

ROYAL CENTRAL

SCHOOL OF SPEECH & DRAMA

UNIVERSITY OF LONDON

**NICHOLAS WOOD, BA,
PGCERT, MA**

Job title

Senior Lecturer, Course Leader MA/MFA Advanced
Theatre Practice

E-mail

nick.wood@cssd.ac.uk



PROFILE

I am a writer, director, and visual artist – who spent my earliest years in the dressing-rooms of various repertory theatres. I read Philosophy, Politics and Economics at Oxford University, where I acted, and directed *Caligula* by Albert Camus. I was a Playground Leader in North Kensington, before becoming an Assistant Director at the Royal Court, where I worked with Bill Gaskell and Lindsay Anderson. Later, my directing credits included a UK tour with the improvisation group 'Theatre Machine' (the group started by Keith Johnstone at the Royal Court).

My first teaching experience was in an Art School environment (now Kingston University) – teaching design students by making new work – an approach I have continued to this day.

In 1994, I was appointed Lecturer in Dramaturgy at Central, where I was a Convenor of *Dramaturgy: A User's Guide* Conference (1999), Edward Gordon Craig Colloquium (2002) and founder (with Mischa Twitchin) of the *Dramaturgy Forum* (2000). I also joined the MA Advanced Theatre Practice as Writing and Dramaturgy Tutor, and the development of this course as a home for future theatre-makers has become key to my work at Central. As Course Leader of the MA Advanced Theatre Practice, I travel widely – supporting the work of its students and graduates at festivals and theatres around the world – as well as undertaking related roles such as Judge for the Oxford University New Writing Festival and for the Total Theatre Awards at the Edinburgh Festival.

COURSES

Advanced Theatre Practice, MA/MFA

TEACHING AREAS

Collaborative Practice

Writing

Directing

Improvisation

AREAS OF EXPERTISE

Space and Performance

Improvisation

PHD SUPERVISION

Recent Theatre History in the UK

KEY PUBLICATIONS

2010. 'ANTI – a Visual Diary', *Total Theatre Magazine*, 22.1 (Spring).

2006. 'Flatness and Depth: Reflections' in *The Potentials of Spaces*, edited by Alison Oddey and Christine White (Bristol: Intellect Books), pp 61-68.

2006. 'Off-Centre Stages: Fringe Theatre at the Open Space and Roundhouse 1968-1983', *Modern Drama*, pp.411-413

PRACTICE

After University, I wrote plays for the Hampstead Theatre, Orange Tree, Kings Head, BAC as well as B.B.C. Radio. I wrote science books for young children and drew a regular children's story for children's television. I wrote articles for *Artscribe*, the *Independent*, and *Total Theatre*. I was a founder member of the 'Equality Group' - exploring non-hierarchical approaches to making theatre - which performed at the ICA.

My first stage play *Country Life* (Hampstead Theatre) was written while travelling in Italy, and this connection between looking at paintings and imagining new work has remained a constant interest. My first conference paper 'Flatness and Depth' *Scenography International Symposium Loughborough University* (2004), considered the application of painterly values to performance work.

Recently I have led a number of Walks, including a Short Walk in the City (Forest Fringe, Edinburgh Festival, 2010) and culminating in A Short Walk in the National Gallery - considering how space and our understanding of perspective might lead to the generation of a new performance work. My new workshop – 'Building the Storyboard through Improvisation Techniques' (New York and Royal College of Art, London, 2016) - sets out to introduce drawing as a component of improvisation.

I have recently begun a series of interviews with contemporary directors and their creative teams, including Katie Mitchell and Joe Hill-Gibbins. My latest play - *Flatness and Depth – the Play* (Reading, Embassy Theatre, 2014) - imagines a group of elder actors, with various disabilities, exploring the darker recesses of the Hampstead Theatre, and their shared misrememberings of the past.

REGISTER OF INTEREST

Nothing to declare.