

Grotowski's theories and the works he staged with the Polish Laboratory Theatre from its founding in 1959 until 1970 presented the guiding principles of environmental theatre. For each production, the theatre space and the actor-audience relationship were arranged to conform to the play. In his production of *Kordian* (1962), the space resembled a mental institution, with audience members scattered among beds and patients (the actors). In his version of *Doctor Faustus* (1963), the theatre space was filled with two large dining tables at which audience members sat as if attending a banquet given by Faustus. And in *The Constant Prince*, a small fence was built around the playing area and the audience sat around it as if watching a bullfight.

The acting style for this production as for all his works- was externally based, with the emphasis on control of body and voice rather than on inner emotions; and there was no attempt to create a realistic representation of a concentration camp. Grotowski was attempting, through such productions, to identify the essential elements of theatre. He concluded, as we have noted, that the essence of theatre is interaction between performers and audiences, and his emphasis on reorganizing the spatial arrangements followed from this. (His stress on the theatrical environment and on nonverbal aspects of performance had a strong affinity with the ideas of Antonin Artaud.)

- Violence, for instance, is a frequently recurring theme in their work.¹
- They also believe that the audience should not be complacently separate and distant from the actors during the performance.² As a result, both artists have had the audience sit in and around the action, with the plays staged in hospitals, factories, airplane hangars and other real environments.³
- what makes theatre *theatre* is the relationship between the performer and the spectator.
- They also believe that acting involves the actor presenting the complete psychological and emotional essence of his being before the spectator
- the recurring themes of persecution, martyrdom, and suffering by individuals for causes of debatable worth, such as Christianity, is meant to make each member of the audience think more deeply about what is life's purpose and meaning
- theatre as a religious experience that provides spiritual exaltation for both the actor and the audience
- What Grotowski wants from his audience is not merely that they be engrossed in the drama but that they judge for themselves who in the play is right or wrong in his actions
- will be so affected by the spectacle of another human's suffering that they will be forced to worry, think, or feel unease.
- plays run from 45 to 50 minutes, the average length of a Catholic mass