走向環境劇場：
表演藝術，葛羅托斯基和麵包傀儡劇場

鍾明德

我們由生活中來，回到生活中去！
——洛河展意（趙雄夏1985）

很顯然的，我不以我們劇場的現況是健康的。我甚至不認為我們現在的劇場有什麼光明的前途。這兒也許有個不該的演出；這兒也許創立了個新的劇場；這兒也冒出個新的劇作家，可是，這些都無法讓我門抱太大的希望。因為，我不認為這些佳兆真正觸及了我們今日劇場的根本問題：如何使劇場成爲我們生活中的一項絕對必須品？像劇場像「食色性也」一般不可或缺？劇場在以前是種必須品；今天在某些社會中，劇場仍然是種必須品。可是在我們的工業社會中，這種必要性已經喪失了。我們今天劇場的根本問題就是找尋這種必要性——我一直都在尋找。

——Peter Brook，轉引自《從馬哈／羅德到馬哈台北》（鍾明德1988：158-57）

「環境劇場蔚為風氣」儼然成為《民生報》「’87十大藝術新聞」之一。針對一九八七年蓬勃發展的小劇場運動，《民生報》特別突出了環境劇場的面向，可見得環境劇場這個潮流，在一九八七年年底已經是一股昭然若揭的現象了。這則新聞全文如下：

環境劇場蔚為風氣・聲勢不下於精緻藝術

今年七月，戲劇工作者鍾明德率領一夥年輕人，到基隆八斗子海底公園，進行達瓦進行一個儀式《MEDEA在山上》，年輕人開始走出「競技舞臺」，轉向「環境劇場」發展。這些拙壯、簡陋的作品充滿原創力與草莽性，和正常院排的精緻藝術，形成強烈對比。此類活動還有：鍾明德、馬汀尼在三芝海岸舉辦的《環境劇場研習營》；文士達、劉靜甄編導，在故宮近郊一座停工工廠裏的《第一種身體行動》；筆記、環橋、河左岸三小劇團，在淡水公路橋板站聯手演出《拾月》。《民生報》1987）
Toward Environmental Theatre: Performance Art, Grotowski, and the Bread and Puppet Theatre

Mingder Chung

Since Richard Schechner coined the term "environmental theatre" in the 1960s, environmental theatre had become an anti-realist staging force in the theatre community. The development of Taiwan's environmental theatre between 1986 and 1990 can be divided into three related streams. First is experimentation with performance art or conceptual art as exemplified by Luo-ho Concept's street performances, with Wang Mo-lin, a theatre activist, as the main promoter of this stream. Second is the paratheatrical activities that used Grotowskian actor training as its starting point. The main advocates were Chen Wei-cheng and Liu Jing-min, two disciples of Grotowski; Liu Jing-min created You Theatre and became the trendsetter of this stream. Third is the experimentation that used Schechner's theory and the Bread and Puppet Theatre's practices as a foundation. This stream began with the experimentations of Mingder Chung, a theatre professor of the National Institute of the Arts, which resulted in the founding of the Environmental Theatre 425, a theatre which performed big puppet plays in the parks and streets of Taiwan. After 1989 these three streams blended and developed into the wave of political theatre. On the one hand, groups marched down the street for social change and on the other, they identified themselves with indigenous rituals, folklore performances, and popular entertainment—these vernacular forms of environmental theatre—in the continuous search for an authentic contemporary Taiwanese theatre.