



Abstracts

Alicia Costa Izurdiaga

Diet and energy expenditure of dancers

The definition of nutritional standards and dietary recommendations adapted to professional dancers requires an evaluation of the real caloric intake, eating habits and of course, body composition of dancers. This study evaluated all these points to obtain valuable information for later research.

OBJECTIVE: Determine the caloric intake, eating habits and body composition of professional dancers. **METHOD:** A selection was made of 51 professional dancers and dance students in the final course of different specialties (classic, Spanish and contemporary dance) attending the *Institut del Teatre* (Theatre Institute) in Barcelona. The following measurements were made of each of the participants: Baseline metabolism (energy consumption at rest), maximum oxygen consumption (stress testing) and records of the heart rate while rehearsing a dance. In addition, records were made of their dietetic intake, their answers to activity questionnaires, and their complete anthropometric measurements. **RESULTS:** In a class of classic dance, the classic, contemporary and Spanish dancers consumed a mean of 424 Kcal/hour (5.2 MET), 363 kcal/ hour (4.5 MET) and 323 kcal/hour (4 MET) respectively. On the other hand, actually performing the dance on stage required an average consumption of 668 kcal/hour. The mean consumption of a dancer is between 1700 and 2000 kcal/ day, with an average difference of 579 kcal compared to the theoretical calculation of their needs. In general, the eating habits of dancers are similar to those of this age group in the general population. There was low consumption of fruit, meat and fish, combined with high consumption of pastries and even alcoholic drinks. Classic dancers present a meso-ectomorph somatotype, contemporary dancers are ecto-mesomorph and Spanish dancers endo-mesomorph. **CONCLUSION:** Each dance speciality requires specific energetic requirements. Dietary rec-

ommendations should consider the number and intensity of daily classes, current individual adaptation, and especially rehearsal and performance periods. The differences observed between caloric intake and body composition show the need to personalise food intake as much as possible.

Jerzy Grotowski

Closing speech to students

The origin of this text is Grotowski's response to participants in a seminar organised by Odin Teatret, Holstebro (Denmark), in 1968. An extensive discourse for artists who claimed to work *in the spirit* of Grotowski and where the Polish director reflects on the significance of the profession of actor and director. Grotowski praises sincerity, truth and depth in an actors work, heavily attacking hypocrisy, stereotypes and easy solutions. The whole speech is about what he considers to be the professional ethics of an actor, beyond dilettantism and technique for technique's sake.

Jerzy Grotowski

Reply to Stanislavski

Text, revised and extended by the author, based on the conference at the meeting with actors and directors at the Brooklyn Academy of Music in New York in 1969. One of Grotowski's key texts for its clarity and the precise treatment of the fundamental questions of an actor's work. It makes a deep analysis of the complex relationship between spontaneity and precision, advancing what would be the basis of his later research once he had gone beyond the limits of theatre. A text that highlights the possibilities of theatre as human research and a real meeting between human beings, beyond dilettantism and professionalism. A call to seek one's own path in theatre; one's own response to the teacher.

Jerzy Grotowski

On the genesis of *Apocalypse*

The theatrical period of Grotowski came to an end with *Apocalypse cum figuris*. This text, based on meetings held after the premiere of the play in 1969, reveals the doubts and struggles Grotowski went through during the process of creating *Apocalypse*. Seeking the impossible, Grotowski demands his actors give complete sincerity, which only appears by itself when all other possibilities have been finally rejected. A deep reflection on the creative process of actors and his own role as somebody who is no longer a director but the person that provides company in the process of the actor. Not wishing to repeat the stereotypes of his own work, Grotowski and the group of actors embark on a voyage through the unknown, lands filled with risks, abandonment and resignation. A text which reveals the thoughts of a crucial moment in the career of the Polish investigator and marks a before and an after.

Inês Castel-Branco

The actor saint

Grotowski's *via negativa* leads him to a *poor theatre*, totally centred on the actor. The actor has to renounce the techniques he has learned and be willing to eliminate the obstacles put in his way with an attitude that is completely empty, expectant, available. In Grotowski's words, the actor must be a *saint*, make an *expiatory sacrifice*, a *total act*, offering himself completely to others. The tools of religious anthropology allow us to investigate the nature of the sacrifice and the central role of the Grotowskian actor. We also see how this *via negativa* applied to the actor demands a similar attitude from the director. The process then becomes a *double or shared birth*. Taken to the ultimate consequences. In the late sixties Grotowski gave up performances, the public, and stage design to dedicate himself

to research into more authentic ritual origins, a true encounter between “I and thou”.

Kris Salata

**Toward the non-(re)presentative actor.
From Grotowski to Richards**

Placing *Apocalypsis cum figuris* as a decisive point in Grotowski’s attempt to go beyond theatrical representation, Salata considers the trajectory Grotowski’s work as the transition from acting to *doing*. Emphasizing the centrality of Buber’s “I and Thou” concept, Salata analyses the implications of Grotowski’s research into immediate perception from the point of view of theoreticians such as Heidegger, Deleuze and Levinas.

Anna Caixach

**The organic technique of the actor.
A path towards the invisible**

In the process of creating *Apocalypsis cum figuris* a very significant change takes place in Grotowski’s way of working. The interior process of the actors preceded the structural composition of the work. Artistic technique would give way to human experience, transcending the limits of theatre. Theatre would become a vehicle. Organic orientation of the actor’s work would be the path to discovering a second dimension, verticality. And it is at the intersection of two planes, instinct and conscience, where the creative process emerges. A point of convergence of two processes, human and artistic, interior flow and rigor. Man is a bridge between these two worlds, between two levels: he must know how to heed the voices of nature and those of the heart, uniting the breath of life and awareness of life in a primordial bond. Grotowski rediscovered this original state of the spirit and the body in what could be considered *the primordial act of the performance*.

*Joan Carles Fernández, Jordi Pérez-Bravo
and Carles Puértolas*

**Use of respiratory mechanics to improve
mobility of the trunk and spinal column**

This article explains the approach given to the use of respiratory mechanics as a means of improving the mobility of the spinal column and maintaining ideal alignment of the back and body.

The study is based on the capacity to increase and decrease different diameters of the chest –a capacity referred to as chest expansibility –and how the muscles involved in respiration can be used, especially considering that almost all these muscles combine this action with another motor action on the different bone and joint structures where they are inserted. Its agonist, synergist or antagonist role in chest expansion will depend, in many cases, on the position of the trunk and the anchor points for muscular use.

This then allows us to deduce the influence that posture, alignment and body mobility have on respiratory efficiency and vice versa.

Montse Sanahuja Maymó

**Some psychological aspects
of professional dancers**

This article summarises the psychological aspects to be taken into consideration in professional dancers. At the same time, it presents some results from a pilot study carried out in Barcelona with five injured dancers. An attempt was made to determine which factors they thought had influenced their injury, their perceptions, and the effects of the situation. In addition, they were also asked about the symptoms or difficulties they had during the six months prior to the accident and psychological attention in the world of dance.