

The Wooster Group Work Book

#1 NEW YORK TIMES BESTSELLER Featured by Oprah's Book Club on the Anti-Racist Books for Young Adults list curated by bestselling author Jacqueline Woodson A USA TODAY Bestseller Recommended by The Guardian, Time, Grazia, The Telegraph, Express, and The Sun 'This is one for you, your neighbour, the children in your lives and especially that 'only slightly' racist colleague... A guide to the history of racism and a blueprint for change' —The Guardian Who are you? What is racism? Where does it come from? Why does it exist? What can you do to disrupt it? Learn about social identities, the history of racism and resistance against it, and how you can use your anti-racist lens and voice to move the world toward equity and liberation. 'In a racist society, it's not enough to be non-racist—we must be ANTI-RACIST.' —Angela Davis Gain a deeper understanding of your anti-racist self as you progress through 20 chapters that spark introspection, reveal the origins of racism that we are still experiencing and give you the courage and power to undo it. Each chapter builds on the previous one as you learn more about yourself and racial oppression. 20 activities get you thinking and help you grow with the knowledge. All you need is a pen and paper. Author Tiffany Jewell, an anti-bias, anti-racist educator and activist, builds solidarity beginning with the language she chooses – using gender neutral words to honour everyone who reads the book. Illustrator Aurélia Durand brings the stories and characters to life with kaleidoscopic vibrancy. After examining the concepts of social identity, race, ethnicity and racism, learn about some of the ways people of different races have been oppressed, from indigenous Americans and Australians being sent to boarding school to be 'civilized' to a generation of Caribbean immigrants once welcomed to the UK being threatened with deportation by strict immigration laws. Find hope in stories of strength, love, joy and revolution that are part of our history, too, with such figures as the former slave Toussaint Louverture, who led a rebellion against white planters that eventually led to Haiti's independence, and Yuri Kochiyama, who, after spending time in an internment camp for Japanese Americans during WWII, dedicated her life to supporting political prisoners and advocating reparations for those wrongfully interned. Learn language and phrases to interrupt and disrupt racism. So, when you hear a microaggression or racial slur, you'll know how to act next time. This book is written for EVERYONE who lives in this racialised society—including the young person who doesn't know how to speak up to the racist adults in their life, the kid who has lost themselves at times trying to fit into the dominant culture, the children who have been harmed (physically and emotionally) because no one stood up for them or they couldn't stand up for themselves and also for their families, teachers and administrators. With this book, be empowered to actively defy racism and xenophobia to create a community (large and small) that truly honours everyone.

The Wooster Group Work Book

Despite its international influence, Polish theatre remains a mystery to many Westerners. This volume attempts to fill in current gaps in English-language scholarship by offering a historical and critical analysis of two of the most influential works of Polish theatre: Jerzy Grotowski's 'Akropolis' and Tadeusz Kantor's 'Dead Class'. By examining each director's representation of Auschwitz, this study provides a new understanding of how translating national trauma through the prism of performance can alter and deflect the meaning and reception of theatrical works, both inside and outside of their cultural and historical contexts.

The Cambridge Companion to American Theatre since 1945 provides an overview and analysis of developments in the organization and practices of American theatre. It examines key demographic and geographical shifts American theatre after 1945 experienced in spectatorship, and addresses the economic, social, and political challenges theatre artists have faced across cultural climates and geographical locations. Specifically, it explores artistic communities, collaborative practices, and theatre methodologies across mainstream, regional, and experimental theatre practices, forms, and expressions. As American theatre has embraced diversity in practice and representation, the volume examines the various creative voices, communities, and perspectives that prior to the 1940s was mostly excluded from the theatrical landscape. This diversity has led to changing dramaturgical and theatrical languages that take us in to the twenty-first century. These shifting perspectives and evolving forms of theatrical expressions paved the ground for contemporary American theatrical innovation.

Practitioners and critics alike often attribute great authenticity to documentary theatre, casting it as a salutary alternative not only to corporate news outlets and official histories but also to the supposed "self-indulgence" and "elitism" of avant-garde theatre. *Documentary Vanguards in Modern Theatre*, by contrast, argues for treating documentarians as vanguardists who (for good or ill) push, remap, or transgress the margins of historical and political visibility, often taking issue with professional discourses that claim a monopoly on authoritative representations of the real. This is the first book to situate documentary theatre's development within the larger story of theatrical experimentalism, collage art, collective ritual, and other avant-garde dramaturgical and performance practices of the late 19th and 20th Centuries.

Ancient tragedy has played a well-documented role in contemporary theatre since the mid-twentieth century. In addition to the often-commented-upon watershed productions, however, is a significant but overlooked history involving classical tragedy in experimental and avant-garde theatre. *Postdramatic Tragedies* focuses upon such experimental reinventions and analyses receptions of Greek and Roman tragedy that come under the banner of 'postdramatic theatre', a style of performance in which the traditional components of drama, such as character and narrative, are subordinate to the

immediate, affective power of more abstract elements, such as image and sound. The chapters are arranged into three parts, each of which explores classical reception within a specific strand of postdramatic theatre: text-based theatre, devised theatre, and theatre that transcends the usual boundaries of time and space, such as durational and immersive theatre. Each offers a semiotic and phenomenological analysis of a particular case study, covering both widely known and less studied productions from 1995 to 2015. Together they reveal that postdramatic theatre is related to the classics at its conceptual core, and that the study of postdramatic tragedies reveals a great deal about both the evolution of theatre in recent decades, and the status of ancient drama in modernity.

An exploration of what lies at the heart of contemporary theatre. Written by the artistic director of Forced Entertainment, it investigates the process of devising performance, theatre's interdisciplinary role, and the city's influence.

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.

How do audiences look at actors in costume onstage? How does costume shape theatrical identity and form bodies? What do audiences wear to the theatre? This lively and cutting-edge book explores these questions, and engages with the various theoretical approaches to the study of actors in performance. Aoife Monks focuses in particular on the uncanny ways in which costume and the actor's body are indistinguishable in the audience's experience of a performance. From the role of costume in Modernist theatre to the actor's position in the fashion system, from nudity to stage ghosts, this wide-ranging exploration of costume, and its histories, argues for the centrality of costume to the spectator's experience at the theatre. Drawing on examples from paintings, photographs, live performances, novels, reviews, blogs and plays, Monks presents a vibrant analysis of the very peculiar work that actors and costumes do on the stage.

Bertolt Brecht's play *The Mother* is freely adapted from Gorky's world-famous novel of the same name. Brecht tells the story of a working-class mother who is drawn into the struggle for a Bolshevik revolution; in the character of Pelagea Vlassova, the mother of the title, Brecht draws a richly human figure who emerges as the single entirely positive major hero in all of Brecht's dramatic works. This edition has an extensive introduction by the translator, Lee Baxandall, which gives a detailed history of the play and its first production. In addition, there are twenty-five pages of notes by Brecht himself.

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.

This stunning contribution to the field of theatre history is the first in-depth look at avant-garde theatre in the United States from the early 1950s to the 1990s. *American Avant-Garde Theatre* offers a definition of the avant-garde, and looks at its origins and theoretical foundations by examining: *Gertrude Stein *John Cage *The Beat writers *Avant-garde cinema *Abstract Expressionism *Minimalism There are fascinating discussions and illustrations of the productions of the Living Theatre, the Wooster Group, Open Theatre, Ontological-Hysteric Theatre and Performance Group. among many others. Aronson also examines why avant-garde theatre declined and virtually disappeared at the end of the twentieth century.

Enjoy this stunning limited edition, including an exclusive 8 x 10 inches digital print signed by Shepard Fairey "Artists covered the interior walls with their latest, most ambitious efforts, transforming a casual auld-lang-syne get-together into a state-of-the-art statement that ranged from classic tagging to new adventures in papering, printing, varnishing, installation and, in one impressive instance, crayon. There were lines around the block." Roberta Smith, *The New York Times* In December of 2006, an unlikely group of nearly 100 street artists from all over the world came together to participate in an art show celebrating Eleven Spring Street, long a premiere destination on the international Street Art map. *The New York Times* wrote, "One of the best shows of the season flamed past just before Christmas: a weekend long display of graffiti created by artists from around the world at, and in honor of, 11 Spring Street." The methodology was mixed media to the max: Wheat paste, paper, spray paint, house paint, markers, metal objects, found objects the result was chaotic yet undeniably arresting. Marc and Sara Schiller of the Wooster Collective curated the three-day event, calling the show *Wooster on Spring*. It featured street art superstars like Shepard Fairey and Swoon as well as emergent talents including JR, Prune, and Doze Green. The result was a potent mix of artists who brought the street inside by re-claiming the walls for themselves, and a tipping point for what has become an international art world phenomenon. The three-day public viewing session was a landmark downtown event that drew crowds in the thousands, with people waiting up to five hours to get inside. With an Introduction by Shepard Fairey, an Afterword by JR, and an essay from Randy Kennedy of *The New York Times*, *Eleven Spring* captures an important moment in Street Art s history. All the works that were created for the show were subsequently covered up or destroyed by renovation. *Eleven Spring* allows these vibrant works to live again, ready for a new generation of admirers to enjoy and celebrate."

"Extremely well written, and exceedingly well informed, this is a work that opens a variety of important questions in sophisticated and theoretically nuanced ways. It is hard to imagine a better tour guide than Fuchs for a trip through the last thirty years of, as she puts it, what we used to call the 'avant-garde.'" —Essays in Theatre "... an insightful set of theoretical 'takes' on how to think about theatre before and theatre after modernism." —Theatre Journal "In short, for those who never experienced a 'postmodern swoon,' Elinor Fuchs is an excellent informant." —Performing Arts Journal "... a thoughtful, highly readable contribution to the evolving literature on theatre and postmodernism." —Modern Drama "A work of bold theoretical ambition and exceptional critical intelligence.... Fuchs combines mastery of contemporary cultural theory with a long and full participation in American theater culture: the result is a long-needed, long-awaited elaboration of a new theatrical paradigm." —Una Chaudhuri, New York University "What makes this book exceptional is Fuchs' acute rehearsal of the stranger unnerving events of the last generation that have—in the cross-reflections of theory—determined our thinking about theater. She seems to have seen and absorbed them all." —Herbert Blau, Center for Twentieth Century Studies, University of Wisconsin, Milwaukee "Surveying the extraordinary scene of the postmodern American theater, Fuchs boldly frames key issues of subjectivity and performance with the keenest of critical eyes for the compelling image and the telling gesture." —Joseph Roach, Tulane University "... Fuchs makes an exceptionally lucid and eloquent case for the value and contradictions in postmodern theater." —Alice Rayner, Stanford University "Arguably the most accessible yet learned road map to what remains for many impenetrable territory...an obligatory addition to all academic libraries serving upper-division undergraduates and above." —Choice "A systematic, comprehensive and historically-minded assessment of what, precisely, 'post-modern theatre' is, anyway." —American Theatre In this engrossing study, Elinor Fuchs explores the multiple worlds of theater after modernism. While *The Death of Character* engages contemporary cultural and aesthetic theory, Elinor Fuchs always speaks as an active theater critic. Nine of her *Village Voice* and *American Theatre* essays conclude the volume. They give an immediate, vivid account of contemporary theater and theatrical culture written from the front of rapid cultural change.

Draws on musicals, plays and experimental performances to show what theatre is made of and how we experience it.

The use of film and video is widespread in contemporary theatre. *Staging the Screen* explores a variety of productions, ranging from Piscator to *Forced Entertainment*, charting the impact of developing technologies on practices in dramaturgy and performance. Gieseckam addresses critical issues raised by multi-media work and inter-media work

The *Oxford Handbook of Dance and Theater* collects a critical mass of border-crossing scholarship on the intersections of dance and theatre. Taking corporeality as an idea that unites the work of dance and theater scholars and artists, and embodiment as a negotiation of power dynamics with important stakes, these essays focus on the politics and poetics of the moving body in performance both on and off stage. Contemporary stage performances have sparked global interest in new experiments between dance and theater, and this volume situates this interest in its historical context by

extensively investigating other such moments: from pagan mimes of late antiquity to early modern archives to Bolshevik Russia to post-Sandinista Nicaragua to Chinese opera on the international stage, to contemporary flash mobs and television dance contests. Ideologically, the essays investigate critical race theory, affect theory, cognitive science, historiography, dance dramaturgy, spatiality, gender, somatics, ritual, and biopolitics among other modes of inquiry. In terms of aesthetics, they examine many genres such as musical theater, contemporary dance, improvisation, experimental theater, television, African total theater, modern dance, new Indian dance theater aesthetics, philanthroproductions, Butoh, carnival, equestrian performance, tanztheater, Korean Talchum, Nazi Movement Choirs, Lindy Hop, Bomba, Caroline Masques, political demonstrations, and Hip Hop. The volume includes innovative essays from both young and seasoned scholars and scholar/practitioners who are working at the cutting edges of their fields. The handbook brings together essays that offer new insight into well-studied areas, challenge current knowledge, attend to neglected practices or moments in time, and that identify emergent themes. The overall result is a better understanding of the roles of dance and theater in the performative production of meaning.

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 Scan and 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.

A symphony of contemporary New York through the magnificent words of its people—from the best-selling author of *Londoners*. In the first twenty years of the twenty-first century, New York City has been convulsed by terrorist attack, blackout, hurricane, recession, social injustice, and pandemic. *New Yorkers* weaves the voices of some of the city's best talkers into an indelible portrait of New York in our time—and a powerful hymn to the vitality and resilience of its people. Best-selling author Craig Taylor has been hailed as “a peerless journalist and a beautiful craftsman” (David Rakoff), acclaimed for the way he “fuses the mundane truth of conversation with the higher truth of art” (Michel Faber). In the wake of his celebrated book *Londoners*, Taylor moved to New York and spent years meeting regularly with hundreds of New Yorkers as diverse as the city itself. *New Yorkers* features 75 of the most remarkable of them, their fascinating true tales arranged in thematic sections that follow Taylor's growing engagement with the city. Here are the uncelebrated

people who propel New York each day—bodega cashier, hospital nurse, elevator repairman, emergency dispatcher. Here are those who wire the lights at the top of the Empire State Building, clean the windows of Rockefeller Center, and keep the subway running. Here are people whose experiences reflect the city's fractured realities: the mother of a Latino teenager jailed at Rikers, a BLM activist in the wake of police shootings. And here are those who capture the ineffable feeling of New York, such as a balloon handler in the Macy's Thanksgiving Day Parade or a security guard at the Statue of Liberty. Vibrant and bursting with life, *New Yorkers* explores the nonstop hustle to make it; the pressures on new immigrants, people of color, and the poor; the constant battle between loving the city and wanting to leave it; and the question of who gets to be considered a "New Yorker." It captures the strength of an irrepressible city that—no matter what it goes through—dares call itself the greatest in the world.

Community Performance: A Reader is the first book to provide comprehensive teaching materials for this significant part of the theatre studies curriculum. It brings together core writings and critical approaches to community performance work, presenting practices in the UK, USA, Australia and beyond. Offering a comprehensive anthology of key writings in the vibrant field of community performance, spanning dance, theatre and visual practices, this Reader uniquely combines classic writings from major theorists and practitioners such as Augusto Boal, Paolo Freire, Dwight Conquergood and Jan Cohen Cruz, with newly commissioned essays that bring the anthology right up to date with current practice. This book can be used as a stand-alone text, or together with its companion volume, *Community Performance: An Introduction*, to offer an accessible and classroom-friendly introduction to the field of community performance.

Recently in the field of theatre studies there has been an increasing amount of debate and dissonance regarding the borders of its territory, its methodologies, subject matter, and scholarly perspectives. The nature of this debate could be termed "political" and, in fact, concerns "the performance of power"—the struggle over power relations embedded in texts, methodologies, and the academy itself. This striking new collection of nineteen divergent essays represents this performance of power and the way in which the recent convergence of new critical theories with historical studies has politicized the study of the theatre. Neither play text, performance, nor scholarship and teaching can safely reside any longer in the "free," politically neutral, self-signifying realm of the aesthetic. Politicizing theatrical discourse means that both the hermeneutics and the histories of theatre reveal the role of ideology and power dynamics. New strategies and concepts—and a vital new phase of awareness—appear in these illuminating essays. A variety of historical periods, from the Renaissance through the Victorian and up to the most contemporary work of the Wooster group, illustrate the ways in which contemporary strategies do not require contemporary texts and performances but can combine with historical methods and subjects to produce new theatrical discourse.

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

My Man Jeeves' is a collection of short stories by P. G. Wodehouse. It was first published in the United Kingdom in 1919. Of the eight stories in the collection, half feature the popular characters Jeeves and Bertie Wooster, while the others concern Reggie Pepper, an early prototype for Wooster.

Publisher Description

When young man about town Bertie Wooster, nursing a broken heart, agrees to help his old friend Peregrine Woody Beeching, whose own romance is failing, hilarity and chaos ensue as Jeeves, the very epitome of the modern manservant, steps in to save Bertie from himself. 100,000 first printing.

Making it in Hell, says Bruce Jackson, is the spirit behind the sixty-five work songs gathered in this eloquent dispatch from a brutal era of prison life in the Deep South. Through engagingly documented song arrangements and profiles of their singers, Jackson shows how such pieces as "Hammer Ring," "Ration Blues," "Yellow Gal," and "Jody's Got My Wife and Gone" are like no other folk music forms: they are distinctly African in heritage, diminished in power and meaning outside their prison context, and used exclusively by black convicts. The songs helped workers through the rigors of cane cutting, logging, and cotton picking. Perhaps most important, they helped resolve the men's hopes and longings and allowed them a subtle outlet for grievances they could never voice when face-to-face with their jailers.

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.

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.

CONVERSACIÓN Y REPASO, Eleventh Edition, is part of a three-volume *INTERMEDIATE SPANISH* series that gives you a thorough review of grammatical structures and helps you communicate with confidence in Spanish. You'll quickly hone your reading, writing, speaking, and listening skills through a variety of engaging, culturally relevant activities and exercises for conversation. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

A lavishly illustrated history and critical appraisal of *The Builders Association*, an award-winning intermedia performance company, with detailed accounts of its major productions. This book begins with the building of a house, and the building of a company while building the house. It expands to look at the ideas found in various rooms, some of which expanded into virtual space while they still were grounded in the lives of the artists in the house. —from the preface by Marianne Weems *The Builders Association*, an award-winning intermedia performance company founded in 1994, develops its work in extended collaborations with artists and designers, working through performance, video, architecture, sound, and text to integrate live performance with other media. Its work is not only cross-media but cross-genre—fiction and

nonfiction, unorthodox retellings of classic tales and multimedia stagings of contemporary events. This book offers a generously illustrated history and critical appraisal of The Builders Association, written by Shannon Jackson, a leading theater scholar, and Marianne Weems, the founder and artistic director of the company. It also includes critical meditations from such artists and scholars as Elizabeth Diller, Pico Iyer, Saskia Sassen, Kate Valk, and many others. Technological wizardry in the theater has a long history, going back to the *deus ex machina* of ancient Greek drama. The Builders Association makes its technological dependence visible, putting backstage technologies center stage and presenting architectural assemblies of screens and bodies. Jackson and Weems explore a series of major productions—from *MASTER BUILDER* (Ibsen by way of Gordon Matta-Clark) to *SUPERVISION* (an exploration of dataveillance) to *HOUSE/DIVIDED* (the foreclosure crisis juxtaposed with the Joads of Steinbeck's *The Grapes of Wrath*). Each work is described through a series of steps, including “R&D,” “Operating Systems,” “Storyboard,” and “Rehearsal/Assembly.” The Builders Association not only traces the evolution of an intermedial aesthetic practice but also tells a story about how a group makes the risky decision to make art in the first place.

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 its 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.

Analyzes the nature of drama and performance, linking contemporary thinking in theatrical and literary theory, politics and the sciences. Blau's essays illuminate crucial issues in today's theatre: the place of language and the dramatization of thought.

A family falls apart as America is overtaken by totalitarian rule in this near-future dystopian novel echoing Sinclair Lewis's *It Can't Happen Here*. In 2035, fourteen-year-old Louise is interviewing her family members to find out what went wrong—for the family and the nation. It seems both started falling apart around 2019. Then the 2020 elections were canceled, and the president remained in power for sixteen years. This is the story of one family divided by ideology, and of undying hope in the direst of circumstances. In 1935, Sinclair Lewis challenged readers to imagine an America hijacked by a totalitarian president whose message was fueled by fear, division, and “patriotism.” Richard Dresser's *It Happened Here* delivers a modern vision of just such an America. Told through the interwoven voices of eight different characters, it reveals how the Weeks family navigates the slow death of democracy in the country they all love.

‘Dr. Radosavljevi? has an excellent and extensive grasp of her subject, and deep understanding of not only the history of

these groups, but how they function, and how each contributes to the field of ensemble theatre.’ – David Crespy, University of Missouri, USA Questions of ensemble – what it is, how it works – are both inherent to a variety of Western theatre traditions, and re-emerging and evolving in striking new ways in the twenty-first century. The Contemporary Ensemble draws together an unprecedented range of original interviews with world-renowned theatre-makers in order to directly address both the former and latter concerns. Reflecting on ‘the ensemble way of working’ within this major new resource are figures including: Michael Boyd, Hermann Wünderich, Yuri Butusov, Max Stafford-Clark, Elizabeth LeCompte, Lyn Gardner, Adriano Shaplin, Phelim McDermott; and Emma Rice; representing companies including: The RSC; The Berliner Ensemble; The Satirikon Theatre; Out of Joint; The Wooster Group; Kneehigh Theatre; Song of the Goat; The Riot Group; The Neo-Futurists; Shadow Casters; and Ontroerend Goed. All 22 interviews were conducted especially for the collection, and draw upon the author’s rich background working as scholar, educator and dramaturg with a variety of ensembles. The resulting compendium radically re-situates the ensemble in the context of globalisation, higher education and simplistic understandings of ‘text-based’ and ‘devised’ theatre practice, and traces a compelling new line through the contemporary theatre landscape.

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, Societàs 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.

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, Ron Vawter’s 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.

Newly adapted for the Anglophone reader, this is an excellent translation of Hans-Thies Lehmann's groundbreaking study of the new theatre forms that have developed since the late 1960s, which has become a key reference point in international discussions of contemporary theatre. In looking at the developments since the late 1960s, Lehmann considers them in relation to dramatic theory and theatre history, as an inventive response to the emergence of new technologies, and as an historical shift from a text-based culture to a new media age of image and sound. Engaging with theoreticians of 'drama' from Aristotle and Brecht, to Barthes and Schechner, the book analyzes the work of recent experimental theatre practitioners such as Robert Wilson, Tadeusz Kantor, Heiner Müller, the Wooster Group, Needcompany and Societas Raffaello Sanzio. Illustrated by a wealth of practical examples, and with an introduction by Karen Jürs-Munby providing useful theoretical and artistic contexts for the book, *Postdramatic Theatre* is an historical survey expertly combined with a unique theoretical approach which guides the reader through this new theatre landscape.

Can looking at disaster and mass death destroy us? *Forgetting Lot's Wife* provides a theory and a fragmentary history of destructive spectatorship in the twentieth century. Its subject is the notion that the sight of historical catastrophe can destroy the spectator. The fragments of this history all lead back to the story of Lot's wife: looking back at the destruction of the cities of Sodom and Gomorrah, she turns into a pillar of salt. This biblical story of punishment and transformation, a nexus of sexuality, sight, and cities, becomes the template for the modern fear that looking back at disaster might petrify the spectator. Although rarely articulated directly, this idea remains powerful in our culture. This book traces some of its aesthetic, theoretical, and ethical consequences. Harries traces the figure of Lot's wife across media. In extended engagements with examples from twentieth-century theater, film, and painting, he focuses on the theatrical theory of Antonin Artaud, a series of American films, and paintings by Anselm Kiefer. These examples all return to the story of Lot's wife as a way to think about modern predicaments of the spectator. On the one hand, the sometimes veiled figure of Lot's wife allows these artists to picture the desire to destroy the spectator; on the other, she stands as a sign of the potential danger to the spectator. These works, that is, enact critiques of the very desire that inspires them. The book closes with an extended meditation on September 11, criticizing the notion that we should have been destroyed by witnessing the events of that day.

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