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Abstract. Jerzy Grotowski, who created the concept of a Poor Theatre in the 1960s, developed a unique training methodology and a new approach to the way an actor exists. The work of Poor Theatre actors on stage and in cinema is based on the complex interaction of external and internal role scores. This article analyzes the methodology of creating an image in performance of the Grotowski period of Poor Theatre.

Keywords: Grotowski, theatre anthropology, Poor Theatre, paratheatrical experiences, accomplice-spectator, body-hieroglyph, body-selfhood.

Jerzy Grotowski was a Polish theater director and theorist who founded a laboratory theater in Opole, Poland in 1959. The laboratory's goal was to explore the possibilities of pure acting mastery and to develop a new form of theater that would be completely different from traditional theater performances. Grotowski's work has had a huge influence on the development of modern theater and acting education worldwide.

The Jerzy Grotowski Acting School was founded on his concept of the "Poor theater". His idea was that a performance could be created with minimal material and technological costs. Grotowski believed that the actor should be at the center of attention and that the body and voice of the actor should be used to convey the message.

Grotowski's philosophical and practical searches were divided into five stages of development: On the Path to the Poor Theatre (1959–1969), Paratheatrical Experiments (1969–1978), Theatre of Sources (1976–1982), Objective Drama (1983–1986), and Art as a Vehicle (1986–1999). The fundamental questions of theatrical representation became fundamental questions at each stage [3].

The basis of Grotowski's acting method was the use of physical exercises and vocal work aimed at developing the actor's awareness of his or her own physical and emotional presence. These exercises were developed to help the actor better connect with his or her inner self and convey this inner reality to the audience.

The Jerzy Grotowski Acting School was not only aimed at teaching acting techniques, but also at developing the actor's personality and character. He believed that the actor's craft was not only about playing a role, but also about being a full-fledged human being. For Grotowski, the actor was an artist who had to be able to fully and truthfully express himself or herself in every performance.

Grotowski called his theater "Poor theater". In it, there were truly no theatrical "decorations," as there were no stage and scenery in the usual sense, no decorations or

props. Even the number of objects on stage was always limited. Each object was not valuable in itself, but also played a role in the play, entered into its dynamics [5]. Each object was used in plays in various qualities. For example, in "Acropolis" the bathtub was the most ordinary object. It was used in its direct quality of a bathtub, but grew into a symbol, because it was a bathtub where human bodies were processed into soap and leather. If it was overturned, it became an "altar" before which the prisoners read their prayer. If it was put on a pedestal, it turned into Jacob's bridal bed. And one of the decorated tubes of the play becomes the grotesque bride of Jacob. This world of objects, their transformations, was accompanied by corresponding sounds. In "Acropolis", the "musical accompaniment" was provided by the scraping of metal, the pounding of hammers, and the pounding of nails, which reminded someone of the echo of church bells. And only one truly musical instrument was used - the violin.

Poor theater became a completed new theatrical system with unique laws of stage space and a new attitude to dramatic material. In the first period of Grotowski's work, he outlined the principles of the existence of a bare actor and developed a unique system of training to create a new type of acting technique. Followers and bearers of the new model of acting existence became the actors of the theatrical period [8].

Professor Jerzy Grotowski was known for his experimental approach to theatre and his unique philosophy of acting. He saw that theatre needed new forms of expression and not always in accordance with traditional canons. Grotowski believed that actors should be well-rounded, have a wide range of knowledge, and be able to express their individuality. He suggested that actors develop their skills, experiment, search for their unique abilities, and convey them to the audience through interesting theatrical forms [2].

Grotowski believed that theatre should be unpredictable and unconventional to capture the attention of the audience. He thought that actors should possess individuality and the ability to express their emotions and thoughts to make their performances unique and interesting for the audience. Grotowski taught actors techniques for developing their own creative personalities, helped them learn to find hidden potentials within themselves, and taught them to utilize those potentials on stage.

As a result, Grotowski's concepts and ideas have become some of the most influential in modern theatre, significantly impacting the development of theatrical practices and theories. Undoubtedly, Grotowski's legacy continues to influence new generations of actors and theatre practitioners, inspiring them to create unique and original productions and learn to act on stage in their own style.

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