. Jairo Cuesta and Abani Biswas, two of the principal members of the groups of the *Theatre of Source*, supported Galli in his exploration that took the shape of a sort of visual path, following the memory of the actual protagonist of that adventure. Here we show a selection of this collection (46-53) that is however entirely shown on video in the cinema space. This has been commissioned by The British Grotowski Project.

Another video made by Galli and shown here is *Sadhu Mèla at Theatre House, a ceremony in honour of Jerzy Grotowski offered by Abani Biswas*. Grotowski at the end of the 70ies went to West Bengala in India looking for young performers for his project of the *Theatre of Sources*. There he met Abani Biswas, a 25 years old actor of Calcutta, and proposed that he go and work with him in Poland. Abani followed Grotowski and became his collaborator until the end of the project in 1982, when he decided to go back to India and to carry on his own research on ancient traditional Indian techniques. On the 13th of January 2000, a year after the death of the Polish master, Abani Biswas wanted to dedicate to Grotowski, according to Hindu tradition, a ceremony: the 'Sadhu Mèla'. Monks kept three sacred fires alight for three days and three nights, making offerings and performing ritual chants.

There were offerings of food, blankets for the winter and alms to over one hundred participants including monks (sadhu), Bhairavi (women devoted to the goddess Kali), pilgrims and widows.

Since that January of 2000, every year Abani organises a Sadhu Mèla at the Theatre House, the centre of research and work that he founded in 1990.

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The British Grotowski Project
Team.