

Forthcoming

- Ludwik Flaszen *The Laboratory Theatre and after* (provisional title), Icarus Publishing Enterprise in collaboration with the British Grotowski Project
- *To Be a Whole Man: Polish Authors on Grotowski* in collaboration with the Centre for Performance Research
- *Polish Theatre Perspectives* no. 1 on the theatre of Jerzy Grzegorzewski and Krzysztof Warlikowski
- *Polish Theatre Perspectives* no. 2 – *Grotowski: Voices from Within* in collaboration with the British Grotowski Project

From early on, Grotowski recognized the double nature of forms. They conceal, but they also protect the life that is within. For this reason, he set up his own barriers, so as to conceal and protect the work he was doing with his dedicated companions in their well-guarded private space. When he eliminated spectators from his theatre, and when he refused to allow writers to describe and evaluate his explorations, this was to prevent mere descriptions from replacing the vivid life of actions. And yet Grotowski, a great reader, an encyclopedic man of learning, knew well how essential in human life it is for understanding to be passed on, for there to be a chain of transmission. His quest was not only in a personal need to force the crust of the earth to open so as to reveal the blazing core hidden in its depths. It was also, in his own chosen field of theatre, to guide others, to help them discover in exact, detailed and repeatable ways what laws, what practices make this deep inner penetration possible. In this way, he could develop a craft that could be transmitted directly, from person to person, a craft that examined the relationship between impulse and action, and made their coming together possible. He carefully separated himself from his explorations, so that they could continue one day without him.

(an extract from the book)

PETER BROOK

With Grotowski

Theatre is Just a Form

Peter Brook was born in London in 1925. He directed his first play there in 1942 and then went on to direct over eighty productions in London, Paris and New York. His work with the Royal Shakespeare Company includes *Love's Labour's Lost*, *Measure for Measure*, *Titus Andronicus*, *King Lear*, *Marat/Sade*, *US*, *A Midsummer Night's Dream*, and *Antony and Cleopatra*.

In 1971, he founded the International Centre for Theatre Research in Paris and in 1974, opened its permanent base in the Bouffes du Nord Theatre. There, he directed *Timon of Athens*, *The Ik*, *Ubu aux Bouffes*, *Conference of the Birds*, *L'Os*, *The Cherry Orchard*, *The Mahabharata*, *Woza Albert!*, *The Tempest*, *The Man Who*, *Qui est là?*, *O! les Beaux Jours*, *Je suis un Phénomène*, *Le Costume*, *The Tragedy of Hamlet*, *Far Away*, *La Mort de Krishna*, *Ta Main dans la Mienne*, *Le Grand Inquisiteur*, *Tierno Bokar*, and *Sizwe Banzi is dead* – many of these performed both in French and English.

In opera, he directed *La Bohème*, *Boris Godounov*, *The Olympians*, *Salomé* and *Le Nozze de Figaro* at Covent Garden; *Faust* and *Eugene Onegin* at the Metropolitan Opera House, New York, *La Tragédie de Carmen* and *Impressions of Pelleas*, at the Bouffes du Nord, Paris and *Don Giovanni* for the Aix en Provence Festival.

Peter Brook's autobiography, *Threads of Time*, was published in 1998 and joins other titles including *The Empty Space* (1968) – translated into over 15 languages, *The Shifting Point* (1987), *There are No Secrets* (1993), *Evoking (and Forgetting) Shakespeare* (2002).

His films include *Lord of the Flies*, *Marat/Sade*, *King Lear*, *Moderato Cantabile*, *The Mahabharata* and *Meetings with Remarkable Men*.



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