

The Wooster Group Work Book

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The Art of the Rehearsal - Interview with Rachel Chavkinfrom the archives - Peter Sellars on The Wooster Group (1987) [06.19.15] The Stellenbosch Mafia with Pieter du Toit from the archives - MS 131 visual book report (2005) [11.22.16] ~~How to Write and Map Out Your Book from the archives - Spalding Gray - POINT JUDITH (1979) [03.30.11] The Art of the Rehearsal - Interview with Elizabeth LeCompte The Wooster Group's EARLY SHAKER SPIRITUALS at St. Ann's Warehouse -- Trailer Wooster Group performs Tennessee William's Vieux Carré **The Wooster Group Work Book**~~ Buy The Wooster Group Work Book 1 by Quick, Andrew (ISBN: 9780415353342) from Amazon's Book Store. Everyday low prices and free delivery on eligible orders. The Wooster Group Work Book: Amazon.co.uk: Quick, Andrew: 9780415353342: Books

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The Wooster Group Work Book. by Andrew Quick © 2007 "The Wooster Group Work Book accesses, often for the first time, the company's rehearsal methods and source materials, as well as the creative thinking and reflections of director Elizabeth LeCompte and her main artistic collaborators. Focusing on five performance pieces, FRANK DELL'S THE TEMPTATION OF ST.

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The Wooster Group Work Book by Andrew Quick

Andrew Quick is author of The Wooster Group Work Book, a series of remarkable insights into the working practices of one of the world's leading performance companies. The Wooster Group has consistently challenged audiences and critics alike with their extraordinary performance works, many of which are now recognised as 'classics' of the contemporary stage.

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RADIO-AUDIO. LOVE SONGS (CD - 2002) THE PEGGY CARSTAIRS REPORT (radio play - 2002) RACINE'S PHÈDRE (radio play - 2000) THE EMPEROR JONES (radio play - 1998) Each radio piece was a BBC Radio 3 Broadcast for a Festival Radio Production

Work | THE WOOSTER GROUP

The group's video artist, Irfan Brkovic, returned from Tuzla, Bosnia, and is back in the room with us after two weeks of quarantine. Please Donate Help us complete THE MOTHER, Brecht's singular critique of capitalism.

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The Wooster Group work book. [Andrew Quick; Arts & Humanities Research Council (Great Britain);] -- "This book accesses, often for the first time, the company's rehearsal methods and source materials, as well as the creative thinking and reflections of director Elizabeth LeCompte and her main ...

The Wooster Group work book (Book, 2007) [WorldCat.org]

Wooster Group director Elizabeth LeCompte describes how the framing device applied to Chekhov's Three Sisters in Brace Up!and Fish Story drew on a documentary about an itinerant troupe of traditional Japanese geinin performers reduced to putting on ropey productions for tourists. The device echoed Donna Sierra and the del Fuegos dance troupe in LSD and the vagabond magicians in Frank Dell's ...

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The Wooster Group owns and operates it as a shareholder in the Grand Street Artists Co-op, which was originally established as part of the Fluxus art movement in the 1960s. Before the formation of The Wooster Group, The Performance Group, under the direction of Richard Schechner, developed and produced work at the Garage.

History | THE WOOSTER GROUP

Forming the heart of The Wooster Group's website, these films act as windows into every nook and cranny of the company's day-to-day life, as well as a marketing tool when the need arises. A patchwork of content from fragments of rehearsal, a chat with an intern, abstract shots of lighting desks or audience reactions, each video gives the viewer an ever growing history of shared experiences ...

The Wooster Group - Theatre Workbook

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Theatre Trailers - lost the plot? - Theatre Workbook

Written for The Stage For experimental theatre troupe The Wooster Group, maintaining an up-to-date and relevant online presence is crucial. Artistic director Elizabeth LeCompte talks to Honour Bayes about keeping the company's internet persona alive and engaging a wider audience via its video 'dailies'. On Christmas Day in 1990, Tim Berners-Lee turned an international community...

This book accesses, often for the first time, the company's rehearsal methods and source materials, as well as the creative thinking and reflections of director Elizabeth LeCompte.

Through interviews and descriptions of methodology, Breaking the Rules captures the essence of major works by the internationally acclaimed avant-garde company.

This is the first collection of critical essays to appear about the Wooster Group. Since the 1970s this groundbreaking, New York-based performance company has led the way in crystallizing the conditions of contemporary stage practice at the intersection of several cultural and artistic traditions. As demonstrated by the assembled critics, each of them an authority in the field, these traditions extend into the past as well as into the future, through the Wooster Group's impact on the latest generation of performance artists. The company's consequent institutionalization is posited and challenged in the essays constituting Part I of the collection. Part II tackles the work-in-progress, mapping its idiomatic stage vocabulary and providing case studies, ranging from Frank Dell's The Temptation of St. Antony to To You, The Birdie! (Phèdre). Part III presents productions by kindred artists such as Elevator Repair Service, the Builders Association, Cannon Company, and Richard Maxwell. Lavishly illustrated with photographs, this collection should prove invaluable to anyone with an interest in the current theatrical scene and its place in the wider institutional, artistic, and historical contexts.

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Theatre and Performance in Digital Culture examines the recent history of advanced technologies, including new media, virtual environments, weapons systems and medical innovation, and considers how theatre, performance and culture at large have evolved within those systems. The book examines the two Iraq wars, 9/11 and the War on Terror through the lens of performance studies, and, drawing on the writings of Giorgio Agamben, Alain Badiou and Martin Heidegger, alongside the dramas of Beckett, Genet and Shakespeare, and the theatre of the Kantor, Foreman, Societas Raffaello Sanzio and the Wooster Group, the book positions theatre and performance in technoculture and articulates the processes of aesthetics, metaphysics and politics. This wide-ranging study reflects on how the theatre and performance have been challenged and extended within these new cultural phenomena.

Born out of the journals the playwright kept at the time, Tennessee Williams's Vieux Carré is not emotion recollected in tranquility, but emotion re-created with all the pain, compassion, and wry humor of the playwright's own 1938-39 sojourn in the New Orleans French Quarter vividly intact. The drama takes it form from the shifting scenes of memory, and Williams's surrogate self invites us to focus, in turn, on the various inhabitants or his dilapidated rooming house in the Vieux Carré: the comically desperate landlady, Mrs. Wire; Jane, a properly brought-up young woman from New York making at last grab at pleasure with Tye, the vulgar but appealing strip-joint barker; two decayed gentlewomen politely starving in the garret; and the dying painter Nightingale, who tries to teach the young writer something about love--both of the body and of the heart. This is a play about the education of the artist, and education in loneliness and despair, in giving and not giving, but most of all in seeing, hearing, feeling, and learning that "writers are shameless spies," who pay dearly for their knowledge and who cannot forget. Building on two decades of Williams scholarship since Vieux Carré was originally published, Robert Bray, editor of The Tennessee Williams Annual Review, has provided a new introduction for this edition, giving the most authoritative account yet of its background and genesis.

Art Into Theatre investigates the processes of hybrid forms of performance developed between 1952 and 1994 through a series of interviews with key practitioners and over 80 pieces of documentation, many previously unpublished, of the works under discussion. Ranging from the austerity of Cage's 4'33" through the inter-species communication of Schneeman's Cat Scanand the experimental theatre work of Schechner, Foreman, and Kirby, to the recent performances of Abramovic, Forced Entertainment and the Wooster Group, Art Into Theatre offers a fascinating collection of perspectives on the destabilizing of conventional ideas of the art "object" and the theatrical "text". Nick Kaye's introductory essay to the volume offers a useful context for the reader and each interview is preceded by an informative biographical sketch.

From 1974 to 1994, Ron Vawter was a staple of New York's downtown theater scene, first with the Performance Group and later as a founding member of the Wooster Group. Ron Vawter's *Life in Performance* is the first book focused on this incomparable actor's specific contributions to ensemble theater, while also covering his solo projects. Through a combination of archival research and oral testimony—including interviews with Willem Dafoe, Spalding Gray, Elizabeth LeCompte, Gregory Mehrten, Richard Schechner, and Marianne Weems—Vawter emerges as an unsung innovator whose metamorphosis from soldier to avant-garde star was hardly accidental. Theresa Smalec reconstructs Vawter's years in amateur theater, his time in the National Guard, and his professional body of work. Partly recuperative history, *Life in Performance* explores the complex intersections of individual and group biography. It also offers a unique perspective on an era that spanned from the Vietnam War to the AIDS crisis, putting Vawter's own activism at the forefront. This volume's broad historical and cultural reach, coupled with its careful study of a beloved yet enigmatic performer, will make it a tremendous resource for theater scholars and practitioners.

SCENE—The firemen's forecastle of a transatlantic liner an hour after sailing from New York for the voyage across. Tiers of narrow, steel bunks, three deep, on all sides. An entrance in rear. Benches on the floor before the bunks. The room is crowded with men, shouting, cursing, laughing, singing—a confused, inchoate uproar swelling into a sort of unity, a meaning—the bewildered, furious, baffled defiance of a beast in a cage. Nearly all the men are drunk. Many bottles are passed from hand to hand. All are dressed in dungaree pants, heavy ugly shoes. Some wear singlets, but the majority are stripped to the waist.

Artists in the Archive explores the agency and materiality of the archival document through a stunning collection of critical writings and original artworks. It examines the politics and philosophy behind re-using remains, historicising this artistic practice and considering the breadth of ways in which archival materials inform, inflect and influence new works. Taking a fresh look at the relationships between insider know-how and outsider knowledge, *Artists in the Archive* opens a vital dialogue between a global range of artists and scholars. It seeks to trouble the distinction between artistic practice and scholarly research, offering disciplinary perspectives from experimental theatre, performance art, choreography and dance, to visual art making, archiving and curating.