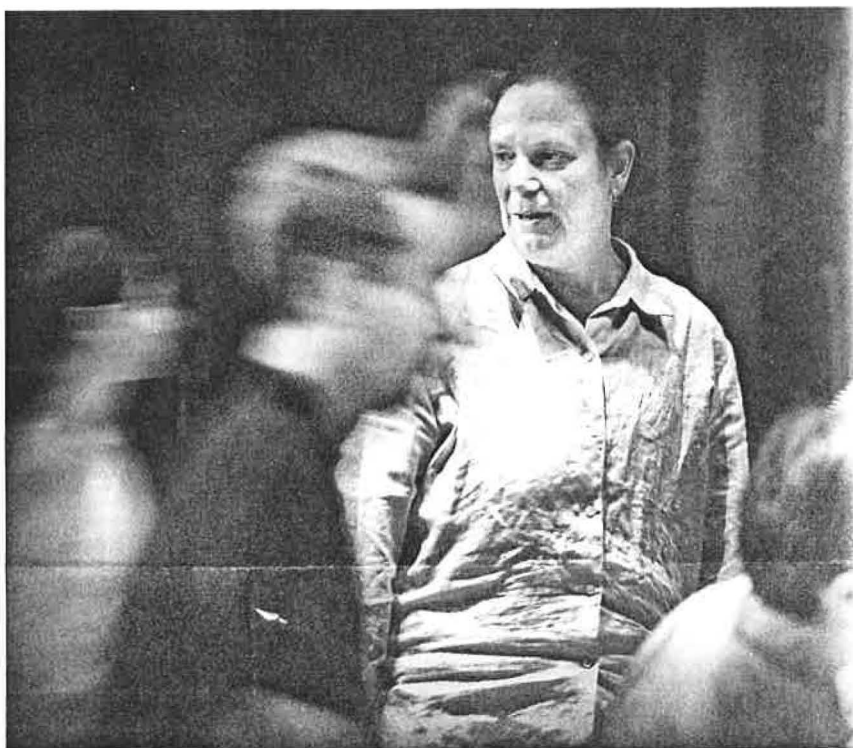


# Search for the shock of the new



549

Let's get physical: **Neil Cooper** enters a pioneering world of creative exploration with Anne Bogart

These elements stuck out a mile during last

Theatre has always had its gurus, from Stanislavsky and Brecht right through to some of today's more didactic practitioners.

"Our country," she points out, "is based on a complete misunderstanding of Stanislavsky, and an obsession with affected memory, while Stanislavsky completely reversed his opinion about it. Yet Strasberg's obsession has wreaked havoc on the theatre, in that actors can throw chairs around or whatever in the notion that if they feel it, the audience will feel it, which is the biggest misunderstanding of how theatre works. There's the notion, too, that the audience are looking at the actors instead of their bodies. These are two parts of the same disease, and I feel fairly radical in opposing that."

Bogart will admit to learning via her own gurus, like Orson Welles, and, through this, creating something that's recognisably, uniquely, a product of SITI. Previous works have concentrated on artists Robert Rauchenberg and Andy Warhol, while forthcoming is a work based on composer Leonard Bernstein. This is part fantasy wish-fulfilment for a company who can only know their forbears' legacy, and

It's not perfect. It has so much theatre, it's not through the motions.

● **Public Jam Session**  
Saturday, 2pm-4pm