

Erasmus Mobility – Professional Report

Theater Titanick Workshop

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During my Erasmus+ mobility from 26 to 31 August 2026, I participated in the final workshop and pre-premiere performance of Theater Titanick's new production in Leipzig. One of the main aims of my mobility was to observe at close range the final stage of creating a large-scale, international open-air theatre production and to gain insight into how previously developed material is transformed into its final performance form.

During the workshop, I became part of the company's everyday work and had the opportunity to learn about the current state of the production. I found it particularly interesting to observe the phase of the rehearsal process in which the focus is no longer primarily on creating new scenes, but on refining, connecting and making the existing material work as a coherent performance. It was valuable to experience how many questions can still arise at this stage and how even a small change can have a significant effect on the rhythm and overall functioning of the production.



I mainly participated in the rehearsals as an observer, but I also had several opportunities to engage in professional discussions with members of the company. These conversations helped me gain a deeper understanding of Theater Titanick's working methods and of how artists and professionals from different artistic and technical fields collaborate. For me, it was particularly important to see how closely the creative process is connected to the technical realisation, the characteristics of the performance site and the physical presence of the performers.



As circus arts, and clowning in particular, are currently at the centre of my studies, I paid special attention to the use of physical theatre and circus elements. I found it especially interesting to observe how these elements become an integral part of the dramaturgy of the production and how they interact with music, visual design, technical solutions and the use of space. From a directing perspective, it was also an important experience to see how a balance can be created between these different stage elements within such a complex system.

Attending the final rehearsals and the pre-premiere performance was one of the most valuable parts of the mobility. This allowed me to observe which solutions worked particularly strongly in a live performance situation, how the rhythm of the production changed in the presence of the audience, and what kind of relationship developed between the performers and the spectators.



During my stay in Leipzig, I also established professional contacts with several members and colleagues of Theater Titanick. This is important to me because I see the mobility not

simply as a one-time visit, but as one step in building a longer-term international professional relationship.

The experiences I gained during the Theater Titanick workshop are closely connected to my own professional development in several ways. I am currently expanding my previous experience as a theatre director through my studies in circus arts, so it was particularly valuable for me to observe the work of a company that naturally combines the tools and approaches of theatre, physical theatre, circus and visual performance. The working process I witnessed also encouraged me to further reflect on several questions that I consider important in my own directing and creative practice.

Overall, the mobility was a professionally significant and inspiring experience for me. It allowed me not only to gain insight into the final rehearsal phase of an international production, but also to experience a different creative working method at first hand. I intend to make use of the knowledge and experience I gained here in my future work as a director, performer and teacher, while continuing to develop the professional relationships established during the mobility.